Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



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JANUARY 6, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

MARGUERITE CLARK
in
"SNOW WHITE"
A Famous Players
Paramount Picture

would justify any producer in presenting it at a Two Dollar Theatre, because of its sheer art, its elaborate setting, its cost of production; yet—

It is a regular Paramount Program feature for the current week.

VOL. XV-NO. 1

PRICE 10 CENTS

HERBERT RAWLINSON IN "THE SCARLET CRYSTAL"



RED FEATHER PHOTOPLAYS

THE ROMANTIC STORY OF A WOMEN'S FAITH

WITH DOROTHY DAVENPORT
BETTY SCHADE AND
RICHARD DONAEW

DIRECTED BY CHARLES SWICKARD

BOOK THROUGH ANY UNIVERSAL EXCHANGE

Paramount announces

Victor Moore

in the third

one reel "Klever Komedies"

"HE MEANT WELL"



Vic starts off the New Year meaning well
But, Oh! The Consequences!!

You'll Laugh! You'll Scream! You'll Howl!

Released, New Year's Day, Jan. 1st

KLEVER PICTURES, INC.
220 West 42nd St., New York City

LEADING EXHIBITORS
THROUGHOUT THE COUNTRY
PREDICT SENSATIONAL SUCCESS

for

MARGUERITE CLARK

in the extraordinary

FAMOUS PLAYERS—PARAMOUNT PICTURE

SNOW WHITE

Follow these live wires!

The opinion of one man may be questioned—the unanimous opinion of many cannot be.

Note: A review of this unusual production will be found on another page of this issue.

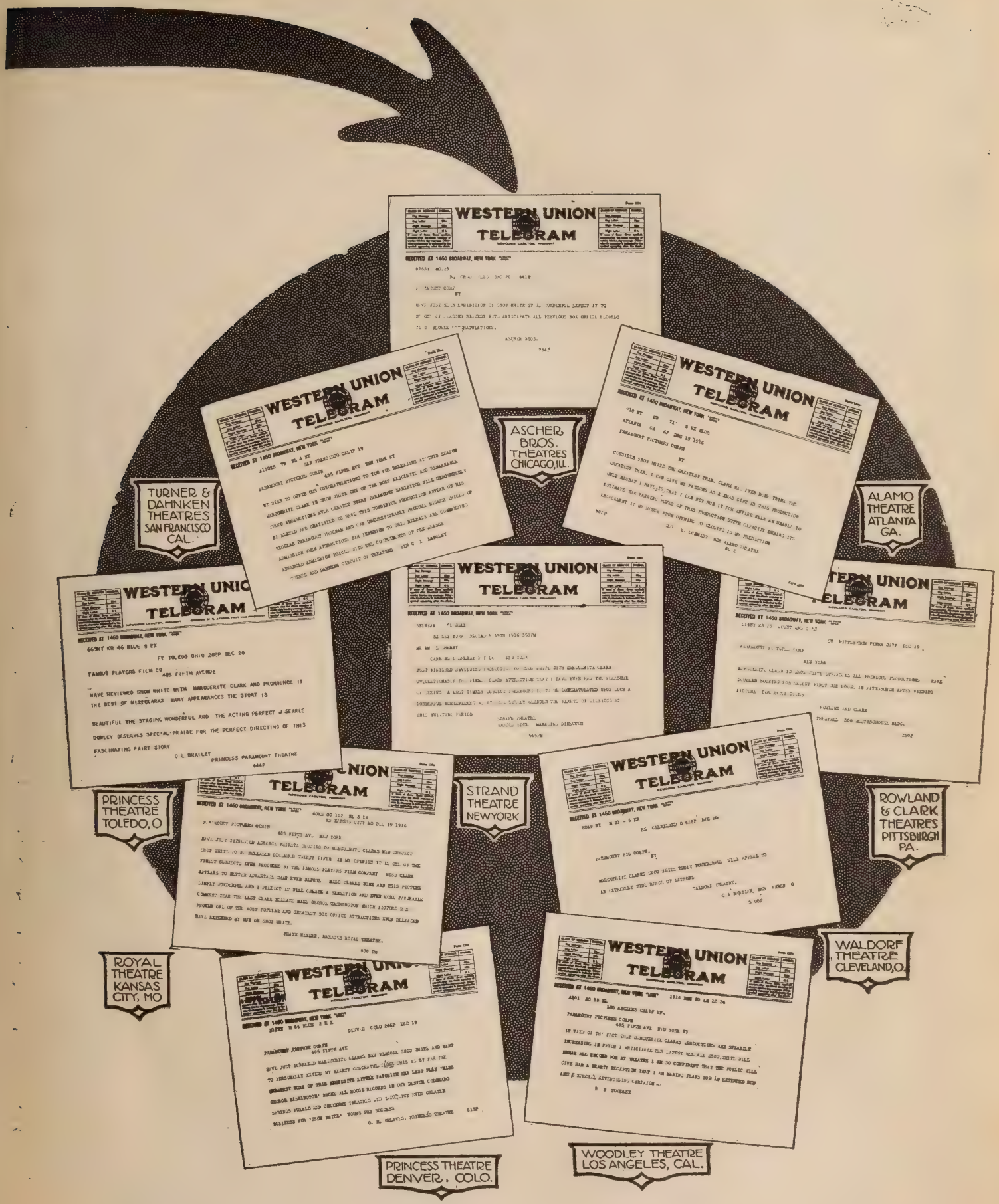
THESE wires are just a handful of scores received.

These prominent exhibitors seem to think it extraordinary for a production as magnificent as "Snow White" to be released as a regular program feature. We don't!

Snow White Is Still Another Indication That

Famous Players—Lasky—Morosco and Pallas
Make Paramount Pictures

Executive Offices, 485 Fifth Avenue, New York



Our advertisers tell us when we give YOU the best magazine.

ART DRAMAS INCORPORATED

Wm. L. Sherrill, President — J. H. Wiley, Vice Pres-Gen. Mgr. — Herbert Blaché, Sec.-Treas.



U. S. AMUSEMENT CORPORATION

presents

JEAN SOTHERN

in a photoplay of tremendous dramatic power—picturized from
J. Wesley Putnam's famous novel

"WHOSO FINDETH A WIFE"

written as an answer to

HALL CAINE'S "THE WOMAN THOU GAVEST ME"

Released Dec. 28th

DISTRIBUTORS OF ART DRAMAS:

NEW YORK and NORTHERN NEW JERSEY
Modern Feature Photoplays, Inc.
729 Seventh Avenue, New York City
Chas. H. Streimer, Mgr.

NEW ENGLAND STATES
Art Dramas, Inc., of New England,
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Tri-State Film Exchange, Inc.,
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Los Angeles, Cal.

EXECUTIVE OFFICES - 116 WEST 39TH ST.

1917 Good Luck 1917

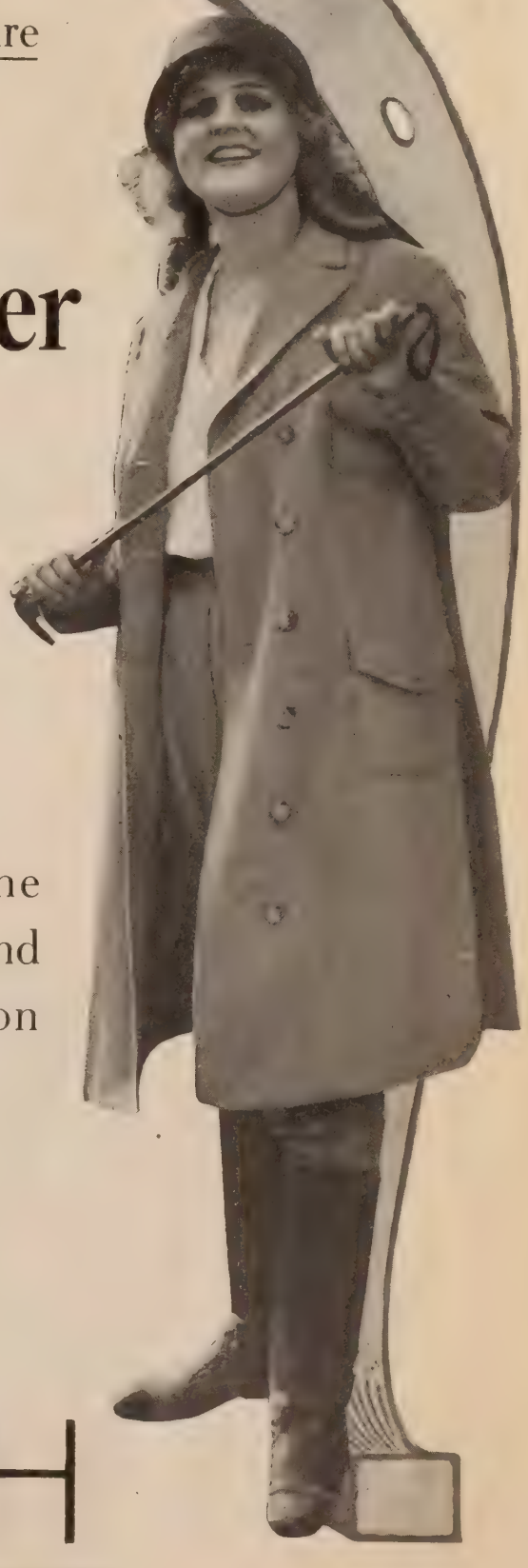
A Five Part
Blue Ribbon Feature

Lillian Walker

in

"Indiscretion"

By William Addison Lathrop



Dedicated to Youth,—
that it may Glimpse the
Tragedy that Lies Beyond
the Walls of Convention

Directed by
Wilfrid North

VITAGRAPH
V-L-S-E INC.

Our advertisers tell us when we give YOU the best magazine.

1917 Good Luck 1917

Exhibitors As One
Acclaim the Powerful Box Office
Value of Vitagraph's Serial Supreme

"The Secret Kingdom"

By Louis Joseph Vance
Featuring

CHARLES RICHMAN and **DOROTHY KELLY**

With an All Star Cast Including Arline Pretty, Joseph Kilgour, Ned Finley, Charles Wellesley, William Dunn and a Host of Vitagraph Favorites

Directed by Theodore Marston and Charles Brabin



VITAGRAPH
V-L S E INC.

1917 Good Luck 1917

Just a Suggestion of the Scores of Opinions on "The Secret Kingdom" From Exhibitors Who Know

Maurice H. Choynski,
Newberry, Vision, Palace Theatres, Chicago, Ill., says:

"I am convinced that a serial of the quality and interest of 'The Secret Kingdom' will not only make business but will have a tendency to hold it. That is why I have booked it."

Lipp & Cross,
Garden Theatre, Battle Creek, Michigan:

"We consider 'The Secret Kingdom' one of the best, if not the best serial we have had the pleasure of seeing, and are glad to state that we have booked same for our houses.

Frank M. Teter,
Buckingham and Julian Theatres, Chicago, Illinois:

"I enjoyed 'The Secret Kingdom' very much and thought it one of the highest class serial pictures I ever saw."

B. Munk,
Park Theatre, Rochester, New York:

"The episodes of 'The Secret Kingdom' shown indicate that you have the cleanest, strongest and most appealing serial that I have ever seen.'



VITAGRAPH
V-L-S-E INC.

A magazine's success is measured by its advertising. Look at the "News!"

1917 Good Luck 1917



Frank Daniels

—The Man with a Million Laughs—

in

"Captain Jinks" Comedies

One a Week

VITAGRAPH

LAUGH MAKERS

Big "V" Comedies

Featuring

Hughie Mack

—367 Pounds of Joy—

Written by Graham Baker and Lawrence Semon

Directed by Lawrence Semon

One a Week



VITAGRAPH

V-L-S-E INC.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 6, 1917

CHARLIE CHAPLIN IN GREATER MUTUAL SPECIALS IN 1917

WHEN Charlie Chaplin signed the famous $670,000 contract with the Mutual Film Corporation, he was generally conceded to be the world's greatest comedian. In the months that have passed since that time, he has not only preserved that reputation, but has added to it. He starts the New Year with the greatest popularity he ever enjoyed. And in accordance with the 1917 Mutual policy of "Only Big Stars," Chaplin will again be presented in Mutual-Chaplin Specials, as the world's greatest comedian.

Still Without a Rival.

When Chaplin became a Mutual star he had many imitators. Other comedians, anxious to gain a little popularity, were satisfied to bask in the reflected glory of Chaplin. Today Chaplin stands alone in his particular style of fun-making. Exhibitors found by actual experience that there is but one Charlie Chaplin. Entering 1917, Chaplin finds himself without rival. He stands alone —supreme—in the comedy field.

Pursuing its policy of "Only Big Stars for Mutual," the Mutual Film Corporation announces that during the coming year Charlie Chaplin will appear in even greater Mutual attractions—"the world's greatest comedian in the world's greatest comedies." The Mutual-Chaplin Specials already released have all established new records. They have all made big profits for the theatres which ran them. Exhibitors know that such comedies as "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," and now his newest—"The Rink"—are unequaled as box-office attractions. These productions are all available now at any of the 68 Mutual Film Exchanges. New ones will soon be offered. Exhibitors should make booking arrangements now at the nearest Mutual Exchange.

Nance O'Neil in "Mrs. Balfame"

Gertrude Atherton's famous novel, "Mrs. Balfame," is now in production at the studios of the Frank Powell Producing Corporation. This is the first of a series of Mutual Star Productions in which Nance O'Neil is to be starred. It will be released through the 68 Mutual Film Exchanges. Bookings can be arranged now at Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

"THE GIRL REPORTERS"

Mutual's Big Serial of Newspaper Life

PROVING A NOVELTY

There *is* something new in motion pictures—something really "different." After seeing the first few chapters of the new Mutual serial, "The Perils of Our Girl Reporters," exhibitors are admitting that fact. Here are stories of newspaper life, told from the "inside." Here are stories altogether new—altogether different. Theatre patrons the country over—ever searching for novelties in the way of photoplays—are packing houses to see "The Perils of Our Girl Reporters." This new serial is in fifteen chapters. A new chapter is released each week. First chapter released December 28. Each chapter is complete in itself. Each tells a fascinating story of real newspaper life. Earl Metcalfe, Helen Greene and Zena Keefe are the featured stars. George Terwilliger is the director. The serial was filmed at the Niagara Film Studios. Bookings can be made now at any of the 68 Mutual Film Exchanges in America.

Marjorie Rambeau in "The Greater Woman"

Studio work is progressing rapidly on "The Greater Woman." This is the first of the Marjorie Rambeau Mutual Star Productions. It is being made at the studios of the Frank Powell Producing Corporation. It features Miss Rambeau, supported by an all-star cast. Bookings can be made now at any of the 68 Mutual Film Exchanges.

RICHARD BENNETT SCORES A TRIUMPH IN "THE GILDED YOUTH"

THE Mutual Star Production for release the week of January 1 is entitled "The Gilded Youth." It features Richard Bennett. It is the fourth of the Richard Bennett Series of Mutual Star Productions. The others are "Philip Holden, Waster," "—And the Law Says" and "The Valley of Decision." All of them are now available at the 68 Mutual Film Exchanges. All of them feature Richard Bennett, the famous star of "Damaged Goods." Today Richard Bennett is conceded to be one of the greatest drawing cards ever presented.

A Quaint Little Story.

"The Gilded Youth" is a quaint little story. It has for its theme the love of John Slocum, a happy-go-lucky sort of chap, for Mary, a waitress in a New York boarding house. John and Mary declare their love and decide to marry. Each contributes a weekly mite toward a fund for their establishmen in a little home of their own. One day the finding of a raffle ticket leads to a complete change in all their plans. John finds himself in possession of a wonderful sable coat. In order to wear the coat he finds it necessary to replenish his entire wardrobe. Heavy withdrawals are made from the fund. Mary discovers one day that the fund is completely exhausted. She fears John has been unfair to her. And then—but to tell you more would spoil your enjoyment of the story. Needless to say, however, John, the gilded youth, proves to be pure gold and not mere gilt.

Released Week of January 1.

"The Gilded Youth" is released by all Mutual Exchanges the week of January 1. That week is sure to mean capacity business for the theatres showing this Bennett Mutual Star Production. Bookings can be made now.

Lumberlands Serial Crammed With Action

"It's the best serial I ever ran," writes an exhibitor of Van Wert, Ohio, after running a few chapters of the new Mutual serial, "A Lass of the Lumberlands." Thousands of other exhibitors agree with him. Men who didn't think it possible to improve on previous Helen Holmes-Mutual serials, are astonished to discover that "A Lass of the Lumberlands" is really the best Helen Holmes serial yet released. Bookings are being made now at the 68 Mutual Film Exchanges. This epic of the big north woods is packing theatres all over the United States.

MUTUAL

Without A Single Rival!

THE MUTUAL FILM CORPORATION'S

CHARLIE



Featured ONLY in

Dominating the entire world of motion picture comedians-without a rival-Charlie Chaplin began the year of 1916. During the year just ended he has not only preserved that reputation, but has added to it. His greatest success has been scored in Mutual-Chaplin Specials.

His Latest-

"THE

Charlie's adventures in a skating rink-as pictured in his latest release-prove the versatility of this clever funmaker. He is creating new situations-inventing new "business"-enhancing his own popularity, with each new production.

BOOKINGS
MUTUAL

MUTUAL FILM
John R. Freuler,

MUTUAL

Greater Than Ever For 1917!

$670,000.00 PER YEAR COMEDIAN

CHAPLIN

MUTUAL-CHAPLIN Specials!

Pursuing its policy of "Only Big Stars For Mutual", the Mutual Film Corporation announces that, during the coming year, Charlie Chaplin will appear in even greater Mutual attractions. The world's greatest comedian in the world's greatest comedies. Exhibitors should make booking arrangements NOW at any Mutual Exchange.



MUTUAL-CHAPLIN SPECIALS
Now Playing:
"The FLOORWALKER"– "ONE A.M."
"The FIREMAN"—"The VAGABOND"
"The COUNT" – "The PAWNSHOP"
"BEHIND THE SCREEN"–"The RINK"

ONLY AT EXCHANGES

CORPORATION
President.

MUTUAL

AMERICAN FILM CO. INC., *Presents*

The Noted Star

RICHARD BENNETT

in

"A GILDED YOUTH"



A quaint story of happy-go-lucky John Slocum and his love for Mary, a waitress in a New York boarding-house. It contains real heart-throbs - a tear or two, and more than a few smiles.

Fourth of the Richard Bennett Series of Mutual Star Productions. Five Acts. Released the Week of January 1st.

MUTUAL STAR PRODUCTIONS

Featuring **RICHARD BENNETT**

Now Playing:

"PHILIP HOLDEN, *Waster.*"
"-AND THE LAW SAYS"
"THE VALLEY OF DECISION"

BOOKINGS NOW AT ANY MUTUAL EXCHANGE

MUTUAL

"THE BEST SERIAL I'VE EVER HAD!"—Lyric Theatre.

W. L. Bowers, manager of the Lyric Theatre of Van Wert, Ohio, writes: "I am playing 'A Lass of the Lumberlands' and want to say it is the best serial I have ever had. I stand them clear out to the street. I would heartily recommend it to anyone who wants a big box-office attraction." Take the advice of a fellow exhibitor. Capacity business is the rule at theatres playing "A Lass of the Lumberlands." Book this big serial today—at any Mutual Exchange!

A LASS OF THE LUMBERLANDS

Featuring HELEN HOLMES

Produced by SIGNAL FILM CORPORATION



Now Booking At 68 Mutual Exchanges!

MUTUAL

Thrilling Scenes In This Startling Serial!



Featuring
Earl Metcalfe
Helen Greene
Zena Keefe

The reporter's life is one of the most thrilling positions one can conceive. They face death without a tremor. They go through any peril to land "a story." How real newspaper stories are actually secured forms the basis of this thrilling new serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is "different."

THE PERILS OF OUR GIRL REPORTERS

15 STARTLING MOTION PICTURE STORIES—EACH COMPLETE!

Theatre patrons the country over will welcome this Mutual serial. It is the "something new" in motion pictures for which they have been waiting. They will pack the theatres showing it. It means capacity business for 15 weeks. A new story each week. Each story complete in itself. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger. Backed by a tremendous national campaign of advertising and exhibitor helps. See the newspapers. Watch the billboards. Wire or write your nearest Mutual Exchange for complete details.

BOOKING NOW AT 68 MUTUAL EXCHANGES

Produced by NIAGARA FILM STUDIOS

MUTUAL VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"JEALOUS JOLTS"

TWO REELS **RELEASED DECEMBER 31st**

FEATURING BEN TURPIN

Supported by Gypsy Abbott

This Vogue comedy is laid "down on the farm." Ben, a hay-baler, is the hero. Gypsy, the beautiful daughter of a hard-hearted father, is the heroine. Paddy, a rough and ready cowboy, is the villain of the piece. Paddy's jealousy makes Ben's love making a rather strenuous pastime. He not only suffers "jolts," as the title indicates—but also bumps—lots of them. At length, however, a rubber diver's suit and a "Free Air" hose at a nearby garage enable Ben to foil Paddy's most villainous plot. Laughter reigns supreme throughout. Directed by Robin Williamson. Released through 68 Mutual Film Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices, 6225 Broadway, Chicago, Ill.

MUTUAL

GAUMONT'S LATEST TRIUMPH
"TOURS AROUND THE WORLD



Opera House, Rio de Janeiro

No. 9—Released Jan. 2

Rio de Janeiro, Brazil
A Ramble Around Luchon, France



Elizabeth Bridge, Budapest

No. 10—Released Jan. 9

The Foothills of the Pyrenees
Life in Egypt
Budapest, Hungary



Desert Life, Tunisia

No. 11—Released Jan. 16

From Gibraltar to Algeciras
Tunisia
Bois de Bologne
(The largest park in Paris)

Book at 68 Mutual Branches

Gaumont Co.

FLUSHING NEW YORK



A HAPPY NEW YEAR

from

McCLURE PICTURES

and the Seven Stars of SEVEN DEADLY SINS

BOOK SEVEN DEADLY SINS-

Combining the entertainment value of a feature with the drawing power of a series

Seven five-reel features, released by Superpictures, Inc. through Triangle Exchanges

McCLURE PICTURES

We have secured good advertisers to talk to YOU. Listen to them!



THOMAS A. EDISON, Inc.

Wishes the Motion Picture
Exhibitors of America

A Happy and Prosperous New Year

By the Way, Talking About Prosperity—

Have you booked

"The Last Sentence," a tale of Brittany and New York in which **Mark Mac Dermott** and **Miriam Nesbitt** are featured? This heart-appealing five-reel picture-play will be released on the **first day of January, 1917.**

Have you shown

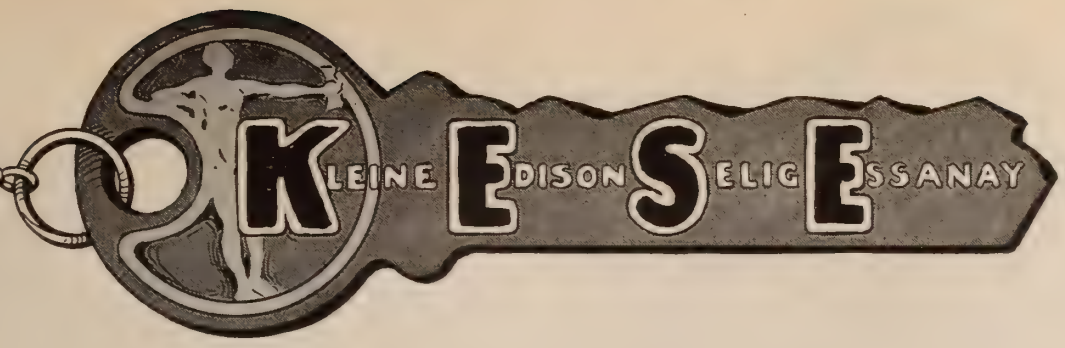
"The Cossack Whip," by **James Oppenheim,** featuring **Viola Dana,** and **"A Message to Garcia,"** in which **Mabelle Trunnelle** and **Robert Conness** are co-starred? Both of these are five-reel Edison masterpieces.

Write or wire at once

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

K-E-S-E K-E-S-E K-E-S-E K-E-S-E



THE FINAL JUDGMENT

The final judgment as to the worth of a motion picture play really lies with the Exhibitor. If the production is mediocre, Mr. Exhibitor is first to learn of that fact, for his patrons have no hesitancy in telling him; also the box office receipts slump. When a play pleases and the till is filled to overflowing with the clinking shekels, the Exhibitor is first to take his pen in hand and to write congratulations to the Producer.

The Crown Theatre, Cleveland, Ohio, says: "'The Country That God Forgot' is an excellent production, the star was well liked and the play is worth repeating." The Garden Theatre, of Canton, Ill., writes: "I beg to advise that 'The Country That God Forgot' is one of the most unusual pictures I have ever played. Santschi was fine. My patrons, which consist of the best class of people, applauded frequently, which is also very unusual."

These are just a few of hundreds of unsolicited letters we have received praising the Selig Red Seal Play "The Country That God Forgot."

Do you want to cash in with a Red Seal Play De Luxe? Then book "The Country That God Forgot."

SELIG POLYSCOPE CO.

Chicago, Illinois



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KLEINE EDISON SELIG ESSANAY



RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

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ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

THE CHICAGO EVENING POST

—"All
D—"The D[illegible]ple."

"The Truant Soul" Is Henry Walthall's Best

"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E. service; privately shown. The cast:

Dr. John Lancaster.....Henry B. Walthall
Joan Wentworth.....Mary Charleson
Myers.....Patrick Calhoun
Mrs. Dana.....Anna Mae Walthall
Mrs. Fraser.....Mary Parkyn
Dr. Jenkins.....U. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statemen, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hour and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong [illegible]trion[illegible] ability. The play [illegible]st [illegible]ram[illegible]t the only



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This is a sensation * Book it early

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

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Essanay Photoplays Endorsed!

BRYANT WASHBURN
and
NELL CRAIG
are presented in
"The Breaker"

Taken from the story of Arthur Stringer in the Saturday Evening Post

Wid says: "The action in 'The Breaker' is interesting. . . . I believe it is a good safe bet. . . . The suspense and interest will be held nicely. . . ."

EDNA MAYO
and
EUGENE O'BRIEN
are presented in
"The Chaperon"

By MARION FAIRFAX

S. A. Zippas, General Manager of the Tri-City Amusement Co., Hopewell, Va., says: "Everyone praised 'The Chaperon' in every way. They said if our pictures continued to be of this class there need be no worry about future patronage."

BRYANT WASHBURN
and
MARGUERITE CLAYTON
are presented in
"The Prince of Graustark"

By GEORGE BARR MCCUTCHEON

The management of the Arcadia Theatre, Philadelphia, writes: "'The Prince of Graustark' opened to S. R. O. house and played all week. Endorsed by public and press in highest terms."

OTHER ESSANAY FEATURES

"The Return of Eve"
"The Sting of Victory"
"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago



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General Film Service

BLACK CAT FEATURES

are now



Filling All Theatres

Do you realize the cumulative value of this repeated advertising to your patrons? Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays each entirely separate. Here's your chance.

"THE LITTLE BROWN MOLE"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes
Released December 19

"THE GIRL GOD MADE FOR JONES"
featuring
Bryant Washburn
Screen time 33 minutes
Released January 2

"A TALE FROM THE DECAMERON"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes
Released December 26

"AMONG THOSE PRESENT"
featuring
Richard C. Travers and Gertrude Glover
Screen time 30 minutes
Released January 9

OTHER ESSANAY PLAYS
"A DOLLAR DOWN"
featuring Billy Mason and Ruth Hennessy
Comedy with Yosemite Valley Scenic
Screen time 15 minutes
Released January 3

Trademark
Reg.U.S.Pat.1907

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle St., Chicago

KALEM KONQUESTS

in the realm of SERIES Pictures



THE prestige of this pioneer organization as a producer of successful SERIES pictures in one and two reel lengths remains unquestioned in the face of the keenest competition.

Never spectacular in our methods, we have pursued the even tenor of our way, always giving of our best to the Exhibitors of the world.

To be able to anticipate, to be able to supply, the exact type of pictures that the Masses want is no small task for any Producer. Yet that is exactly what the Kalem Company has done, is doing and will continue to do. We cite the unprecedented success of "The GIRL from 'FRISCO" series of two reel Westerns as evidence of this fact. They are not the usual clap-trap, "sheriff-on-the-run" style of Western films; they are red-blooded, wholesome stories of the Far West as it is today, written by authors who have lived the dramas Kalem is recreating upon the screen. Featuring **MARIN SAIS** and **TRUE BOARDMAN.**

Robert Welles Ritchie and Frederick R. Bechdolt are the authors referred to. Ritchie has written the first twenty-five episodes and Bechdolt will continue the Series indefinitely.



Look over the entire field of motion pictures and you will not find a single failure chalked up against the record of the Kalem Company. Its conquests in the realm of SERIES pictures are many; and the reason therefor is this: Vigorous stories written by celebrated authors.

Announcing a NEW Series of

"STINGAREE"

adventures, written by E. W. HORNUNG, internationally famous as the author of "Raffles." The NEW Series, for which we have Mr. Hornung's manuscripts, will feature the Kalem favorite—

TRUE BOARDMAN

who created the title role in the original series.

Owing to the unusual number of requests received from Exhibitors for the release date of the first episode, we can announce that production will begin at once. Each episode will tell a complete story.

KALEM

235 West 23rd



"GRANT, POLICE REPORTER"

By Robert Welles Ritchie

This Super Series of single reel adventures is without a doubt the most popular Series the Kalem organization has ever fostered.

It has a punch that compels admiration. It has plot and plausibility, being written around a Man. It has thrills. It has action and it has that peculiar something that holds the interest of the Public just as we predicted it would when the first episode was released months ago.

And now that the author, Robert Welles Ritchie, is going to give his entire time and attention to the Series it is going to reach the highest pinnacle of Success. **OLLIE KIRKBY** and **GEORGE LARKIN,** co-stars in this series of newspaper stories, need no introduction from us. Their splendid work speaks for itself. Larkin has proved himself to be the greatest daredevil in picturedom; Miss Kirkby is always admirably cast.

We want *every* Exhibitor to see some of these exciting episodes screened. There is no better way than to arrange with the nearest General Film Exchange for a showing. Do it today!



—not forgetting those clever, mirth-provoking

HAM COMEDIES

To see them is to book them, for they are so genuinely funny, so full of the snap and zest of life, they never fail to get under the skin of the most confirmed pessimists. HAM and BUD are comedians from the soles of their funny feet to the crowns of their funny sky pieces. And as for petite ETHEL TEARE and comical HENRY MURDOCH—their pantomime is irresistible.



"The HAZARDS OF HELEN"

—the Railroad Series that has made History. Now in its THIRD YEAR of record-breaking success. If there can be devised a stunt too dangerous for

HELEN GIBSON

to perform, the Kalem Company has never heard of it. "The Hazards of Helen" carry more thrills, more action and more story to the reel than pictures of five times its length. In hundreds of theatres "The Hazards of Helen" are making money for Exhibitors.



COMPANY

St., New York City

General Film Service

Like a blazing Sun, the KALEM trade mark illuminates the pathway of bewildered Exhibitors who have wandered off the beaten trail of SUCCESS chasing phantom profits.

KALEM'S Formula for Producing SERIES Features of One and Two Reels That are Good Enough to be Released Indefinitely

First, the IDEA is worked out from the Exhibitor's viewpoint. Next, the STORY. And it must be a whale of a story to pass inspection. Then the AUTHOR is selected. He must write from Experience: must have lived most of the situations he sets down for the camera. Finally, the story is ideally cast. Stars? Yes; but the story is not sacrificed for the sake of high salaried stars. And there you have it—the secret of KALEM'S unprecedented success as a producer of SERIES pictures.

The KALEM KALENDAR

Tuesday, January 2nd

"That Terrible Tenderfoot"

A side-splitting burlesque on the Wild and Woolly West as it is generally thought to be.

Wednesday, January 3rd

"The False Prophet"

A bully episode of "The Girl from Frisco," featuring MARIN SAIS and TRUE BOARDMAN. The Girl exposes a religious fakir who was reaping a golden harvest by predicting the end of the world. Real, dramatic thrills are crowded into these two reels.

Friday, January 5th

"The House of Secrets"

A timely episode of "Grant, Police Reporter," dealing with a secret submarine base on the American Coast, featuring GEORGE LARKIN and OLLIE KIRKBY. Never was another thrill just like this one. Trapped by the landing crew of the enemy submarine, Grant hangs from the cross arm of the wireless, cuts it loose from its support and swings down through space, describing a huge half circle, until he is able to catch his legs over the limb of a tree on the opposite side of the yard.

Saturday, January 6th

"The Mogul Mountain Mystery"

Another gripping "Hazard of Helen," one that calls upon HELEN GIBSON for the last ounce of her physical strength and a vast amount of courage. Helen foils the conspirators by dropping into an open runaway car from the cross arm of a tall telegraph pole. A de luxe thrill.

KALEM COMPANY

235 West 23rd Street, New York City

General Film Service



BROADWAY STAR FEATURES

Present

"Sunshine" Mary Anderson

In another adventure of

"THE DANGERS of DORIS"

with a bigger thrill than

"A BIT OF BENT WIRE"

release of December 22d

and

"THE LUCK CHARM"

release of December 29th

This time the adventure is started by

"The Twin Fedoras"

Released January 5th

Doris, in the role of an amateur detective, learns more of the City's dangers and mysteries.

A rousing, crackling one reeler with a thousand feet of action that seems only three minutes long.

A new adventure every week.

When is the best time to wake up? After the other fellow has grabbed the Unicorn program? DO IT NOW!

There's just two kinds of service—Unicorn and the other kind. Unicorn defies competition. LOOK INTO IT!

The proof of any service is the drawing power of the film. Book Unicorn and see the INCREASE IN YOUR RECEIPTS.

If you don't care whether your competitor puts one over on you, let him beat you to THE UNICORN PROGRAM.

Thousands of Theaters are making money with Unicorn Films. Why not you? It's a SERVICE TO SUIT YOUR NEEDS.

THE PUNCH THAT LANDS



THE PUNCH THAT COUNTS

THAT'S

Unicorn Film Service

126-30 West Forty-Sixth Street N.Y.

28 Branches Everywhere

You can make money with the Unicorn's ONE REEL DRAMAS AND WESTERNS.

You can make money with the Unicorn's TWO AND THREE REEL DRAMAS.

You can make money with the Unicorn's TWENTY-ONE REELS A WEEK SERVICE.

—And, PASTE THIS IN YOUR HAT.

THE BILLY WEST COMEDIES

Two-Reel Screams

"His Married Life," "Boarders and Bombs," "His Waiting Career."

Watch for the next release.

Pathé

"After sitting through the first three episodes of

Pearl of the Army

the audience would willingly have sat through the whole fifteen!"

Cleveland Plain Dealer, Dec 2nd

Read what they say about it. It's good!

"Every once in awhile some chronic kicker comes along, and, in wearied tones, complains against that twenty-minute entertainment he frequently encounters on a moving picture program that ends with a 'continued next week.'

"It seems to injure his feelings to be invited to come again on the same day next week and watch an impossible but thrilling and mysterious plot slowly unfold.

"But in spite of chronic kickers, producers, particularly Pathé, continue to produce moving picture serials, and exhibitors continue to book them to boost their business on the poorest night in the week. And if the public didn't prove that they liked this melodramatic form of entertainment would Mr. Exhibitor and Mr. Producer continue spending their good coin?

" 'Pearl of the Army' starring Pearl White and featuring Ralph Kellard is the newest serial from the house of Pathé, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow' which is rapidly drawing to a satisfactory close.

"When it comes to injecting real mystery in serials Pathé walks away with the blue ribbon every time. Mystery and thrills in 'Pearl of the Army'? Whew!

"After sitting through the first three episodes the audience would have willingly sat through the whole fifteen, so mysterious is the action of not only one person, but two. Even the operator, who had seen the first six reels several times, would have gladly cranked the remaining footage of the entire serial. He admitted it himself.

Praise like this should make you want to show "Pearl of the Army", Mr. Exhibitor.

Produced by Astra
under the direction of Edward José.

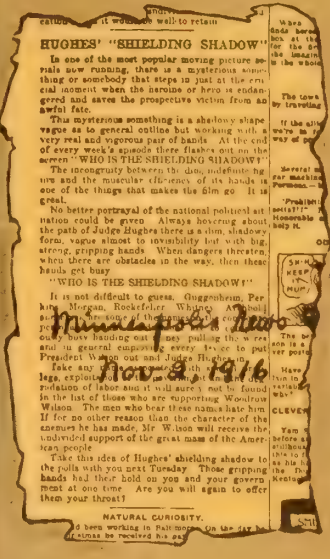
Pathé Serials

Standard Oil	Theodore Roosevelt
Dollar Watches	Thomas Edison
Ford Cars	Andrew Carnegie

-All are American institutions known to every man, woman and child as definite positive factors in the life of the world.

Read the newspapers and you will find Pathé Serials occupying as much space as any of the above names. Here are some notices on

The Shielding Shadow



HUGHES' "SHIELDING SHADOW"

In one of the most popular moving picture serials now running, there is a mysterious something or somebody that steps in just at the critical moment when the heroine or hero is endangered and saves the prospective victim from an awful fate.

This mysterious something is a shadowy shape, vague as to general outline but working with a very real and vigorous pair of hands. At the end of every week's episode there flashes out on the screen "WHO IS THE SHIELDING SHADOW?"

The incongruity between the dim, indefinite figure and the muscular efficiency of its hands is one of the things that makes the film go. It is great.

No better portrayal of the national political situation could be given. Always hovering about the path of Judge Hughes there is a dim, shadowy form, vague almost to invisibility but with big, strong, gripping hands. When dangers threaten, when there are obstacles in the way, then these hands get busy.

"WHO IS THE SHIELDING SHADOW?"

It is not difficult to guess. Guggenheim, Perkins, Morgan, Rockefeller, Whitney, Archbold, [illegible] are some of the [illegible] people [illegible] busy handing out money, pulling the wires and in general supporting every device to put President Wilson out and Judge Hughes in.

Take any [illegible] legs, exploiters [illegible] regulation of labor and it will surely not be found in the list of those who are supporting Woodrow Wilson. The men who hear these names hate him. If for no other reason than the character of the enemies he has made, Mr. Wilson will receive the undivided support of the great mass of the American people.

Take this idea of Hughes' shielding shadow to the polls with you next Tuesday. Those gripping hands had their hold on you and your government at one time. Are you will again to offer them your throat?

Minneapolis News
Nov 3 1916

NATURAL CURIOSITY.

The Lewiston Maine Journal says:

"'THE SHIELDING SHADOW' is fraught with thrilling suspense."

The Bridgeport, Connecticut, Telegram says: "'THE SHIELDING SHADOW' Pathe's Wonder Serial is the greatest of all serials."

The Omaha Sunday Bee of October 1st says:

"'THE SHIELDING SHADOW' is one of the cleverest mystery serials that has yet been released, as it deals with a scientific research that develops a result long sought by the scientists."

The Baltimore American of Sept. 25th says:

"A PICTURE WORTH SEEING.

"THE SHIELDING SHADOW" which is in fifteen episodes of two reels each is a wonderful portrayal of motion picture art. For the lover of mystery there is plenty in the picture. There are many thrilling climaxes to each episode. The production is a most elaborate one and shows that no expense was spared in making the film."

N.Y. Sun, Dec. 8, 1916

HIS WIFE FINALLY IDENTIFIES OLIVER

Elusive One Gets Red Socks and Green Hats to Liven Up Sombre Tombs.

PROVES A PHILOSOPHER

Prisoner Jarred When Former Landlady Says He Jumped $25 Board Bill.

Newspapers reflect public opinion. The Manager who doesn't show "The Shielding Shadow" is passing up good business.

Produced by **Astra**
under the direction of
Louis J. Gasnier and
Donald Mackenzie.

Pathé



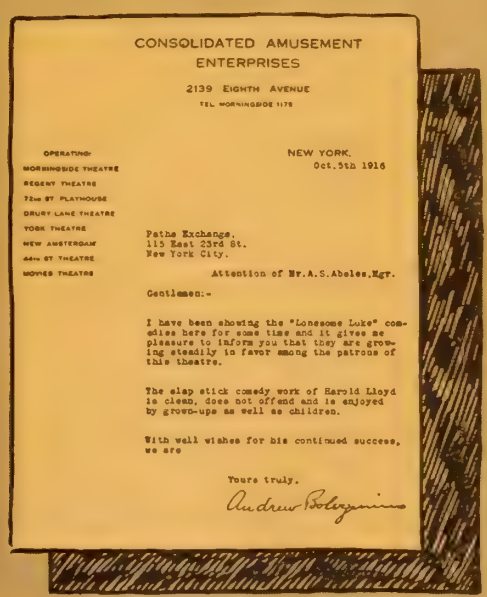
Do you know this man?

He is "Snub" Pollard and with

Harold Lloyd

he makes up the greatest laugh team in the country.

Luke comedies now once a week



CONSOLIDATED AMUSEMENT ENTERPRISES

2139 EIGHTH AVENUE

TEL MORNINGSIDE 1178

OPERATING:
MORNINGSIDE THEATRE
REGENT THEATRE
72nd ST. PLAYHOUSE
DRURY LANE THEATRE
YORK THEATRE
NEW AMSTERDAM
44th ST. THEATRE
MOMES THEATRE

NEW YORK,
Oct. 5th 1916

Pathe Exchange,
115 East 23rd St.
New York City.

Attention of Mr. A.S. Abeles, Mgr.

Gentlemen:-

I have been showing the "Lonesome Luke" comedies here for some time and it gives me pleasure to inform you that they are growing steadily in favor among the patrons of this theatre.

The slap stick comedy work of Harold Lloyd is clean, does not offend and is enjoyed by grown-ups as well as children.

With well wishes for his continued success, we are

Yours truly,

Andrew Bolognini

Produced by Rolin

PATHÉ



Announcing
the Star whom one picture,
"The Shine Girl," made a
national favorite

Gladys Hulette

in the five part Gold Rooster Play
of innocence, sorrow, and joy

Her New York

written by Agnes Johnston, author of
Miss Hulette's other successes: "The
Shine Girl" and "Prudence the Pirate"

Produced by Thanhouser
Released Jan. 7

Current Gold Rooster Plays "Joy and the Dragon" Dec. 31, "The Romantic Journey"
Dec. 24, "King Lear" Dec. 17, and "The Challenge" Dec. 10.

SELZNICK PICTURES



Joseph M. Schenck
Presents

NORMA TALMADGE

In

"PANTHEA"

By Monckton Hoffe

DIRECTED BY
ALLAN DWAN



Harry Rapf
Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger)

THE ARGYLE CASE

By Harrey J. O'Higgins Harriet Ford and William J. Burns

DIRECTED BY
RALPH W. INCE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

How can an advertiser continue advertising? By giving YOU value.

SELZNICK PICTURES



ANOTHER
CLARA KIMBALL YOUNG
TRIUMPH
"THE FOOLISH VIRGIN"
By Thomas Dixon

Directed by
ALBERT CAPELLANI

HAS GONE OVER WITH A RUSH

WHAT THE CRITICS SAY

"Characterized by splendid direction and acting. Carefully staged. Marked by especially clever touches." *G. BLAISDELL, Motion Picture World.*

"The picture will please. And wise exhibitors will book "The Foolish Virgin." *W. R. ANDREWS, Motion Picture News.*

"In each scene there is something that stands out because of its punch." *Dramatic Mirror.*

"A story replete with heart interest—should prove a sterling attraction." *Exhibitors Trade Review.*

Greater than "The Common Law." See this picture. *"ZIT" N. Y. Evening Journa*

NEXT PRODUCTION
"THE PRICE SHE PAID" By David Graham Phillips
WONDERFUL SOCIETY STORY BY ONE OF AMERICA'S GREATEST AUTHORS
DIRECTED BY CHARLES GIBLYN

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES



HERBERT BRENON
Creator of The Photodramatic Sensation of 1916. . . . .
NAZIMOVA in "War Brides"
Has Nearly Completed a
" New Film Masterwork. . . "
THE ETERNAL SIN
Starring The Brilliant American Actress
FLORENCE REED

· SOLE DISTRIBUTORS ·
· LEWIS J. SELZNICK EXCHANGES ·
BRANCHES EVERYWHERE

TRIANGLE PLAYS

RELEASED WEEK OF JANUARY 7TH

WILLIAM S. HART

in

"TRUTHFUL TULLIVER"

KAY BEE

An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality have full sway in this, one of the strongest plays he has ever had. The whole picture throbs with life and people, with big problems and manly deeds.

EXHIBITORS KNOW THAT HART IS A 100% BOX OFFICE ATTRACTION

Dorothy Dalton
Charles Ray and Louise Glaum

in

"THE WEAKER SEX"

KAY BEE

a thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

The Moving Picture World says:
"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay Bee or the Fine Arts Company, as before, each accompanied by a one-reel Triangle Komedy.

TRIANGLE PLAYS

Important To All Exhibitors

Because of an erroneous impression created by an advertisement appearing in these columns last week, definite and authoritative announcement is herewith made that

Mack Sennett-Keystone Comedies

may be booked as a separate series only by application to Triangle Exchanges throughout the country, and in no other way.

TRIANGLE FILM CORPORATION
1457 Broadway - - - New York City

Since the advertisement of last week concerning the new booking policy for Mack Sennett-Keystone Comedies has seemingly caused the belief that these comedies would be released independently of Triangle offices, we wish to state that there is no ground whatever for this impression. As heretofore Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges.

KESSEL & BAUMAN.



LOVE AND PEARLS—IN SOUTH SEAS.

Freebooters attempting to steal priceless gems from a young girl are foiled by the bravery of one man. See the

WILLIAM FOX·

PHOTOPLAY WITH THAT MATCHLESS STAR

GEORGE WALSH

IN

The Island of Desire·

STORY BY J. ALLEN DUNN
SCENARIOIZED AND DIRECTED BY OTIS TURNER

FOX FILM CORPORATION

WILLIAM FOX'S
FIRST SUPER DE LUXE PHOTODRAMAS



WILLIAM FARNUM
in
A powerful indictment of child labor evils,
THE PRICE OF SILENCE
Directed by Frank Lloyd
RELEASED ON JAN. 8

THEDA BARA
in a photodrama of love and intrigue,
The DARLING OF PARIS
Suggested by Victor Hugo's
"THE HUNCHBACK OF NOTRE DAME"
Directed by J. Gordon Edwards
Released
Jan. 22



FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

YOU'LL LAUGH AFTER NEW YEAR'S DAY, 1917,
BECAUSE IT IS THE RELEASE DATE FOR

FOXFILM COMEDIES

Start the year right by making your patrons happy.

Give them comedies that are so funny that they are automatic laugh-producers.

FOXFILM COMEDIES are that kind. They are two-reel gloom-dispellers of the most contagious sort.

ANY PRODUCER ANYWHERE CAN BOOK FOXFILM COMEDIES. THEY ARE RELEASED INDEPENDENTLY OF THE REGULAR FOX PROGRAM.

FOXFILM COMEDIES ARE

Laugh Looseners
Mirth Makers
Joy Jugglers
Gloom Grabbers
Sorrow Slammers
Sadness Squelchers

BOOK THEM NOW

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE



Released on the
METRO
PROGRAM
January 8th

COLUMBIA
Pictures Corporation
presents

The Star Delightful

MABEL TALIAFERRO

IN

A WIFE BY PROXY

A METRO wonderplay
from the supreme story
written by Charles Logue and
John B. Clymer - Directed by
John H. Collins.

Biggest box office attraction ever offered to Motion Picture Theatres since motion pictures began

15 consecutive weeks

The Great



BOOKING NOW AT ALL METRO



FRANCIS X. BUSHMAN

BEVERLY BAYNE

Wm. Christy Cabanne's master production of romance, thrill and power.

Whirlwind Advertising Campaign – Newspaper and Billboard – Unique in Showmanship.

Secret

Story by Fred de Gresac

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

EXCHANGES

A YEAR
of Prosperity and Profit for every Motion Picture Exhibitor in these
METRO PICTURES
for 1917

Jan. 1	Vanity	Emmy Wehlen
" 8	A Wife by Proxy	Mabel Taliaferro
" 15	The White Raven	Ethel Barrymore
" 22	Threads of Fate	Viola Dana
" 29	The Weaker Sex	Mme Petrova
Feb. 5	The Promise	Harold Lockwood - May Allison
" 12	One of Many	Frances Nelson
" 19	The End of the Tour	Lionel Barrymore
" 26	The Secret of Eve	Mme Petrova
Mar. 5	The Belle of the Season	Emmy Wehlen
12	The Beautiful Lie	Frances Nelson
19	The Hidden Children	Harold Lockwood - May Allison

METRO-DREW COMEDIES
METRO TRAVELOGS
and so on through the year

METRO PICTURES CORPORATION

NOTHING CLEVER ABOUT IT, YET THIS IS THE MOST REMARKABLE AD. EVER PUBLISHED !

AND YOU'LL SAY IT IS, TOO!

Read it!

ONE day last week a gathering of state rights film buyers met to view a picture. They had never heard a thing about it in advance—saw no literature—no advertisement had been published. They just came and saw the picture itself.

Within twenty-four hours after the production was run, the following territory was

SOLD!

Maine-N. Hampshire-Mass.-Vermont-Conn.-Rh. Island } Major Film Co. Boston
New York-New Jersey—Dispatch Film Ex., New York
Ill.-Ind.-Wisconsin—Celebrated Players, Chicago
Iowa-Nebraska—Interstate Film Corp., Des Moines
Ohio, Kentucky, N. Dakota, S. Dakota, Minnesota, Michigan — and South America, too!

The COAST-TO-COAST FILM CORPORATION, which has secured a great deal of this territory for its exchanges, goes on record with the enthusiastic statement that they never knew a picture to start such a sudden booking epidemic among the Exhibitors!

This says eloquently more than we can say to state rights buyers, except that the production is

ARE PASSIONS INHERITED ? 7 Reels

GILBERT M. HAMILTON'S TRAGEDY OF THE GENERATIONS

FEATURING **DORATHEA FARLEY** *and* **WM. CONKLIN**

ITS OWN RECORD IS THE ONLY GUARANTEE OF ITS POWER THAT WE WANT TO OFFER YOU. IT IS BACKED BY THE BEST, LIVEST PUBLICITY AND ADVERTISING "LAYOUT" EVER DEVISED, AS WELL AS A LOBBY EQUIPMENT THAT CARRIES DISPLAY FRAMES AND LITHOS UP TO 24-SHEETS.

Select your territory, think carefully—move quickly!

Yours sterling,

729 7th Avenue, N. Y. City

WARNER BROS.

WORLD PICTURES BRADY-MADE



When you hire a man to work for you

You want one who is loyal, honest, always on the job—dependable, in fact.

You need the same qualities in the Pictures you hire to work for you.

World Pictures Brady-Made

Are loyal. They never go back on you.

Are honest. Honestly advertised by honest Producers.

Are on the job. All the time. World Service is an intelligent anticipation of your needs and conditions.

Are dependable. Our product is identified with this word.

World Film Corporation
130 West 46th St. New York City
Canadian Distributors REGAL FILMS, Ltd.
37 Yonge St. Toronto, Ont.



Many a packed house is directly traceable to an advertisement in the "News."

Artcraft's Next Great Offerings

One Artcraft feature a month with the World's Greatest Artists will bring to your playhouse the prestige that no other amusement medium can duplicate.

Commencing with January, ARTCRAFT will release one picture a month, and that picture, you may depend, will be the most towering feature of the industry.

Inquire for particulars NOW!

ARTCRAFT PICTURES CORPORATION

Mary Pickford in The Pride of the Clan

Start the New Year with one of Miss Pickford's greatest achievements.

THE 81 FIRST RUN ARTCRAFT THEATRES

will show this picture for the first time

JANUARY 8TH, 1917

Have you a Pickford contract?

George M. Cohan in Broadway Jones

This event is the millennium in moving pictures—the one feature that America has awaited for years.

This will be an ARTCRAFT February release.

729 SEVENTH AVENUE, NEW YORK



MRS. VERNON CASTLE in Patria

THE SERIAL SUPREME



Written by Louis Joseph Vance Produced by Wharton Inc.

NOW BOOKING INTERNATIONAL





PATRIA has been accorded the most remarkable reception ever given a motion picture serial. At private showings held in the Ritz-Carlton Hotel and Strand Theatre, New York; Congress Hotel, Chicago; Tremont Theatre, Boston; Sinton Hotel, Cincinnati, and in other cities Patria was proclaimed the Serial Supreme—Now Booking.

EXCHANGES

ATLANTA
146 Marietta St.
BOSTON
148 Piedmont St.
CHICAGO
207 So. Wabash Ave.
CINCINNATI
532 Walnut St.
CLEVELAND
750 Prospect Ave., S.E.
KANSAS CITY
1305 Walnut St.
LOS ANGELES
912 So. Olive St.
NEW YORK CITY
729 Seventh Ave.
OMAHA
1417 Harney St.
PHILADELPHIA
1335 Vine St.
PITTSBURGH
804 Penn Ave.
SAN FRANCISCO
280 Golden Gate Ave.
ST. LOUIS
3313 Olive St.
SEATTLE
1214½ Third Ave.
WASHINGTON
712 11th St., N. W.

AGENCIES

ALBANY
68 State St
BUFFALO
39 Erie St.
DETROIT
71 Griswold St.
MINNEAPOLIS
606 Produce Exch. Bldg.
SALT LAKE CITY, 314 McIntyre Bldg.
NEW ORLEANS
338 Barronne St.
INDIANAPOLIS
New Lyric Theatre Bldg.

INTERNATIONAL

Better to read fifty advertisements than to miss the one YOU need.

1917-1920-1925 and then some

Read this

We have not entered the motion picture industry to pick up some quick and easy money. But—

We have entered this field to build an organization that will endure—one that will see its twenty-fifth anniversary and its fiftieth anniversary, and since we are backed by big capital, and big calibre men, we can look thus far ahead. We are not forced to stultify ourselves by devising schemes for bringing in speedy or immediate returns, to keep our backers smiling and confident.

During 1916 our business advanced in leaps and bounds. We are producing pictures the public wants and getting them to the exhibitor through the independent Exchanges, the most economical channels.

Our Scenics and Educationals are showing in every first class theatre in N. Y. and in practically every first class theatre in the U. S.

We are specialists in this field and can and will give you our special attention.

then read this

Extract from
WM. A. JOHNSTON'S
Editorial
M. P. NEWS
Xmas Issue

The Educational Picture

There are other indications that the educational picture is coming into its own. Live exchanges are booking them in connection with dramatic pictures to top a program. The newest and best photoplay houses feature them.

We have yet to see an audience which failed to enthuse over a good educational subject. Broadway audiences seem positively to hail them with delight.

The Scenics and Educationals That Are Pleasing All Broadway

Book at the Following Exchanges.

Metro Film Exchange, Phila., Pa.
EASTERN PENNA. & SOUTHERN NEW JERSEY

Alliance Film Co., Dallas, Tex.
TEXAS — ARKANSAS — OKLAHOMA

Zenith Feature Film Co., Minneapolis
MINNESOTA — WISCONSIN — N. & S. DAKOTA

Consolidated Film Corp., San Francisco
ARIZONA — CALIFORNIA — NEVADA

Monarch Feature Film Co., Kansas City, Mo.
MISSOURI—KANSAS—NEBRASKA—IOWA

Metro Film Service, Inc., Pittsburg, Pa.
WESTERN PENNSYLVANIA—ILLINOIS—INDIANA—OHIO—KENTUCKY

Lambson Film Exchange, Inc., Seattle, Wash.
OREGON — WASHINGTON—NORTHERN IDAHO — WESTERN MONTANA

Major Film Co., Boston, Mass.
NEW ENGLAND STATES

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

Some Territory Still Open

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Announcing

THE PURCHASE

of

DITMAR'S

Animal Pictures

"THE LIVING BOOK *of* NATURE"

Produced by

Raymond L. Ditmar—World Renowned Curator of the New York Zoological Park, the Largest of its kind in the world.

A most remarkable series of Entertaining and Interesting pictures showing the life and habits of the strangest animals on earth.

Had a Record Breaking Run at the "Strand Theatre" Broadway, New York, for Three Months and will continue to be shown at this Theatre.

This is the Longest Booking any series of Pictures has ever had anywhere

Does this mean anything to you?

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Exhibitors!

Who dominated the California fruit market five years ago?
Brokers and Middle Men.

Who got the big end of the profits?
Brokers and Middle Men.

Who dominates that market now?
The Growers.

Who gets the big end of the profits now?
The Growers.

How did they do it?
By **combining** to sell their own wares to the orange eaters.

Who dominates the Moving Picture Industry now?
New York Producers and Exchange-Men.

What money do they use to make their pictures?
Advance deposits furnished by **YOU.**

Who tells you how much you must pay for the pictures your money has produced and how many days you must run them?
New York Producers and Exchange-Men.

Who pulls off the big profits?
They do.

Who toils day and night to make their profits for them?
You do.

Who should you be working for?
Yourselves.

How?
By making, distributing and exhibiting to the public
your own pictures.

By what means can you accomplish this?
Through your own great company, operated and managed by yourselves and in your interest.

Who will be your leader?
H. A. Spanuth.

He is with you first, last and all the time and has organized Commonwealth Pictures Corporation for you in which you can be your own bosses and boss the industry as you should.

Write for booklet to tell you how it is to be done.

Commonwealth Pictures Corporation

CONSUMERS BUILDING

CHICAGO, ILL.

Spanuth Tell us more about it

_____
EXHIBITOR

_____
TOWN

_____
STATE

We have secured good advertisers to talk to YOU. Listen to them!

MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over the curtain goes down.

Coming Soon

MR. EXHIBITOR—

BEGINNING IN JANUARY

MACK SENNETT
KEYSTONE COMEDIES

¶FOR THE FIRST TIME ANYONE CAN HAVE THEM ¶REGARDLESS OF YOUR PROGRAMME. ¶ONE EVERY WEEK. ¶AND THEY ARE "PIPPINS" RELEASED THROUGH THE TRIANGLE FILM EXCHANGES

KEYSTONE FILM CO.

KESSEL & BAUMANN, Executives, NEW YORK CITY

KLEINE EDISON SELIG ESSANAY



MAX LINDER

MR. EXHIBITOR:

I am here to make your patrons laugh. Meet me face to face on the screen and see for yourself.

Yours for Success,

Max Linder

K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA — MAIN OFFICES: NEW YORK CITY — CHICAGO, ILLINOIS

Volume XV — JANUARY 6, 1917 — No. 1

POSTERS RED AND STORIES GRAY

IT will be news to many that, in Minneapolis, a big exchange centre and a leading picture theatre city, exhibitor conditions are distinctly bad.

The ten cent vaudeville houses have got the business—business the picture houses, some of the very finest in this country, used to have.

In a letter, perhaps the most illuminating we have received in the "Keep the Ball Rolling" series, the writer lays the larger blame to the pictures.

The pictures are not holding the people; and he tells why.

Whether the shoe fits or not, there's solid food here for every producer's thought.

Dear Mr. Johnston:

For the first time since I became a NEWS correspondent, the business outlook in Minneapolis is bad. I believe you should know what the industry is facing in eight or nine northwestern states. From theatre owners and patrons I have tried to get at the source of the trouble and I find that complaints, desires and accomplishments are about the same throughout the territory.

WE have come to the turn of the tune in the Northwest and the poor fiddlers must step out. For a few years we have had a gusher and now we are settling down steadily to a pumping basis.

There is a gradual turning toward the vaudeville and the legitimate theatre. The four 10-cent vaudeville houses in Minneapolis are so packed nightly that managers have been threatened with arrest unless they refuse to admit standing room patrons.

No such threats have come to the managers of picture houses.

THE downtown theatres are just getting along while the neighborhood houses in many cases are slipping on the grade. *There is no question but that the industry has been over built and that the public is over filmed.* Added to this is the undercurrent of dissatisfaction among patrons.

I find that as to the causes of this, patron and exhibitor agree to a large extent. These are some of the causes named.

Scenarios are becoming weaker. There is too much of a sameness.

THE film is getting into the very rut that caused the decline of the regular drama. The stories deal too much with *problems* and not enough with *plain wholesome stories.* Too much of the filming is done *in studios.* The open air, the bigness of the film that took the patron away from heavy upholstery and heavy dialogue is disappearing.

ONE exhibitor said his hardest task in going to market was to find a film with a worth while star that didn't deal with a *designing district attorney* or the domestic problems of the rich.

An advertising man who handled the publicity for "Birth of a Nation," "Civilization," and "Ramona" and who is now delivering the goods on stock musical comedy and light opera, declares that the public wants in its pictures more girls, more out of doors, *more rest.*

EXHIBITORS generally deplore the organization of new producing companies each headed by a star. It makes buying more complex and adds to the general *monotony* of the subject matter. *They believe that fewer producing companies and more concentration on fewer films would better the market.* They complain of the descriptive matter and advertising put out by the producers, saying that the *mediocre film receives about the same attention as does the artistic production* that will guarantee the receipts.

THE advance of 50 per cent. in admission, to go into effect among picture theatres on Jan. 1, is deemed merely a temporary measure to bolster up the business. The exhibitors realize they must give more for the money and they want to know where they are going to get it.

The live exhibitor in the Northwest has never intimated that his clientele doesn't know what it wants though this may in a large measure be true. Exhibitors are asking patrons to write suggestions telling what will bring back their interest.

SOME have said "more dance films," others "more comedies without the slapstick." Still others have asked merely to be entertained with *good story telling* so they will not have to think too much. Here they get back to the musical comedy principal. *It seems that a new kind of film, the substitute or the successor in films to the light opera of the stage* is to work part of the revival.

ONE thing is certain, the development of the scenario has not kept pace with the development in film making, theatre building and film advertising. *There is too much red on the paper and there is too much gray in the story.* A policy of discouragement to free-lance scenario writing, and hired staffs of writers too closely in touch with the directors, have distorted the viewpoint.

NOW as to the effort of the NEWS to prevent a striking similarity between the film market and the egg market, you are up against a hard game. The exhibitors who can't see ahead don't take a trade paper.

(*Continued on page 62*)

THE MAIN POINTS OF THIS REMARKABLE LETTER:

- ¶ *Is production in a rut?*
- ¶ *A revival is indicated.*
- ¶ *Better stories!*
- ¶ *Less problem pictures.*
- ¶ *More outdoor pictures wanted.*
- ¶ *Encourage free-lance writers.*
- ¶ *Distinctive posters and progressive exhibitors demanded.*

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Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

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VOL. XV January 6, 1917 No. 1

The Death of Edgar Mock

IN the death of Edgar Judson Mock the motion picture industry loses not only a stanch friend and able defender, but an editor of rare talent. Mr. Mock's death came as a shock to all of us. He was widely known and widely liked.

It is significant of his personal bravery and business methods that he put his affairs in complete order as soon as the seriousness of his illness became aware to him.

Mr. Mock was one of the pioneers in the trade journal field. He served his apprenticeship in journalism on Nebraska newspapers. Later, he bought Sound Waves, and, following its disposal, organized the Electricity Publishing Corporation, and brought out The Telephone Engineer, Electric Vehicles and Motography.

Wasting Words

THERE are words and phrases which pour into the vocabulary of the motion picture industry, and pour out again, after the fashion of handfuls of sand thrown into a funnel.

For instance, "running the gamut of human emotions" gained such thorough popularity that after awhile it dropped out of print from sheer exhaustion.

Frequently an alert press agent will unearth a ponderous adjective, and the industry will clutch the word to its capacious breast, grow tired of it, and throw it back into the dictionary.

We wonder how much more life will be granted to the word Feature. Can some one enlighten us upon the precise meaning of the word, as it is applied to film products?

There are more than fifty five-reel "features" produced in America every thirty days, not to mention several score of two, three and four reel "features."

Occasionally an exceptionally good picture is made, greater in length and strength than the usual five-reel photodrama. There is no appropriate name for it.

The word feature was introduced to meet only a temporary need. A five-reeler was out of the ordinary in those days. Conditions have changed—reversed. Isn't it about time to discard this meaningless word?

Advice to Press Agents

THE photoplay editor of the Philadelphia Evening Ledger has issued to press representatives of picture companies a letter worthy of their serious attention.

In concise form, here are some of his suggestions:

Standardize your product; keep to a certain definite output of sheets, mimeographs, magazines, mailed at *definite* times—and *dated*.

Short, snappy *news*.

Longer stories *only* based on "big" news.

Send all news *quickly*.

No stills; give us studio pictures of stars and directors at work or play—*news* pictures of photoplay making.

Keep in *personal* touch with the editor on "special."

The Ledger plainly states a condition which exists in every dramatic department of a metropolitan newspaper—a willingness to use material if it comes in such shape that it can be used without a day's labor on the part of the staff to put it into shape, or find out what it is all about.

Have You These Pamphlets?

THE National Committee of Films for Young People, 70 Fifth avenue, New York City (which is affiliated with the National Board of Review) has just issued for free distribution a pamphlet entitled "Better Film Entertainments."

In large degree it is a manual for those outside the trade who are interested in better entertainments generally and also specifically in children's programs. Nevertheless, there is much of considerable interest and value to the exhibitors and it will well be worth their while to drop a line as above and ask for a copy of it.

In connection with the Juvenile Motion Picture News, which was published by the Motion Picture News in June for free distribution, the field for juvenile programs is pretty well covered insofar as developed up to this time, and every up-to-date exhibitor should have a copy of both of these pamphlets.

Posters Red and Stories Gray

(*Continued from page* 61)

THESE exhibitors depend on posters that would have shamed the Blaneys of melodramatic fame, for their knowledge of the films and trust the posters too to get the patrons. It gets the patrons all right but not into the theatres. These exhibitors, many of them belong in the "barkers'" row at the county fairs.

The live exhibitors read the News and they are trying to help it "keep the ball rolling."

THEY depend on your film reviews to direct them in their buying. They are spending their money to the limit, always with the future and better times in view.

Dramatic critics and patrons agree that if the market is furnished by the producer the exhibitor will meet every demand of the patrons. I am referring, of course, to the live exhibitor.

SO the blame is not altogether the producer's. Scarcely. What may we expect from an exhibitor who selects his pictures only by the posters, especially posters that send people past his theatre instead of into it?

How will such an exhibitor ever be able to give his patrons the kind of entertainment he ought to know they want? How will he ever secure the right kind of posters?

WHAT possible advance can pictures make—along truly permanent lines—if some exhibitors of them are same type of fakirs who flourish for a day only at country fairs?

Wm. A. Johnston.

Picture Films May Now Be Shipped by Parcel Post

Post Office Department Order, Effective January 1, Allows Shipments at Regular Rates —Activity of National Association Responsible for Move That Is Boon to Industry

ANOTHER victory has been chalked up for the National Association of the motion picture industry by the announcement from Washington that motion picture films will be admitted to the mails on and after January 1. The order, issued on Saturday by the Post Office Department, declares that the films will be carried through the mails at regular parcel post rates. Other than the usual stringent regulations covering the transportation of combustibles there are no special rulings contained in the order.

The action of the Post Office officials, completely reversing the order laid down at the establishment of the parcel post system, comes after a month of conferences between representatives of the National Association and Government officials. There remains to be worked out only the question of timing the deliveries and the adoption of a standard method of encasing the films for the new system to come into wide use. Its immediate effect will probably be most greatly felt in the shipment of commercial reels to small towns distant from exchange points. Film executives interviewed by the MOTION PICTURE NEWS also feel that the parcel post system will strongly supplement the express service by offering a more accurate method of timing deliveries.

When asked for a statement regarding the new order, Frederick H. Elliott, executive secretary of the National Association, declared: "Coming as it did on the eve of Christmas, the order will most certainly be received by readers of the MOTION PICTURE NEWS as a most acceptable holiday present. It is as fine a Christmas present as Uncle Sam could have made both to those actively concerned in the industry and to the millions who attend the motion picture theatres.

"Your readers will know how much of the time of every meeting of distributors and exhibitors has been devoted to the consideration of the transportation problem and the various efforts that have been made to secure more efficient co-operation from the express companies. The inability of the express companies to adjust their organizations to the work of transporting films on time has caused serious losses. It was for this reason that the National Association a month ago took up the problem with the Post Office Department, and its members certainly have reason for congratulation on the action that has been secured.

"It is not our desire to give the impression that we are antagonistic to the express companies, but we feel that they have not grasped the importance of transportation to the industry. The use of the parcel post will be merely a larger development of the opportunities of the industry, and we hope it will result not only in a larger distribution of films to small towns, but will supplement the express companies, on which we must, of course, still depend for the greater part of our deliveries.

"I doubt that the public realizes the tremendous machinery of film distribution which has made the low-priced theatre possible, a system which, with the aid of the parcel post, will be able to cut the cost of distribution with inevitable results in still better pictures and better theatres."

The complete regulations concerning the encasing of films for transportation through parcel post will be announced by the Department within a few days. They will be published in full, together with other information for the guidance of those desiring to use the new system in next week's MOTION PICTURE NEWS.

YOU DON'T GET THE NEWS UNLESS YOU READ THE NEWS

The admission of films to the mails, the Hodkinson-Edison alliance, the definite announcement that Benjamin B. Hampton will retain the General Film presidency, the fact that a quiet movement is on foot to bring up new censorship legislation in New York, a complete explanation of the manner in which Keystones may be booked in the future, the important news to Paramount exhibitors that all legal matters concerning the ownership of stock in that corporation have been brought to a close—these are but a few of the more important happenings of the week in Filmdom that are told for the first time in this issue of the News. This is real news service, the News sort of service—the proof that "you don't get the news unless you read the News."

Campbell Gollan Dies in New York

Those in the production end of the business were shocked to learn that Campbell Gollan, director for George Kleine, died at his home in New York City on Wednesday, December 13. His death was sudden, coming after a very short illness.

Campbell Gollan was born fifty years ago in Scotland. He entered stage work while at the age of sixteen. Perhaps his most notable part on the boards was as Jean Du Barry in "Du Barry," in which Mrs. Leslie Carter starred. Later he was a member of George Kleine's company when this production was screened. He also directed "Wild Oats," "The Scarlet Road," and assisted in the production of the serial "Gloria's Romance."

General Nearly Ready to Release War Film

Preparations are well under way for the release of the British official war pictures by the General Film Company. These pictures are to be offered in seven instalments of two reels each,

Paramount Injunction Has Been Withdrawn

Case Was Cleared, According to Collins and Hodkinson, Nearly a Month Ago— Famous Players-Lasky Control Was Effected at Approximately the Same Time

FREDERICK L. COLLINS, president of McClure Pictures and editor of McClure's Magazine, stated in an exclusive interview for the MOTION PICTURE NEWS that his injunction on the Paramount Pictures Corporation, which he entered shortly after W. W. Hodkinson's retirement from the presidency, has been withdrawn.

Mr. Collins stated that he had secured an option on Paramount more than one year ago, and that after Mr. Hodkinson's retirement, he had entered suit to enforce this option.

Shortly afterwards, the matter was silenced again. That the issue had been definitely decided was not known by anyone but the interests involved until last week, when Mr. Collins was requested by the MOTION PICTURE NEWS to discuss the outcome of the case.

Mr. Collins complied by telling the MOTION PICTURE NEWS' representative that the injunction proceedings had been called off, and that he had reached an amicable agreement with the Paramount officials nearly a month ago.

He was asked if the withdrawal of the injunction had anything to do with the absorbing of Paramount by Famous Players-Lasky Co., which took place at about the same time.

He replied: "That is a matter you can guess about among yourselves. Personally, I am not interested in the case any longer."

Mr. Hodkinson, when questioned upon the injunction proceedings, said: "Arrangements were under way some time ago to withdraw the request for an injunction, and whether or not they have been completed I do not know. See Mr. Collins. He knows all about it."

Mr. Zukor, when approached for news of the injunction's withdrawal, said: "The suit for an injunction was withdrawn previous to the absorption of Paramount by the Famous Players-Lasky Company. I do not care to go into details concerning our arrangements, or agreement, with Mr. Collins." From an authoritative source the statement comes that Mr. Collins owns a large block of Paramount stock. The amount is not stated.

Sam Trigger Becomes President of New York Local No. 1

Other Results of an Exciting Election Are Ike Hartsell, First Vice-President; Mr. Martineau, Second Vice-President; Tom Howard, Secretary; Morris Needles, Treasurer—Lee Ochs Presides

AT the liveliest meeting ever held by Local No. 1 of the Motion Picture Exhibitors' League, the following officers were elected for the year 1917:

President, Sam Trigger.
First vice-president, Ike Hartsell.
Second vice-president, C. R. Martineau.
Secretary, Tom Howard.
Treasurer—Morris Needles.
Chairman finance committee, Wm. Hilkemeier.

Finance committee, Messrs. Rhonheimer, Lederer, Bimberger, Brecker and Klein.

Sergeant-at-arms, Gus Koenigswald.

The meeting hall of Local No. 1 was blue with tobacco smoke and vibrating with conversation when Lee A. Ochs, president for the year 1916, arose and called for order. It required several minutes for order to be established. Then everybody waited patiently while the minutes of the previous meeting were read.

Nominations were called for, and the names of Samuel Trigger and Charles Steiner, for the presidency, were offered. When the applause subsided Ike Hartsell and M. Ostreicher were nominated for first vice-president, and C. R. Martineau for second vice-president. Tom Howard and Sidney Ascher were entered in the race for secretary. Charles Haring and Morris Needles were pitted against each other for the desirable position of treasurer. William Hilkemeier alone was nominated for chairman of the finance committee, while Gus Koenigswald waged a battle by himself for the stake of sergeant-at-arms. For the committee of finance, which comprises five members, six candidates were nominated. These were Messrs. Rhonheimer, Lederer, Bimberger, Brecker, Klein and Glynn.

The sixty members of the league who were present were instructed to cast secret ballots. Before the voting got under way, Lee Ochs took the floor and spoke feelingly upon the regime of the outgoing officers, the conditions under which they worked, and their achievements.

He called particular attention to the treasury, which had grown from the time they had taken office from $42 to $6,500. He declared himself in favor of no candidate, and pledged his support to the 1917 officers. He said he would cast his vote only in case of a tie between the nominees.

An uproar arose when the ballots were cast, and following vociferous applause when the winning candidates were announced, the fact became known that there was a tie vote between Messrs. Klein and Glynn for finance committee membership.

Mr. Ochs, to decide the issue, flipped a coin. Those standing in the back of the room thought that the coin was a five-dollar goldpiece, but that statement was ridiculed by those who sat closer, who declared that it was a new Lincoln penny. At all events, the coin won for Joseph Klein, and he was welcomed to the finance committee with shouts of acclaim.

Before the election took place, Charles Steiner stated that he wished to announce his platform for the benefit of those who may have been in ignorance concerning his exact stand. Mr. Ochs refused to grant his wish.

The new officers were introduced amid loud cheering and wreaths of cigar and cigarette smoke. Mr. Trigger stated his policies for the coming year clearly and convincingly. He urged the members to give him their undivided support, for without unity, he said, nothing could be accomplished.

"Take my telephone number," urged Mr. Trigger, "and call me any time of day or night and I will be at your service."

A little later he said that he would insist upon a general meeting once a month.

"I am going to appoint a board of directors of twenty-five or thirty members to meet every week," said Mr. Trigger. "They will discuss and consider questions of immediate concern and devise ways and means to handle them."

THE RESULTS OF LAST WEDNESDAY'S ELECTION

Elected	Office	*Defeated*
Trigger	President	Steiner
Hartsell	Vice-Pres.	Ostriecher
Martineau	2d Vice-Pres.	
Howard	Secretary	Ascher
Needles	Treasurer	Haring
Hilkemeier	Chairman Finance Com.	
Koenigswald	Sergeant-at-Arms	

After Lee Ochs relinquished the gavel to Sam Trigger, a motion was made and carried that a banquet should be given to the outgoing officers. An amendment that the new officers contribute the money for the banquet was rejected.

A motion was made and carried to inaugurate at once a concerted appeal to the public for obtaining a petition against Sunday closing. Slides and petitions are to be passed among all audiences at every performance throughout the state. These petitions will be presented at the next session of the legislature.

A rising vote of thanks was given the outgoing officers for their services during the 1917 regime. Thus terminated one of the most thrilling and enthusiastic meetings ever held by New York Exhibitors' Local No. 1.

Mr. Trigger appointed the following members to serve on his board of directors during his year of tenure:

Chairman of Board of Directors, Sidney Ascher, Wonderland theatre, 2952 Third avenue.
B. F. Bimburg, Schuyler theatre, Broadway and 82nd street.
Charles Haring, Palace theatre, 176th street and St. Nicholas avenue, City.
J. L. Steiner, 14th Street theatre, 14th street, City.
J. Brandon, Bunny theatre, 147th street and Broadway.
A. B. Samuelson, Art theatre, 1077 Southern Boulevard, Bronx.
S. Landau, Heights theatre, 181st street and Wadsworth avenue.
L. Rosenthal, Classic theatre, 312 W. 47th street.
J. Fisher, Decatur theatre, 1676 Broadway, Brooklyn.
Lou. Blumenthal, Palace theatre, 423 14th street, Brooklyn.
L. Cohen, 36 Cathedral Parkway, City.
D. Picker, Burland theatre, 985 Prospect avenue, Bronx.
Sidney Cohn, Empire theatre, 161st street and Westchester avenue.
Grant Anson, Comet theatre, 100 Third avenue.
Eder Valensi, Variety theatre, 112 Third avenue.
F. A. Gorman, Yorkville Casino, 210 E. 86th street.
Louis Gordon, Venice theatre, 209 Park Row, City.
Mike Tischler, Rivington theatre, 159 Rivington street.
Mike Glynn, Alhambra theatre, Knickerbocker avenue and Halsey street, Brooklyn.
B. Weinberg, Hudson theatre, 1061 St. Nicholas avenue, City.
A. J. Stockhammer, Parkway theatre, Schenectady avenue and Eastern Parkway, Brooklyn.
Nathan E. Bloch, Orpheum theatre, 126 Second avenue.
W. R. Schwirm, Adelphi theatre, 3355 Fulton street, Brooklyn.
M. Zeno, West End theatre, 5128 Ulricht street, Brooklyn.
Arbitration Committee, Chairman, Charles Steiner, 14th Street theatre.
Sam Speedon, Vitagraph Company.
Wm. Wright, Kalem Company.
L. W. Attwater, Precision Machine Company.
W. C. Smith, Powers Machine Company.
A. S. Abeles, Pathe Film Exchange.
Nathan E. Bloch, Orpheum theatre, 126 Second avenue.
Grievance Committee, Sidney Cohn, Empire theatre, 161st street and Westchester avenue.
F. A. Gorman, Yorkville Casino, 210 E. 86th street.
J. Miller, Pastime theatre, 54th street and Second avenue.
Good and Welfare Committee, Chairman, S. L. Rothapfel, Rialto theatre, City.
Al. Hartstan, Regun theatre, 60 W. 116th street.
Frank Peters, Ocelo theatre, 258 St. Ann's avenue.
Law and Judicial Committee, Chairman, Grant Anson, Comet theatre, 100 Third avenue.
Adolph Weis, Ave. A theatre, 51 Avenue A, City.
Ben Lyons, Ron theatre, 1982 Fulton street, Brooklyn.
Ways and Means Committee, Chairman, Charles Haring, Palace theatre, 176th street and St. Nicholas avenue.
William Bigall, Irving theatre, Irving and Myrtle avenues, Brooklyn.
Herman Myer, Electric theatre, 2128 Amsterdam avenue, City.
Transportation Committee, Chairman, O. J. Wolf, New York City.
E. Fortgang, Bryant theatre, 223 W. 42nd street.
Wm. York, Amphion theatre, 614 Ninth avenue.
House Committee, Chairman, I. Hartstall, Bunny theatre, 314 Flatbush avenue, Brooklyn.
M. Feltenstein, Bushwick Palace, 850 Bushwick avenue.
B. Weinberg, Hudson theatre, 1061 St. Nicholas avenue.
Publicity Committee, Chairman, M. Oestreicher, Franklin theatre, 440 Lexington avenue.
Harris Stravit, Grand Central theatre, 699 Third avenue.
Auditing Committee, Chairman, Charles Steiner.
E. Leventhal, Manhattan theatre, City.

Co-operative Plan of Commonwealth Brings Many Inquiries

Since the first announcement of its unique co-operative plan, the Commonwealth Pictures Corporation of Chicago has been flooded with inquiries concerning the details of the scheme. The Commonwealth Corporation has issued an attractive booklet that sets forth the plan in its entirety.

After detailing the varied experience of H. A. Spanuth, the president, in the film field, the booklet takes up the method of stock distribution, the character and distributing plans of the films to be produced, and estimates the profits that may be made in the enterprise.

Hodkinson to Handle Edison Five-Reel Matinee Program

Triangle Distributing Corporation's President Confirms Announcement Made Exclusively in Last Issue of Motion Picture News That He Would Handle an Entirely New Type of Program

W. W. HODKINSON stated for exclusive publication in the MOTION PICTURE NEWS a confirmation of the NEWS' announcement of last week that the special program of matinee features to be produced by the Edison Company will be handled by him. Whether the program will be released through the Triangle Distributing Corporation or by some special arrangement Mr. Hodkinson is not yet ready to announce.

The subjects which will be contained in the program are unique. They will comprise single reels and split reels covering a diversified field. While the program is intended for matinee purposes, Mr. Hodkinson desires exhibitors and the trade generally to understand that the pictures will not be "for children only." Above all they will be clean and wholesome, and there will be no attempt at education by force.

It is Mr. Edison's contention, as was stated in his interview for the NEWS last week, that the ideal picture is one with an "educational tone." But the educational feature is entirely incidental, and it will not be considered for the present.

"There will be short dramas," said Mr. Hodkinson, "perhaps a half-reel of good comedy, a travel subject, another split-reel of a popular scientific nature—altogether a well balanced program of five reels which will be issued once a week."

In his interview for the NEWS last week, Mr. Hodkinson made this statement:

FEATURES OF THE EDISON-HODKINSON FIVE-REEL MATINEE PROGRAM:

- *Split reels and single reels covering a wide range of subjects.*
- *The program will include dramas, comedies, travelogues and popular sicence subjects.*
- *"I consider the Edison program an entering wedge for penetrating the hard shell of precedent."*
- *The pictures will not be "for children only."*

"I have always had an ideal, well defined in my mind, regarding programs and program service. The substance of that ideal is service. But it is a glorified service compared with what most program distributors are giving now. Superpictures are part of that program, yet they are only a step."

It is evident that the acquisition of the Edison five-reel matinee program is a second step of equally great importance and significance.

"I consider the Edison program plan an entering wedge," said Mr. Hodkinson. He illustrated his point with a pencil diagram, showing a broad path, which indicated programs as they exist today, and then sketched a wedge, with which he intended to penetrate "the hard shell of precedent."

The point of this wedge is the Edison matinee program. If the Edison-Hodkinson plan is successful, the scope of the program as it is generally understood will be broadened remarkably.

The eventual plan of the new arrangement is to engage experts to conduct or supervise the various departments of the Edison program. Mr. Hodkinson will have important announcements to make in the near future concerning the methods which will be used in marketing the new Edison program. These announcements will be made through the MOTION PICTURE NEWS when they are ready.

Ditmar Science Pictures by Educational Films

In an announcement from the Educational Films Corporation of America is the statement that this company has entered upon a contract with Raymond L. Ditmars, curator of the New York Zoological Park, to market all his future films. Mr. Ditmars' work is already slightly known to the trade, and the heads of Educational believe that his pictures will prove a valuable acquisition.

In speaking of these pictures E. W. Hammons, vice-president of Educational said to a representative of MOTION PICTURE NEWS: "Beginning the fifth of February we will supply our exchanges with a five hundred foot subject each week. Our contract with Mr. Ditmars calls for the distribution of twenty prints of each subject, these to be handled through the various exchanges that market our other pictures to the exhibitors.

"Mr. Ditmars is perhaps the best known zoologist in the country. His experiments have gained him widespread recognition. In his laboratories he maintains a complete photographic equipment while his facilities for lighting are entirely satisfactory.

"The Educational Films Corporation was formed to make specialties of subjects of educational and scenic value. We believe we have taken a big stride in securing Mr. Ditmars' valuable pictures, and we will make a specialty of them, and not merely a secondary consideration."

Pickford and Cohan Films Exclusively at Strand

The management of the Strand theatre, New York City, has signed a contract with the Artcraft Pictures Corporation, whereby all Mary Pickford and George M. Cohan features will be shown at the Strand theatre exclusively in New York City.

Willis to Manage Bioscope

Chicago.

On January 1, John E. Willis will leave his present position as manager of the Unicorn Film Service, to devote his entire time to the management of the American Bioscope Company. Mr. Willis is well-known in Western film circles.

"Garden of Allah" Rights Bought by Sherman

Price Paid Is Said to Be Five Hundred Thousand Dollars—Selig Considers Picture His Best

HARRY A. SHERMAN has purchased the rights for the entire world of William N. Selig's "The Garden of Allah" in ten reels. The price paid is said to be around half a million dollars.

Harry A. Sherman has within the last six months invested over a million and a half dollars in state rights features, it is reported. A little over two months ago he bought the rights for the United States and Canada for "The Crisis," and in five weeks successfully exploited all the rights.

William N. Selig in an interview declares: "'The Garden of Allah' is the most elaborate picture I have completed, and the only one in which I have ever taken such a personal interest." The Selig Company has a remarkable record in the feature picture field, never having produced a picture that was a failure.

Colin Campbell, who directed the picture under Mr. Selig's supervision says that "It is the most wonderful film I have directed." "The Spoilers," "The Ne'er-do-Well" and "The Crisis" were all under Mr. Campbell's direction.

"I am satisfied that the feature, 'The Garden of Allah' is a marvelous piece of work, founded as it is on the famous novel by Robert Hichens; already in print in some twenty-eight languages, the book has a wide circulation. Not only that but the picturization of the play follows the book closely. Not a character or scene in the book, but what you find it in the screen version. The acting and the photography are marvelous. In securing the rights for 'The Garden of Allah,' I have the greatest feature in the motion picture industry to-day, and expect to dispose of it in even less time than 'The Crisis.'" declared Mr. Sherman.

Triangle to Book Keystone Comedies Openly

Misunderstanding Caused by an Advertisement in Last Week's Trade Papers Is Corrected—Comedies Not to Be Booked in Open Market

AGITATION was aroused among exhibitors last week when this advertisement of the Keystone comedies appeared in the trade papers:

"Mr. Exhibitor: Beginning in January, Mack Sennett Keystone Comedies—for the first time anyone can have them—regardless of your program—One every week."

Following this announcement a statement was sent out from the Keystone offices which contained the following:

"All strings will be taken off the Keystone comedies at the first of the year. Beginning in January, Mack Sennett will put his comedies in the open market. Any exhibitor will be able to get them without taking any other film service in connection therewith."

W. W. Hodkinson, when the Keystone advertisement was called to his attention, said: "Perhaps the statement is incomplete. We will handle Keystone pictures, although we will handle them a little differently. Through a new arrangement, any exhibitor may book Keystone comedies."

Keystone comedies will not be removed from the Triangle program, although they will be different from the comedies which are released to the independent exhibitor. Just what the difference is, Mr. Hodkinson prefers not to state for the present.

The following statement has been sent out by the Triangle Film Corporation:

"Because of a mistaken impression created by an advertisement in the trade papers of last week as concerning Keystone comedies, Mr. Charles Kessel, speaking for Messrs. Kessel and Baumann, said:

"'Since the advertisement of last week concerning the new open booking policy for Keystone comedies has seemingly caused the belief that Keystone comedies would be released independently of the Triangle program, I wish to state that there is no ground whatever for this impression. As heretofore Keystone comedies may be had only through the Triangle exchanges, and by arrangement with the Triangle Film Corporation or its associated organizations.

"'The new releasing plan is created in deference to the demand on the part of exhibitors who may have contractual arrangements with other programs. Under the new plan, as stated in the advertisement referred to, these comedies may be had quite independently of any program arrangement that may exist or that may have existed.

"'If an exhibitor wishes to arrange for Keystones it will be his privilege to do so, but the arrangements must be made through the Triangle exchanges, for our product will only reach the exhibitor through those channels.

"'We believe that the new arrangement is a distinct step in advance, and one that will work for the advantage of the exhibitor throughout the country. All inquiries for bookings for the Keystone comedies should be addressed to the Triangle branch offices.'" Further plans will be announced soon.

First 1917 Pathe Serial is "Double Cross"

"The Neglected Wife" Will Probably Follow, with Ruth Roland as Star—Picture Scenarioized by Ritchey

PATHE'S first serial for 1917 will be "The Double Cross," based on Gilson Willets' novel of the same name. The Astral Film Corporation will make the picture.

"The Double Cross" is among the first of four serials completed for release during the first six months of the new year. Announcements for the serial program for 1917 show that J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., has planned far ahead to maintain Pathe's reputation in the serial field.

"Many far-seeing exhibitors," said Mr. Berst, "have contracted for our complete serial program for 1917. Our new serials will be shown in better theatres for longer runs than have any of the serials of the past. Serials of the Pathe kind represent a tremendous investment and that is why we strive always for the best."

Pearl White is featured in one of the new serials, work on which was started immediately upon completion of "Pearl of the Army." Ruth Roland, the heroine of "Who Pays?" and "The Red Circle" is the star in another new serial.

The Pathe program for the new year will have a wide variety of stories. One is a heart drama based on a successful serial story. Another is a mystery story that has enthralled hundreds of thousands as a novel.

Mollie King is the featured player in "The Double Cross." Playing opposite her is Leon Bary, who played the part of Sebastian in "The Shielding Shadow" serial. William Park is the director.

The serial to follow "The Double Cross" will probably be "The Neglected Wife," based on the story by Mabel Herbert Urner, which has been published in the best newspapers in every important city of the United States.

The star of "The Neglected Wife" is Ruth Roland. Featured with her is Roland Bottomley, an actor with a long list of successes to his credit. "The Neglected Wife" has been produced by Balboa. The story has been scenarioized by Will M. Ritchey.

Pearl White, the star of "Pearl of the Army," has started work in a new serial by Fred Jackson, the well-known magazine author, and George B. Seitz, author of some of Pathe's greatest serial successes.

Fourth on the serial list for Nineteen Seventeen is another original story by H. M. Horkheimer and Calder Johnstone, the working title of which is "The Twisted Thread."

Censorship Bobbing Up Again in New York State

Reports from Albany early this week indicate that legislation is being drafted for presentation at the coming session of the Legislature providing for what is termed by the politicians a "nominal censorship" of motion pictures. Under the guise of aiding the motion picture in its fight against the recent Appellate Division decision barring Sunday shows, the backers of the proposed legislation seek a censorship that will determine what pictures may be shown on Sundays.

Under such regulation it would be possible for picture theatre proprietors to give Sunday performances after they had been properly censored. Prominent film men who were informed of the move Monday by a MOTION PICTURE NEWS representative declared that they saw in it the entering wedge for a State wide censorship of motion pictures such as was decreed by the last legislature and vetoed by Governor Whitman.

It is understood that the bill will be presented by members of the Republican majority though no sponsors have yet been named for it in either the Assembly or Senate. This bill is entirely distinct from the one permitting Sunday shows which will be presented by Assemblyman Charles E. Welsh, of Albany. This latter legislation will empower the governing bodies of cities to determine whether or not Sunday performances shall be allowed. A similar bill introduced last year was defeated.

Fisher Gets Rights to Three Musketeers

After twenty-one months of litigation Mr. Fisher of the Liberty Film Company has secured the American rights to "The Three Musketeers," based on the Dumas masterpiece.

Previous to the law suit, the film was shown for two weeks at the New York theatre where it played to packed houses.

The production is in seven reels, and Mr. Fisher intends billing it as a feature attraction. He is also selling state rights.

Dustin Farnum Is with Fox

Dustin Farnum and William Desmond Taylor, who has been directing the former's photoplays for many months, have just been added to the William Fox forces.

In acquiring Mr. Farnum and Mr. Taylor, William Fox takes his first step toward carrying out one important phase of his announced policy of making 1917 an epochal year for Fox Film Corporation productions.

Within the near future Mr. Fox will add several more well-known names to the long list of photoplayers and directors now on the Fox roster.

Mabel Normand in "Mickey"

Mabel Normand is coming back very soon in a feature called "Mickey." This is not the slapstick comedy of Miss Normand's old Keystone days but a simple and homely comedy-drama. Mack Sennett is the supervising director of the Mabel Normand Feature Film Company.

Hampton to Retain Presidency of General Film Co.

Certain Arrangements Have Been Effected to His Satisfaction, and the Plan of Operation He Formulated Will Be Used in Entirety—"Features" Will Be Put on "Footage-by-Merit" Basis

BENJAMIN B. HAMPTON, temporary president of the General Film Company, has announced definitely that his concern will deal in the future with films greater in length than those heretofore handled.

This announcement follows immediately the previous decision of the General Film Company to distribute the British war films.

It is of vital importance in connection with Mr. Hampton's announcement of General Film's new plans that he has decided to accept the presidency of General Film, because certain arrangements that he has been desirous of affecting, have gone through satisfactorily.

It is quite probable that Mr. Hampton will accept the presidency of General Film when the election of officers takes place in February. His decision is partly due to the fact that the plans he formulated will be put into effect.

One of these new plans is to establish a definite basis of releasing long pictures on a footage basis. Pictures of 5,000 foot length will be cut down to 3,000 or even less if it is evident that they deserve no more than that.

A signed statement given out by Mr. Hampton follows in part:

"From the day of its start—as the pioneer distributing medium of motion pictures—until now, the General Film Company has conducted its business on the basis of footage. That is, the company has leased, or purchased, film from the manufacturers enjoying the privilege of distributing through its exchanges. This film has been paid for at a certain price per foot. The exchanges, or branch offices, have dealt with the exhibitor on practically the same basis, charging the exhibitor a specified sum for a 'program' of so many reels a week.

"In the early days of the industry this was an excellent system. In fact, it was practically the only method by which the exhibitor could be assured of a steady program of consistent quality.

"The demand of the present seems to call for a different method of handling the business. While in the great majority of theatres the demand is still for the reliable 'program' of General Film, there are many exhibitors who want to use some of the longer subjects, usually known as 'features' with the shorter 'program' items.

"To meet this condition the manufacturers who constitute the board of directors of General Film Company have voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change takes place January 1, 1917. Likely this is the most radical change ever made in the industry, and I feel that its effects will be of untold value to exhibitors and theatregoers everywhere.

"General Film programs have justly earned the reputation of regularly carrying the highest grade short-length product in the world. This revolutionary change means that they will be even better. In fact, I think I am within the facts when I predict that within a few months theatregoers will see short features of a quality heretofore believed impossible. This prophesy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the good short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his 1, 2 and 3-reel subjects—because now he knows he can get the money out of them.

"Every picture produced under this new system will be a 'feature' no matter what its length may be.

"In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. 'Footage' will not be first in these photoplays. They will be *boiled down* to whatever length is right. A 5,000 foot 'feature' that needs to be cut to 4,000 feet *will be cut* and dramas that would move quickly through 3,200 feet will not be padded out to 'five reelers.'

"In addition to the pictures now known to the trade as 'features' General Film will distribute special plays of five to ten reels in length.

"In short, we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest."

BENJ. B. HAMPTON.

SERVICE
BY ONE WHO KNOWS
VERSUS
THE SERVICE THAT IS A POSE

There is a difference between the service that is no more than a catchy head-line and the service that is founded on experience and impelled by sincerity. The News seeks to live up to its record as the real service paper of the industry by giving you service that is felt in your box-office. Our "With the Exhibitor" and "Live Wire Exhibitor" departments are just two examples of this "service by one who knows." Both are conducted by an experienced, successful exhibitor. Your problems are his problems; he is here to serve with full and frank discussion of your complaints and intelligent co-operation. Mr. Kashin's display articles are another example of real service, by one whose displays have brought real money into the box-office—by "one who knows."

Season Greetings from World

The World Film Corporation has issued a folder which when opened measures two by three feet, containing messages of Christmas and New Year's greeting for the exhibitor. Emphasis is made of the point that each picture released during the coming year will be supervised by William A. Brady himself. The inside of the sheet contains messages of greeting from every official and department of the World organization.

"Specials" Added to Metro Roster in 1917

Ethel Barrymore First of Stars Announced for Special Productions in Addition to Releases Already Named for Metro Program

AN expansion of policy to include the production of a number of special releases in addition to the features already announced for regular release on the Metro program is the first important announcement of the year from the organization headed by Richard A. Rowland. These special de luxe productions will feature stars already favorite with Metro patrons. It is announced that while the addition of these special productions to the regular program will greatly strengthen the Metro service, this will be accomplished at a price entirely within the reach of exhibitors.

Preparation for the production on the first of these specials has already begun. This will be a seven-reel feature production starring Ethel Barrymore, who recently announced her intention to appear hereafter only in Metro plays, and the special release chosen as Miss Barrymore's next vehicle will be a picturization of "Egypt," a drama by the celebrated playwright, Edward Sheldon, which was produced on the speaking stage by Margaret Anglin. It is of interest to note that Miss Barrymore has also translated in terms of the screen another of Miss Anglin's successes, "The Awakening of Helena Ritchie."

The photodramas chosen as "special releases" will be given adequate presentation as to star, settings, scenery and cast of characters. The stories of the best writers will be interpreted, whether the interpretation requires five, six, seven or more reels. This policy gives directors and stars a free hand, and puts them on their mettle to produce magnificent productions for Metro. Simpler stories of the heart, not requiring so many acts or such expensive settings will furnish a contrast to the de luxe productions. These will be announced at a later date.

President Wilson Sees "A Daughter of the Gods"

President and Mrs. Wilson Attend Premiere Showing of the Fox-Kellermann Picture in Washington, D. C.—This Is His First Appearance at a Public Film Show

PRESIDENT and Mrs. Wilson saw their first motion picture in a theatre last Monday night. They attended the opening performance of the William Fox picture, "A Daughter of the Gods," starring Annette Kellermann, at the Belasco theatre, Washington.

Both the President and Mrs. Wilson have seen motion pictures before, but never at a theatre. Hitherto they have seen photoplays either at the White House or at private entertainments. They selected "A Daughter of the Gods" as their entertainment for their first wedding anniversary which occurred Monday.

The President was greatly pleased with the picture. He thanked Manager Taylor, of the Belasco, personally and said that "A Daughter of the Gods" was a wonderful and unusually beautiful film.

Many difficulties are added to a theatre manager's work when the President is in the house. The theatre is forbidden to announce in advance that the President will be there. This is a "safety first" measure.

The President specifies where he wishes to sit. Just before his arrival two or three Secret Service men inspect the theatre. They tell the house manager the exact time when the President and his party will come and by which door they will enter.

This done, the house manager has a strip of carpet laid through the lobby to the President's box. About two minutes before the performance begins the President's automobile drives up to the door and his party enters. The Secret Service men follow.

The President acknowledges the doffing of hats by raising his own. As he enters the box the orchestra plays sixteen or twenty bars from the "Star Spangled Banner." The entire audience rises and remains standing until the anthem is finished. Then all sit down and the regular overture is played.

At the conclusion of the performance the audience remains seated until the President and his party leave. Usually the arrival and departure are from a side door, if the theatre has one.

President Wilson has been a constant theatregoer since his marriage, but has confined his visits to theatres playing the legitimate drama. The exception that Washington knows is his attendance at the opening of "A Daughter of the Gods."

Lichtman Talks on Artcraft Distribution

Exhibitors Who Feared Increase of Price Now Sell 25-Cent Seats Faster Than 5-Cent Seats

IN an interview with Al. Lichtman, general manager of the Artcraft Pictures Corporation, MOTION PICTURE NEWS has been given an outline of just what Artcraft means to the exhibitor and the producer as well as what its distribution means to the film industry in the future.

"The advent of any new force in the motion picture industry is often looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals," said Mr. Lichtman. "At the same time, many exhibitors realize that it was due to the entrance of just such forces into the business several years ago that resulted in the great improvement evidenced during the past few years. Exhibitors who at that time feared to raise their admission price from five to ten cents are today selling their twenty-five cent seats faster than their ten cent seats.

"Thus when Artcraft entered the field several months ago and offered new ideas and policies to the exhibitor, many managers did not realize that this was merely another step toward their own advancement as well as that of the industry in general. Artcraft is primarily intended for the improvement of conditions effecting the exhibitor, not the manager of the opera house, the town hall or the theatre which usually shows a legitimate attraction, but the fifty-two-weeks-a-year exhibitor whose theatre is a regular motion picture house, whether it is a palatial institution or a small town odeon.

"In the past this exhibitor has shown pictures of ordinary merit year in and year out and when a big production came to his town it was given to the opera house or the regular dramatic theatre, whilst he was forced to offer as opposition his mediocre pictures. This is the situation in which Artcraft protects the exhibitor. In other words, to use the vernacular of the day, Artcraft gives the exhibitor a chance at the big attractions which in the past was given to the owner of 'legit' theatres.

"The many palatial motion picture houses throughout the country are operating under as large an expense as the finest playhouses. These theatres must have extraordinary productions and it is the aim of Artcraft to supply them with the biggest subjects in points of stars, art and general merit. In place of running the mediocre film three days and a week, Artcraft supplies these houses with productions that will not only stand an increase in admission price but a longer run.

"As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout, namely a 'special attraction' for his business. To the small exhibitor who is showing the usual film, Artcraft is as important as it is to the owner of the immense motion picture palace. Where heretofore it has been impossible for him to secure the big production until long after its initial appearance, Artcraft now makes it possible for him to show the so-called 'big stuff' occasionally, thus not only increasing the prestige of his house but actually injecting new blood into the box-office veins of his business."

Moss Sells Pictures to Greene

An announcement of interest to the exhibitors and others connected with the distribution of films in the New York territory, is the sale of the New York Exchange of the B. S. Moss Motion Picture Corporation to the Modern Feature Photoplay Company, of which Mr. Walter Greene is the treasurer.

The pictures handled by the Moss Exchange namely, "Boots and Saddles," "The Power of Evil," "One Day," "The Salamander," "Three Weeks," "The Birth of Character," "The Heart of New York," "The Birth of Man" and the new propaganda picture, "The Girl Who Doesn't Know," will be distributed in the New York territory by the Modern Feature Photoplay Company on and after Monday, December 25.

Mr. Greene, who takes over the Moss Exchange and who will release Moss pictures is the president of the newly formed Artcraft Company.

Chaplin Rights Sold for Scandinavia

A sale has just been closed between the Lone Star Film Corporation and John Carlson for the rights to the Chaplin-Mutual Series for Scandinavia. The sale was negotiated by Chester Beecroft, who is now operating as an independent exporter of films. This is the third Chaplin deal that Mr. Beecroft has closed.

The most conspicuous of Mr. Beecroft's Chaplin sales was the deal by which he obtained nearly a half million dollars, one-third cash in advance plus the cost of prints, for the United Kingdom. It has been announced from his office at 71 West Twenty-third street, that he has opened negotiations with film men in all other parts of the world for the Chaplin pictures, and that announcement of the closing of contracts for three other foreign territories will be made within the next few days.

Mr. Carlson controls all of the Chaplin pictures made previous to the Chaplin-Mutual Series in Scandinavia, and is said to have paid $18,500 on account of a total which will be far in excess of the advance payment for the twelve Chaplin-Mutual subjects.

Garfield in New York to Market "Ignorance"

Herman J. Garfield has arrived in New York to market the six-reel feature "Ignorance," produced in Cleveland by the Private Feature Film Company in association with the Young Women's Protective League. The producers have based the drama to a certain extent upon exposes of white slave traffic in various cities in the United States. The trade showing will be given some time during the present week.

The cast is headed by Earl Metcalfe, who is supported by Eleanor Black, Arthur Matthews, Ethel Tully and other well-known players. Mr. Garfield, general manager of the Private Feature Film Company, who has handled several film successes, is enthusiastic over the money making possibilities of "Ignorance."

Three-Cents-A-Seat Tax in New York for Sunday Fight

$10,000 Towards $40,000 Necessary to Be Contributed by New York—Bender Solicited Money from Exhibitors, Lived in Good Hotels and Won't Let League Attorneys Take Case

AT a mass meeting of New York exhibitors held in Wurlitzer hall last Friday afternoon the question of Sunday closing was hotly discussed, and a motion was made and carried unanimously to tax all of the theatres in Greater New York three cents a seat to carry on the campaign in the courts and in the legislature.

Lee Ochs presided, and many prominent men were present.

Mr. Ochs made the statement that the Bender case was disreputable. Bender, he said, had solicited money from exhibitors supposedly to carry on his case, while, in reality, he was "living in good hotels, at the exhibitors' expense." Bender, he said, had collected money from the exhibitors in Schenectady, Troy and other cities.

Ochs declared that Bender's attorneys refuse to allow the league to provide its own lawyers to carry on the case. He had done everything in his power, he said, to persuade Bender and his attorneys to allow the league to conduct the case at the league's expense. Both Bender and the attorneys persistently refused "to allow interference."

A vote of thanks was carried to thank Mayor Mitchel for his attitude towards the Sunday question, but when a motion was made to vote similar thanks to the Democratic County Committee, it was tabled. The point was brought out that such a vote would lead to political entanglements, and it was desired that the issue be kept away from politics entirely.

A letter, read by Commissioner Adamson, from the Mayor follows:

"I am in favor of the Sunday exhibition of clean, instructive motion pictures, since Sunday is the one day of the week when the great majority of the people of this city are able to enjoy relaxation and diversion. Occasionally I enjoy this sort of entertainment myself, and certainly see no harm in it. As to pictures devoted to educational subjects, certainly there is as much reason for permitting their exhibition on Sunday as there is for permitting lectures on Sunday.

"If the Court of Appeals should rule against this view, the question will become one of public policy for the Legislature to deal with. If it should do so by the enactment of appropriate legislation along the lines I have indicated, I would give my approval to such legislation."

H. Salman Miller, chairman of the Committee of Foreign Born Citizens, said his committee voted Thursday to assist in the fight for Sunday pictures, and to send a delegation to Albany, if necessary.

The most important feature of the meeting was the decision to tax all theatres in Greater New York three cents a seat, regardless of capacity. That is to say, a 300-seat house will contribute $6 towards the fund. A thousand-seat house will contribute $20, etc.

Lee Ochs spoke with emphasis on the need for ample money to carry on the fight. He said: "I am informed that the Court of Appeals will very likely sustain the finding of the Appellate Division, and hold that Sunday picture shows are illegal under the present law. We must fight hard, because a new law cannot be made in less than two or three months."

Adolf Zukor was appointed treasurer of the fund. It is expected that from New York City alone $10,000 will be forthcoming, if the three-cents-a-seat tax plan works out successfully. The entire state will contribute $40,000, that being the amount stipulated for retainer by John B. Stanchfield, William Seabury and Samuel Seabury, the attorneys who will fight the case for the exhibitors.

Joseph R. Callahan, Democratic leader in the state assembly, made a speech in which he declared that the exhibitors could rest assured that the Democrats would vote for Sunday opening.

He warned his audience that opposition to a bill for Sunday opening would probably be made by up-state legislative members who were inclined to be religious and a little behind the times. He guaranteed forty-two votes as his contribution to the cause.

Among those present at the mass meeting who spoke in favor of Sunday opening were Samuel Trigger, newly elected president of the State League; State Senator John J. Boylan, Assemblyman Joseph M. Callahan, Dr. Lewis B. Krauss, president of the Bureau of Moral and Hygienic Education, and I. Miller, representing the League of Foreign Born Citizens.

Village President A. W. Twigger, of Ossining, has been reproved by Supreme Court Justice William P. Platt for punishing Louis Rosenburg for keeping open his Alhambra on Sunday.

Judge Platt rendered a decision on Sunday opening, in which he made the important statement that the only law applicable is Section 265 of the Penal Code, and that that section does not apply to moving pictures.

Two Live Stunts of the Week

Harry Reichenbach, publicity director for "Enlighten Thy Daughter," succeeded in making nearly every film office in New York work for him last week.

He had posters printed announcing "Enlighten Thy Daughter," but the picture's name did not appear. The poster simply said: Enlightenment Day in the moving picture industry is Thursday, December 21. It is your duty to be present. Broadway theatre, 2:30 P.M.

The innocent looking poster found its way into nearly all New York's film offices where it was given generous wall space.

Another specimen of clever press agentry was the postcard campaign of "Ruby" Rubenstein. He sent out postcards, bearing no signature and simply stating: "That was page 4153 of the Motion Picture News; not 6164."

The second card said: "You were right."

Holiday Cover Brings Praise

The beautiful three-colored cover of last week's Holiday Number of the Motion Picture News was the recipient of fulsome praise throughout film circles last week. The cover, which was originated for The News by The Chronicle Press, of Orange, New Jersey, was declared the most elaborate bit of color work ever presented by a publication in any trade field.



Max Linder's First Essanay Comedy is Claimed to be a Riot

WITH THE EXHIBITOR

Put On the Gloves Again—We Like Your Style

An Interesting Contribution from a Pennsylvania Exhibitor Who Doesn't Mince Words, But "Speaks Right Out in Meetin'"

The following letter came to our office addressed personally to one of us, and we intend to quote as fully as fairness and respect for the writer's wish to keep his identity inviolate will permit. He takes exception to an editorial appearing in our issue of December 23, 1916, in which we said: "There is a city in Pennsylvania which does a lot of photoplay exhibition. Eighty per cent. of the theatres are conducted along lines drawn in one man's office. That man only owns five or six per cent. of the houses involved. He has come to control the others through his able conduct of a film booking office and his own willingness to take charge of any man's theatre and make it a paying proposition." He disputes the facts we had based our statement upon, of the success of the eighty per cent., and the weaker position of the other twenty. What he says will cover in general the text of our editorial further. Here it is:

"I can show you where exhibitors in this wonderful company are fighting tooth and nail to kill the other fellow. . . . Do you mean to tell me he will take over a theatre and make it a paying proposition? I know and lots of others know where he has shoved the film rental so high it was suicide almost. . . . Any man that says the other twenty percent. are losing propositions . . . can't prove it. I'll admit that a number of them are losing money, but so are a number of the others losing money, even though they do book through the wonderful combine. . . . WHY do some of these fellows who are making money in this company advise others, and show them facts to prove it, that it would not be to their interests to join?"

The letter then states that our whole object, if any, seems in his opinion to be to "pick on" the Exhibitors' League and show by indirection that it has no standing in this town. It is stated that unfair competition of the rankest kind can be proved of this organization which we praised. He then says he himself admires this man for being able to "lick the gang and collect the ten per cent." Continuing he says:

"If your paper is looking to help the exhibitor why don't you try to remedy the fact that many picture houses are showing too many films, the inadequate admission price, the deposit system, the poster end, and numerous other things, that should be looked into. If an exhibitor has no credit standing sell him for cash only, but don't make the other poor devils suffer on account of a few."

This straight-from-the-shoulder letter to us, from an exhibitor who is our friend or he would not take the trouble to ask us to correct what he believes is an error by us, offers much food for thought. Were we misled by appearances of prosperity and the fact that the man we were speaking of has the public recognition of all his associates and of many others as all he could be if he would? We hope not. We hope we were right in our editorial in selecting this example as worthy of emulation. If not, we can only say there should be an organization like the one we pictured, and if it does not now exist, we were led into error because the apparent facts agree so closely with what would be facts if the right man honestly administered a trust of this sort. We cannot open our columns to a judicial enquiry as to whether in crediting this organization with having done something bright and fair in this industry, we erred on the safe side of assuming honor and truth in those we knew had brains and capability. We have begged and implored exhibitors anywhere and everywhere to give us all the ideas they could on the points we are criticized for not pressing more diligently.

We can only say our editorial as a whole we believe timely and right. That we had in mind any inference by indirection as to the weakness or strength of the Exhibitors' League or any other organization except the one we mentioned, we specifically deny. We don't affirm or deny the particular facts cited by this man as making our praise of this certain organization improper. We are neither judge nor jury.

We do ask this exhibitor to let us hear from him direct and give us for publication his frank opinions and suggestions, one at a time, on the evils he does name and which we are trying to help remedy. We know he knows his business, and we want the kind of straight talk he has given us when he thinks we are wrong, directed at other exhibitors about things he feels are a still greater wrong. He "speaks right out in meetin'" and we give him our right hand in fellowship, if he wants to accept it, to come up on our platform, which is business progressiveness with honor and the truth at all times.

Put on the gloves again, partner, we like your style.

HAVE YOU A PROBLEM?

We know that your time is taken up with managing your theatre properly. And we know that you are confronted with problems that ought to be solved. We are here every week to solve your problems for you. And we don't charge a cent for our service. An experienced exhibitor on our editorial staff wants to tackle those problems of yours.

Plan Reorganization of Maryland Branch

A number of Baltimore exhibitors interested in the formation of an exhibitors' organization met Thursday, December 21, at the New theatre. The plans of those at the head of the meeting is to reorganize the Maryland Branch of the Motion Picture Exhibitors League of America. The meeting Thursday was the second which has been held recently.

It was reported that about sixty per cent of the exhibitors of Baltimore were in sympathy with the movement and had signified their intentions of joining the organization. A number of matters of vital importance to the exhibitors of that section of the country were discussed, but it was considered advisable to withhold publication of just what steps would be taken until after a permanent organization has been formed.

Another meeting has been called for Sunday, January 7. This meeting will also be held at the New theatre, when it is proposed to adopt a constitution and by-laws and select permanent officers. The temporary officers are Louis Schlichter, chairman; Frank A. Hornig, treasurer, and Thomas Goldberg, secretary.

A. F. Gillaspey.

Raise Admission to Six Cents

The Woodward Theatre Co., Detroit, controlling the Comique, La Salle and Rosebud theatres in that city, has advanced the price of admission from five to six cents. This is the first time in the history of the city that Detroit has had six cents as an admission price. "It's working out fine," said Bert Williams, general manager. "No trouble to get the extra cent, whereas it makes a big difference in the net receipts. We did not feel that we could go to ten cents just yet, and still we felt that five cents was too little. We are well satisfied."

Ritter to Open Theatre in Detroit

J. C. Ritter, president and general manager of the Rialto theatre, Gratiot and Mt. Elliott avenue, Detroit, announces the opening date of his new theatre on December 20. The Rialto is amphitheatre in style, and will seat 1,600. A Greater Vitagraph feature will be the opening attraction.

Organization Based on Right Principle Succeeds

The Central New York State League of Exhibitors, Local No. 10, is a thriving organization. This local includes the theatres in the "up state" towns and cities of Fort Plain, St. Johnsville, Little Falls, Herkimer, Frankfort, Ilion, Mohawk, Utica, Rome, Lowville and Carthage.

The officers elected a few weeks ago are: President, W. H. Linton, owner of the Hippodrome theatres in Utica and Little Falls, as well as the Richmond theatre in Herkimer; Secretary, William T. Donlon of Utica; Treasurer, Harry Lux of Utica; Vice-President, Mr. Wolff of Lowville.

The Central New York League is an organization of exhibitors founded on business lines. It is the first object of the association to do away with cut-throat competition. It is understood that no exhibitor is to take away a service from another. The Secretary has on file a list of all exhibitors together with their services. Whenever a proposition is made to an exhibitor member to book a new service, he first calls up the Secretary and ascertains if he can secure the service without hurting another member. The League does not concern itself at all with service prices but simply aims to protect its members' services.

The next important work to be taken up by the Central League will be the abolition of advance deposits.

This Is Not the First Good Kleine Idea

Honorable business methods have always been evidenced in the dealings of George Kleine with the exhibitors. One of his recent plans will be remembered to have been the unit booking system for K-E-S-E by which the exhibitor is allowed to book his choice of pictures, in blocks of ten, at dates convenient to filling in the weak points in his schedule. And within the past few days Mr. Kleine has voluntarily issued checks to exhibitors representing accumulated interest on advance deposits. Why exchanges and producers should keep tens of thousands of dollars of exhibitors' money to do business on, without interest, is a phase of the deposit system that cannot be defended on business principles, no matter how necessary the deposit itself may be considered by the exchange. Mr. Kleine's voluntary recognition of this fact deserves this mention, we think, in the exhibitors' forum of this paper. We are looking for all the silver lining we can discover in the clouded outlook for exhibitors on the present stormy sea of conditions.

The Usher Question

A disgusted exhibitor who had exhausted every effort trying to employ a couple of ushers for his theatre was about to give up when he met a couple of young men who were considering buying a theatre and going into the business. They said they would like to learn the business first and were willing to pay for an opportunity. Mr. Manager agreed to employ them as ushers and teach them, and they each agreed to pay him twenty-five dollars a month for the tuition—and it was worth it.



Montana Exhibitors in Convention at Butte, December 12 to 14, 1916. Left to Right—Top Row: G. C. Moore, Harlowton; J. B. Gilmore, World Film Representative, Salt Lake; Leroy V. Johnson, Great Falls; G. H. Howard, Big Timber; F. E. Head, Billings; W. B. Hartwig, Dillon; W. A. Wolden, Billings. Bottom Row: W. E. Manning, Wibaux; C. W. Eckhardt, Butte (Sec.-Treas.); Philip Levy, Butte (Pres.); D. C. Scott, Anaconda; B. F. Shearer, Billings

Montana Motion Picture Men in Convention

Discussion of conditions affecting the moving picture business in the State of Montana from the viewpoint of the exhibitor was the principal business of the closing session of the third annual convention of the Montana Motion Picture Exhibitors' League, which convened at the Leggat Hotel, Butte, Mont., Dec. 12-14.

There was one principal complaint of the exhibitors and it had to do with the recently adopted policy of some of the larger film producers in taking the more popular stars from the regular releases and offering them as features at extra price. The exhibitors held that this was manifestly unfair and worked a hardship on the exhibitor, inasmuch as it compelled him either to pay the extra price for the feature as well as pay the price for the regular release program or else allow a competitor to grab the feature. It is understood that strong representations will be made to the film companies by the convention in this matter.

On the closing day, Thursday, the exhibitors were guests of the Broadway management at the presentation of "Experience," and later at a luncheon, as the guests of President Levy, at the Silver Bow Club. The convention was very successful in every way, and the visiting exhibitors are more than appreciative of their kindly welcome to Butte.

Wednesday night the present officers were re-elected, the members being well pleased with the men who had guided the destinies of the association for the past three years, since its organization. Excessive express rates in Montana and excessive charges made by exchanges and producers for feature films were discussed. A committee, consisting of George Hirschberg, of Havre; W. J. Hartwig, of Helena, and Mr. Mitschke, of Helena, was named by President Levy to take up the matter of high express rates with the Montana railroads. It was stated at the meeting that the expressage from Butte to Miles City was as high as from Chicago to Butte.

The officers who have been re-elected are: Philip Levy, Ansonia Amusement Company, Butte, president; A. Heinecke, Judith theatre, Lewistown, vice-president; C. W. Eckhart, Princess theatre, Butte, secretary-treasurer.

New Clark and Rowland House

Pittsburgh, Pa.

The Clark and Rowland interests are to take over the Liberty theatre at Penn and Shady avenues, East Liberty. It is one of the finests motion picture theatres in this section of the country and was erected by Nicola Brothers less than a year ago. It is located but two squares distant from the Regent theatre, and adds another house to their already long chain.

The new owners of the theatre will be in charge soon, and it is safe to say that the high policy of the theatre will be maintained if not increased under the Clark and Rowland interests.

Brotherly Love Among Exhibitors!

IT was 11 o'clock, maybe a little after, and the last patron was leaving the motion picture theatre. Samuel S. Smith, the exhibitor, had gone home. Up in the little room he called his own, Joe Jones, the operator, was just taking off the last reel. He had worked steadily through the shows, keeping up the theatre's gilded reputation for steady, clear and constantly recurring pictures.

Now Joe had only to finish up his work, go home and go to bed, for a nice, long, refreshing sleep. Joe was not sleepy. He was not hungry. He had no particular reason for being in a hurry.

But Joe was in a hurry. Judging from his actions, he was in a terrible hurry. Down out of the projection room he rushed and began a concentrated attack on the posters in the lobby that would have made a German drive look like a Sunday school parade.

"Ri-i-i-ip!" one poster torn. Jerk! Jerk! Jerk! Down came other posters. They were folded up in a nervous hurry, the folds being where there were never folds before. "Squash!" and they were crammed down in the film box! Not in a separate package, as demanded by the state law and tearfully desired by the exchange manager, but crammed down in until, when taken out, they would look like dishrags. Hurriedly, still more hurriedly, Joe rushed them to the depot, the posters in the bottom of the box, the film on top, and the whole strapped together.

The boy had gone with them to the depot when he remembered there was a face picture in the box office window he had forgotten to return. "And that slide we used!" he exclaimed. But it was too late. The boy had gone. Thus he reasoned. The next day the slide and the face picture found a quiet, dark shelf, there to stay while the dust accumulated over them. Joe, his work done, sauntered home, leisurely went to bed, and to sleep.

Brotherly love among exhibitors!

Down in a town beyond, Henry Hill was waiting for this film. He had run a big advertisement in the local paper. He had scattered heralds hither and yon. He had even hired a band and put on a parade, as it was a big feature. He had the lobby display all figured out and, better than ever, he had a dandy, attractive little place for a face card!

The film and the posters arrived. Alas! The posters were ruined. The face card was missing. The film was there (thank goodness for that), but the display was impossible.

Hill was mad. He raved about the exchange. He raved about the loss of money. He couldn't eat. He couldn't think straight, he was so angry. It he could just get his hands on the man who had ruined 'em!

The great majority of exhibitors are conscientious about returning films, also posters. But exchange managers in Omaha declare face cards seldom are returned. Every exchange, of course, has a checking department, and, after several warnings, they charge the careless exhibitor. But this is a lot of work, and it arouses considerable unfriendliness. The worst feature still being that it is the other exhibitor who suffers in a case like the above.

Omaha exchange managers buy for a three-reel subject twenty-five one-sheets, fifteen three-sheets, and ten six-sheets, costing 6 cents a sheet; seven sets of photographs, costing $6.30; and ten slides, costing 15 cents a piece. What an amazingly short time this stock will last!

Slides, posters and the generally forgotten face cards are worth absolutely nothing to the exhibitor, but mean millions to the manufacturers of the United States in the course of a year. It is carelessness—just plain carelessness, and every exhibitor will admit that it is. Many exhibitors have refused to pay rental because they came without posters. They cannot be blamed.

One day last week two Omaha exchange managers were struggling with the problem. One sent out a letter to his trade. He said, in part: "Your prompt return simply means a better service to you, and will be more than appreciated by us, as well as every exhibitor who uses the advertising matter after you." The letter urged the exhibitor to reform, to gather up the old matter and return it.

G. P. Leavitt, Omaha.

Cincinnati Men Vote Red and Blue Tickets

The recently organized Exhibitors' League affiliated directly with the Cincinnati Chamber of Commerce will be watched with great interest by exhibitors all over the country. This idea of combining all the civic interests under the wing of the local civic promotion body is not new, as applied to other business, but as offering a get-together bond of great strength to exhibitors now so badly disorganized in many cities, the idea is a very big one. If the exhibitors come under the protection of and are unified with the interests of other businesses, there is sure to be a mutual advantage all around, and what is of special importance, an inducement to join in general good company and be a citizen in recognized good standing of the community at large. It will greatly strengthen the position of film men in the particular locality.

On Tuesday, December 26, an election of officers will be held, and postcards have been mailed to every exhibitor by the "Blues" and the Reds," the "Blues" claiming they are "live wires," the "Reds" asking you to vote the straight ticket which "means prosperity to the exhibitor." To the Fray, Reds and Blues!

New Jersey Exhibitors Start State Wide Campaign

Dr. H. Chas. Hoppe, president of the New Jersey State Branch, M. P. L. E., under date of December 20, sends out a letter of general interest to all exhibitors, asking the New Jersey exhibitors to line up behind the Sunday pictures movement and get the benefit of the New York agitation. Incidentally he calls attention to the first annual movie ball, which the Jerseyites are looking forward to as a "big event." He says in part:

"A State wide campaign will be inaugurated for the modification of the Blue Laws of the State of New Jersey. Every exibitor in the state, every landlord of every moving picture theatre, and hundreds of owners of candy, cigar and drug stores, baseball parks, etc., will be interested.

"The Motion Picture Exhibitors' League of the State of New Jersey proposes to enter this campaign and not let up until its efforts are successful.

"The exhibitors of New York State at the present time, contemplate legislative enactment that will assure them the protection of the Sunday show for all time. It will be of material benefit to the exhibitors of New Jersey, to have a Bill for Sunday Movies before their legislature at the same time.

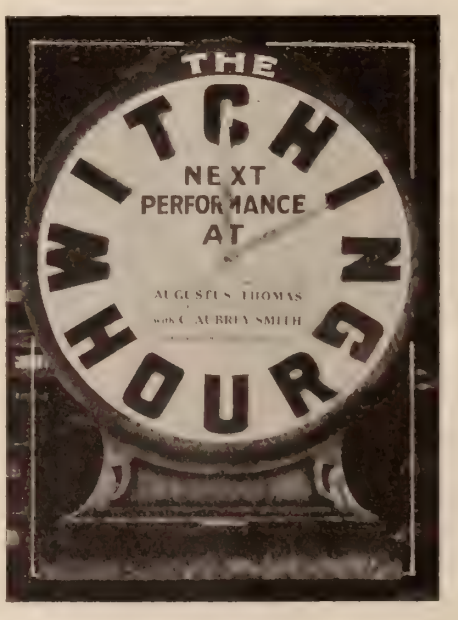
"The president of the State League has every assurance that the common people of this state, not only have no opposition to the Sunday shows, but have a strong desire for them.

"At the last legislative session, a Sunday Bill was introduced and at its hearing, fifty ministers of the state opposed it and one-half dozen of exhibitors were for it. Had we the same number of exhibitors and showed the same co-operation as our opponents, we would by this time have been well on the road for Sunday shows.

An exhibitors' meeting is held every Friday morning at our headquarters in Newark in connection with the ball committee, who are working hard on the details of the affair.

"On February the first, 1917, the ball will be given in Newark. Every exhibitor in the state should use all of the resources at his command to make this ball a financial success. Its social success is already assured."

Sunday performances in New Jersey are permitted only by local authorities and when "for charity."



A Practical "Exhibitor Help," Showing Time of Performance of "The Witching Hour"

EXHIBITOR PERSONALS

PENNSYLVANIA.—Wilkes-Barre, Pa.: John Mannix, for many years manager of the Sun and Bijou theatres of this city, has been transferred to the Dreamland by the Treon Company.

The Treon firm operates the Sun, Bijou, Savoy, Star and Alhambra. There are only two theatres, the Orpheum and Family, in the central city that are not owned by the Treon syndicate.

MISSOURI.—Bowling Green: W. E. Kliptisch, formerly manager of the G. O. E. Amusement Company at Fort Madison, Iowa, recently resigned to take charge of the Sanitarium at Bowling Green, Mo.

Kansas City: "Pep" Balsly, publicity manager of the Kansas City Feature Company, reports that the company has been receiving a good many calls for suitable pictures to be shown at Christmas time. Among the productions which he has been recommending to the inquirers, is the "Eternal City," "Christmas Carol," "Prince and Pauper," "An Alien" and others, but the one which he thinks fills the bill the best is Margaret Clark in "Snow White."

J. F. Mullin, of the Electric theatre at Fall City, Nebraska, has recently remodeled his theatre, and has added seventy-five seats to the seating capacity, and has added a new picture machine. Mr. Mullin, beside being a first class exhibitor, is the city engineer.

Miss Willie Jackson of Salesbury, Mo., has purchased the Lyric theatre of Mrs. Hammond. Mrs. Hammond sold her business to go into another line at Mexico, Mo.

E. O. Swan, Princess theatre, Scandia, Kansas, recently spent several days in Kansas City on business.

F. F. Barrett, of Granby, Mo., recently built a new building for his theatre, which will be called the "New Cosy." The building has a seating capacity of seven hundred.

Thompson & Son, proprietors of the Photoplay theatre at Carthage, Mo., report that they are remodeling the theatre and the name will be changed to the "Colonial."

George Hall, manager of the Dreamland theatre at Neosho, Mo., which was recently burned, is now showing in the building occupied by the Grand theatre which has been closed for some time.

J. W. Williams, proprietor of the Delphus theatre at Carthage, Mo., which was recently burned, is now exhibiting in the Armoury at that city.

A Mr. Miller, of the Baptist church at Leavenworth, Kans., was in Kansas City recently engaging religious plays for showing at the church around Christmas time.

TEXAS.—Cleburne: Excavation for the new theatre at Cleburne, Texas, was commenced December 8. The contract for the new building was let to J. A. Thomas, the theatre will be modern and up-to-date, and will be ready for the opening early in the new year.

OKLAHOMA.—Muskogee: The Strand theatre has been opened for business at Muskogee, Okla., and to pleased capacity business. The Strand seats about 600, and is modern and up-to-date in every particular. Dan Myers is manager and owner, and will spare no expense in making the Strand an up-to-date picture house.

Henryetta: The Henryetta, Okla., city commissioners has established a censorship over motion pictures to be shown in that city, and has appointed a censor board consisting of three men.

INDIANA.—Lafayette: James L. Sheetz has purchased the Orpheum theatre, Lafayette, Indiana, from Charles Reichard and John Chamberlin. Mr. Sheetz will make extensive changes in the interior of the building. The seats will be rearranged, a new booth placed in the front of the house and a new lobby installed.

ILLINOIS.—Peoria: The remodeled Majestic theatre has been opened under the direction of Manager Charles Nathan. Speaking of the house Mr. Nathan said to the Motion Picture News correspondent:

"One of the features of the building is the concrete flue over the stage, which practically removes all danger of fire. This flue is provided with a draft, which sucks the air upward, and would draw the fire, if there should be one, upward, and control it on the stage instead of allowing it to spread out over the audience."

The interior decoration of the house is novel, as the lower floor is closed entirely with a white Colonial frame and glass wall, separating it from the foyer and protecting the audiences from drafts. The interior is old rose and white is attractive.

"Experience" was the first film shown in the remodeled house.

Springfield: The Grand theatre on East Washington street has been closed again. The latest proprietor, D. M. Prim, has abandoned the project and has resumed his work in the field, taking industrial and local comedy films for commercial associations over the state. The Grand theatre has been a losing proposition since it opened and several men have been proprietors in turn.

Mrs. Lucy Marshall has sold the Empress theatre on South Eleventh street to Dick Diamond, late of Havanna, Ill. Mrs. Marshall has left for Corpus Christi, Tex., to spend the winter. She was advised by physicians to seek the warmer climate. The new proprietor of the Empress, Dick Diamond, sold out the Castle theatre at Havanna, to The Lawford theatre, before coming to Springfield. The sale of the Castle ends a long war between the two theatres in Havanna.

Almost a wagon load of potatoes were distributed among the poor families of the city Christmas day by W. W. Watts, manager of the Gaiety theatre and head of the local motion picture men. The potatoes were collected by Mr. Watts on Saturday, December 23, when a special program of motion pictures for school children was given in the morning. Each child brought a potato to the theatre as the price of admission, but the potato had to be a fair sized one to get the bearer through the doors



Well Directed Publicity Draws this Mob at the Opening of New T. & D. Theatre, Oakland

What Live Publicity Will Do for an Opening

Accompanying this story is a picture of the crowd trying to get into the New T. and D. theatre at Oakland, Cal., furnished us through the courtesy of William H. Jobelmann, the Turner and Dahnken publicity manager for the new house. There is no fake about this crowd. It surges and waves for a half a block in a solid mass, and if estimated on the scale usually claimed by picture directors for crowds in mob scenes, we would judge the whole population from both sides of the Bay were there.

In any event this shows what the putting over of an opening in a big way, with pages of announcement, columns of write-up about every detail of the house from the Pompeiian Rest Room to the Operating Booth, will do for business. Real live stars both in and out of the pictures also helped. Dustin Farnum and Marguerite Clark performed on the screen, while Myrtle Stedman, Sessue Hayakawa, Anita King and Tsuri Aoki appeared in the flesh on the enormous stage.

The opening attendance was undreamed of, even by the owners, according to William H. Jobelman, publicity director of the new house. The success of the opening was no doubt largely due to the indefatigable energy displayed by Claude Langley and George Thornton in giving personal attention to every minutest detail of construction and planning. Mr. Jobelman, describing the loyalty of these gentlemen to the cause says:

"During the course of construction, Claude L. Langley, the managing director of the T. & D. Circuit was in constant supervision, and the remarkable rapidity of erection and promptness in opening was entirely due to his indomitable and indefatigable spirit. When one considers that in addition to his attention to the numerous details incident to the preparation of a house of this size, he also conducted his regular duties as managing head of this circuit, consisting of ten theatres, a realization can be obtained of his accomplishment, and the task he so fittingly and ably concluded.

"George E. Thornton, resident manager, worked side by side with Mr. Langley during these preliminary stages of this tremendous undertaking and during the last few days practically lived in the theatre working night and day. To him is coming the credit for untiring perseverance and the honor of managing the largest photoplay house in America. Mr. Thornton started from the lowest rung in the motion picture industry, rising step by step, each upward step founded on knowledge gained and experience acquired. He is a director of the local Motion Picture Exhibitors' League and a consistent student of the Motion Picture News, and a firm believer in its policy.

LIVE WIRE EXHIBITORS

Lobby Stunts Show New Spirit of Hustle

Examples from All the Country Give Pointers to the Exhibitor Seeking to Make His Lobby Sell the Picture

The "live wire" exhibitor is giving more and more attention to the outside of his house, and incidentally is finding out that the safe and sane "middle of the road" applies to this business as well as to all others. We do not commend the "fake flash" that used to get business in the days of the single reeler, nor do we commend the high-brow dignity of front for the average downtown exhibitor who has real competition. It may be that in some communities all signs of life that indicate that one may see inside anything but scenics, educational and pretty dramatic reels, but we have a theory that "to him who hath shall be given" applies only to the live wire who stays connected with the battery.



From Salt Lake, Utah, to Montreal, Canada, Bright Lobbies Bring Business

The pictures accompanying this story are from far different localities. The Paramount exhibitor who decorates his lobby like the Canadian Northwest for Pauline Frederick in "Nanette of the Wilds," is our old friend Frank Dowler, Jr., who has one of these awful "monopolies" picturewise in Chattanooga, Tenn. He did not build the Alcazar, but inherited a house with a lobby as small as any you will find anywhere, but that does not discourage him as you will see.

The idea of making his house "headquarters" for "Miss George Washington" fits in very nicely with the political prominence of her namesake? His house is already widely known throughout the South as headquarters for discriminating picture fans.

The Chaplin picture shows how they put Chaplin over in Salt Lake. Nobody got by this theatre, you may be sure, without stopping to "rubber" at this extraordinary display. If you will examine the front carefully you will see that the Rex is no cheap "joint," either. It is not like a theatre we knew of once where the manager used to distribute waste paper, shavings, etc., in his lobby to make it seem homelike to his class of patronage. No, the Rex appeals to the best people of that city, and the psychology of this lobby display is that *it* appeals to the best people (not the high-brows of course who turn up their noses at Chaplin, but there are people just as good as they are that like him). Thinking, bright-minded people always stop to look at a clever imitation of anything, and this is really well done.

From Montreal, Canada, comes a lobby display from the brain of M. Kashin, in which "The Battle Cry of Peace" is given a most dignified and appropriate handling in the lobby, the eye of the theatre. As appropriate to arousing Canadian sympathy, the legends "The God of War and His Works—What Happened to Belgium Could Happen to Canada," and "Sisters United—Belgium and Canada" give a local drawing power to that massive production. Startling pictures in the small lobby frames, which can not be distinguished in the reduced photograph, are titled "The Martyrs of Belgium," "Curses of a Father," "Bomb-wrecking a Peaceful Home," "German Kultur," "Admitted at Death Bed." The crowd did not have to be convinced further that a "social attraction" was showing.

We want to show exhibitors throughout the country what other exhibitors are doing and will greatly appreciate photographs of *your* stunt. What you do will help others, and what they do will afterwards help you.



Paramount Gets Live Lobby Display at Chattanooga, Tenn.

A Stunt You Might Copy in Your Town

The practical joker has sprung up in the motion picture ranks—as a booster for mystery serials. Here is how he does it. He fakes up a nifty looking picture camera with necessary cranks, lenses and brass knobs, and stopping where passers by are thickest decides to take a "picture." The crowd naturally gets curious, and watches closely every motion. The crank starts to turn when lo and behold, instead of the usual silent click, a series of sounds in imitation of the Battle of the Somme arise and the whole front of the machine drops down to disclose a large placard—"Watch for the Purple Mask—Universal's New Serial at the Blank theatre"—then a second catch unlooses and pictures of Grace Cunard and Francis Ford, on each side of a center design of the Purple Mask appear, and the "camaraman" folds his tripod and looks for new fields of surprise.

Any theatre in any town can pull this unique stunt.

Free Posters and Souvenirs Help "The Secret Kingdom"

WALTER W. IRWIN, general manager of Vitagraph V-L-S-E, has prepared a pleasant surprise for exhibitors of "The Secret Kingdom," the new 15-episode Vitagraph serial which is released on December 25, in the form of free advance one-sheet posters and free special souvenirs touching on a vital phase of the plot.

The free posters on "The Secret Kingdom" are five-color one-sheets showing Charles Richman, who is co-starred in this production with Dorothy Kelly, and Arline Pretty in the romantic land of "The Secret Kingdom." It is the first time that free distribution of paper has been made in this way. To back up the advance sheets there are one-sheets, threes and sixes illustrative of each episode.

The free souvenir of "The Secret Kingdom," illustrating in shape, the sealed packet, consists of rotagravure portraits in sepia of the principals in the plot.

Pittmon Uses the Children

Manager Pittmon of the Rosebud theatre, Portland, Ore., recently employed two good "stunts." He advertised big for the children of the city to watch one Saturday which way the wind blew. Then he sent up a score of balloons, each with a ticket attached. Of course dozens of children followed them to earth. Again he advertised that children under 15 years of age would be admitted if they whispered to him the password. The password, and the advertisement left this easy enough to understand, was "The Shielding Shadow." This was, of course, the first episode. After that the "password" would be the real cash, and it can be easily figured out the first free admission paid in the long run.

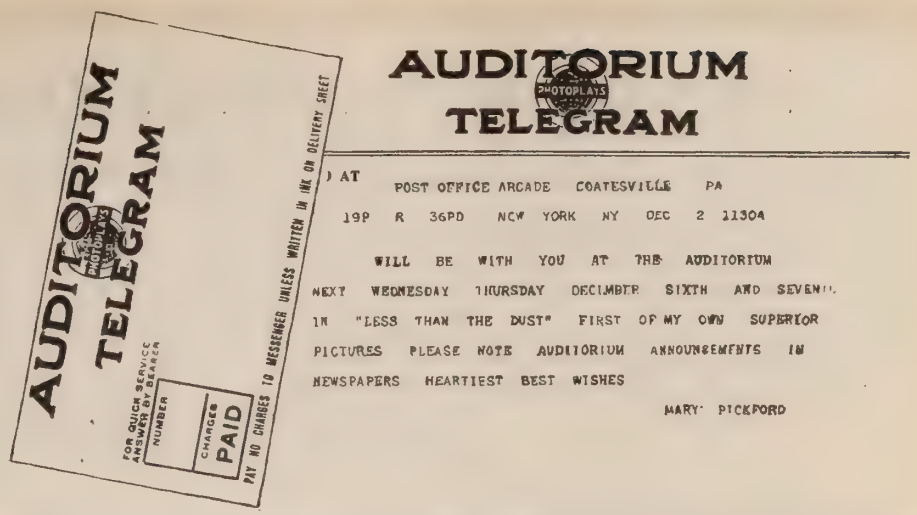
Joan of Arc Rides Down Fifth Avenue

The many readers of this department who know by personal observation the congestion of traffic on Fifth avenue, New York, will appreciate the conspicuousness of a white horse, ridden by a fair lady in a silver suit of armor, in midday, down this thoroughfare. That people stop and wonder at the gayly bedizened rider with silk and gold trappings, is a matter of course. The fact is the young woman is Marie Ward, rider of many winning mounts in the Saddle Classes of the National and other Horse Shows, and who represents the Forty-fourth street theatre, which is now showing "Joan the Woman."

Jake Wells Takes Over Piedmont and Georgian Theatres

Jake Wells has assumed control of the Piedmont theatre, Atlanta, Ga., which has been operated for some time as a vaudeville house, and the Georgian,

Mr. Wells has taken Richard Tant, his manager at Augusta, and recently in charge of Mr. Wells's interests in Knoxville, to Atlanta as manager of the Piedmont.



Auditorium, Coatesville, Pa., Used the Above Fake Telegram Which We Believe Better than Faking With Real Telegram—It Advertises the House Directly and Does Not by Any Chance Cause an Unpleasant Shock to the Recipient for More than a Second Until He Can Read the Title

Have You a Deer to Give Away?

We supposed everything conceivable had been given away as premium or to the lucky winner, but here is a new one. A citizen of Harlan, Ky., captured a real live deer in Florida, when it was little bigger than a good sized kitten. Now, three years having passed as the title announces, there is a two hundred pound animal to care for, and no wonder the manager of the Cumberland theatre chose the lucky number method of giving away this novel premium. In these days of high cost of living such a premium should be worth having.

Special Children's Matinee Every Saturday

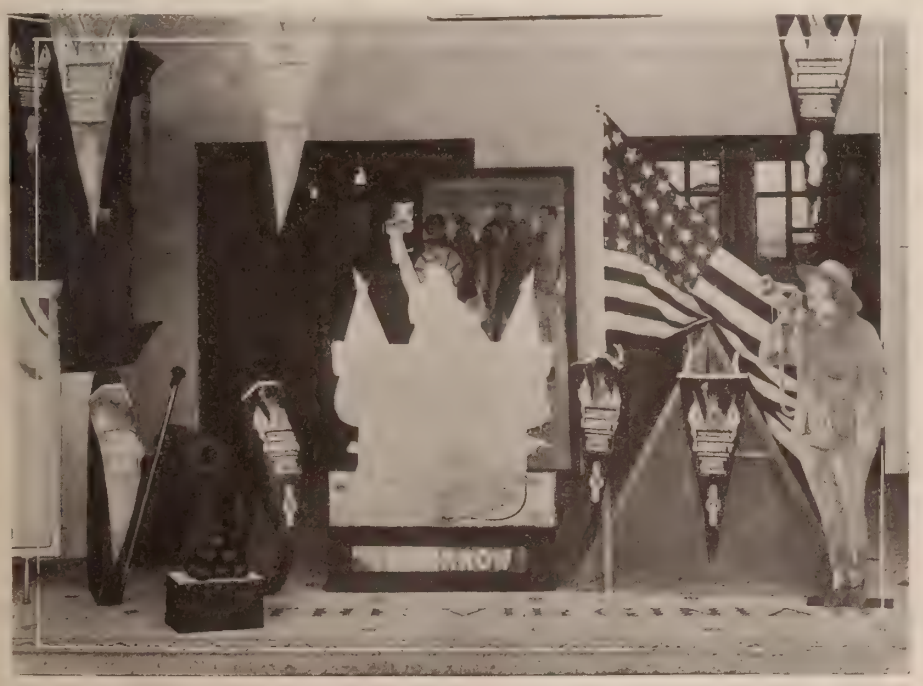
The Walbrook theatre, Baltimore, one of the largest and most attractive motion picture houses in Northwest Baltimore, has inaugurated among its special features a children's matinee. These will be given every Saturday, consisting of two performances an afternoon.

Glass Street Car Sign for "Shadow" Publicity

A striking method of advertising the Pathe serial, "The Shielding Shadow," was recently hit upon by Manager Milligan of the Pantages theatre in Calgary, Alberta, and the working of the stunt created an unusual amount of comment.

The advertising was carried on the glass enclosing the vestibules of the street cars of the city, and was painted in such a way that in the daytime the words and picture appeared in white against a background of black, while at night the design was transparent, and received the benefit of the lights on the interior of the vestibule.

During the first week the advertisements were carried, nothing was shown except the design embodying the eyes, hand and dagger, and after the curiosity aroused by this strange design had caused a great deal of talk, the name of the picture was added. The name of the theatre was not used at all, however, as the Pantages is the only house in Calgary using this serial, and it was decided that the omission of the name would cause even more discussion, as many people would be continually asking their neighbors what it all meant.



Florida Oranges in Unique Lobby Display—They are the Cannon Balls

Florida Oranges as Cannonballs

G. C. Koons, manager of The Virginian theatre at Sarasota, Florida, originated a clever advertising stunt recently. In the lobby of the theatre was a large cannon, a tent and a life-size figure of a girl just in the act of blowing a bugle.

There is nothing so original in the way that the different pieces are placed, but when one learns that the cannon is made of paper and cardboard, as are the wheels, and that the cannon balls are oranges, that is where the originality comes in. Mr. Koons has the "cannon" and the "cannon balls" painted black and arranged in a very advantageous and striking manner. It is one of the best advertising stunts ever "pulled off" in Sarasota. Mr. Koons was a printer before taking to the movie business, and that may have something to do with some of the advertising stunts that he is responsible for since locating in Sarasota.

IN AND OUT OF WEST COAST STUDIOS

By J. C. Jessen

REORGANIZATION of the coast producing staff of the Fox Film Corporation by General Representative A. Carlos and Jack Glavey, manager of the comedy department of production, has increased the number of producing companies from nine to twelve, making this the second largest organization of the colony.

The changes were made in the comedy section principally. Tom Mix, for more than three years director-actor with the Selig forces, has been contracted, and is to make western comedies only. He completed his work at the Selig studios a week ago, and will begin producing within a few days. Victoria Ford, perhaps best known for her work as eccentric comedienne in Nestor comedies made by Al Christie, and who has since played in a large number of Selig westerns, will play opposite Mix.

A LARGE tract of land, appropriate for western sites, has been leased by Mr. Carlos and here a permanent village which will serve for most of the settings for the Mix comedies has been erected. There are fully forty houses of the frontier town type, making this the largest western set built by a company in the Los Angeles district. Three names have been suggested for the town—Mixup, Foxem, and Gallup—but no selection has been made.

Hank Mann, featured comedian of the first Fox comedy company organized, is to be his own director in future productions, in which he will be aided by Eddie Nolan, as co-director. The supporting cast for Mann is now being selected. Charles Parrott, who up to this time has directed Hank Mann, will have an entirely new company. Frances Burnham, who appeared as ingenue in several dramatic subjects, will be the featured actress. Others playing for Parrott are Bob Sandberg, Gorden D. Mullen and John Lancaster.

FOX studio rebuilding plans made known last week provide for the enlargement of the glass inclosed stage to twice the size of the one partially damaged by fire at the Hollywood plant, the erection of an inclosed artificially lighted studio, 100 by 350, the building of another open-air stage, 60 by 125, and the erection of a large carpenter and wood-working shop. Already twenty new dressing-rooms have been added and fully as many more will be needed to meet the needs of the expanding organization. The laboratories will be rebuilt the same size of the former ones, and the office building will occupy the same ground.

A tower twenty feet square has been built twenty-five feet above the French Bastile set to be used shortly for the Frank Lloyd-William Farnum production of "The Tale of Two Cities." The setting is 125 feet in length and sixty-five in height, thus bringing the big cube containing on each of its sides an advertisement for Fox films, more than one hundred feet from the ground. At night the cube is illuminated, and can be seen from almost any part of Hollywood or the western section of Los Angeles. The Bastile set is spoken of as the largest single one ever built for a five or six reel subject.

THE permanent title given the Kay-Bee subject filmed by Reginald Barker at the Ince studios, and forwarded last week to New York is "The Ice Bullet," which has been characterized as a serio-comic unweaving an intensely dramatic plot, based on a murder mystery. The story is by C. Gardner Sullivan, and opens with the action bordering on slapstick, when an actor's ambition caused him to break into a studio in his efforts to get the manager to present a scenario. Finally reaching the executive's office, his story is picturized on the screen, as he goes over it. A man is killed, and when local detectives fail to apprehend the murderer city sleuths are employed. They discover that the shot came from a gun, the discharge of which was caused by water placed in a bucket freezing, the expansion of which pulled a string attached to the gun. William Desmond appears as the actor, and other lead-

Hollywood Hookum

Jan. 6, 1917 NEWS MORE NEWS

EDITORIAL.

The New Year and the rainy season are almost upon us. With one comes the water wagon and with the other skidding, both of which increase traffic and make travel most dangerous. Automobiles in this age of cinema production are a necessary evil and so some safety-first plan should be adopted. Drivers advise us that running slowly is injurious to the mechanisms of the cars so there can be but one remedy, and that is a preparation with which to powder or bathe the highways. This condition demands immediate attention so the water wagon will not disrupt travel. Film companies have found liberal offers for scenario suggestions brought results and it behooves our city fathers to follow some such plan to induce the inventive geniuses of filmdom to give the matter the attention it deserves.

LIVE NEWS

Bright sunshiny holidays.

Marcus Loew, the vaudeville magnate, is in town.

Howard Estebrook has come west to grow up with the country.

Lois Weber, de luxe directoress, took the train Monday for Chicago, where she will discuss contract matters with Pres. Laemmle, guess we.

A beautiful new sign has been placed on top of the Fine Arts Studio and all buildings are being painted a bright green, making a marked improvement for our town.

Another evidence of prosperity, ease and opulence in our set—Alice Howell, the L-Koienne has purchased a home somewhere in Hollywood and Jack Blystone, the D. G. of the same lot, is hobnobbing with real-estaters.

MORE LIVE NEWS

Bob Kane is still in town.

Gard Sullivan is home from New York City, N. Y.

J. Pepp McGowan and Signalers are week-ending in the Yosemite Valley.

Sam Burns, of L-Ko, and wife, announce their first release, a single reeler. Mother and daughter are doing nicely.

Sam Roarch, a showman of two Broadways, is now an important attache of Mack Sennett's promotion department and is hard at work.

Gene Allen has the goldfish of the Ince Studios fountain coming to the surface of the water when he whistles. They continue to eat out of his check-writing hand.

The David Horsley studio autoped and trailor was seen going south on Main Street one day this week with a big load of breakfast food for the Bostock Zoo inmates. Animals as well as actors eat since the film was invented.

James Quirk, vice-president and general manager of The Photoplay Magazine, has been Beau Brummeling in our town with P. A.'s of the flock of studios, and otherwise disturbing the peace. He has become quite a man about town and gave a regular party to the Screamers at Sunset Inn.

One of the members of Bill Hart's horse opera troupe tried to use his spurs on the western actor's new twin-six foot throttle, and the handsome new car kept on going through two brick walls. The damage to the Inceville garage will amount to forty dollars and the cost of repairing the spur amounted to four bits. Hart is waiting for the bill with check book in hand.

The Consolidated Tonsorial Emporium and Crepe Hair Corporation's investigation of the market conditions has brought out that a great shortage of the make-up material commonly used for beards has existed since the filming of "Macbeth," and "Intolerance," months ago. Harry Caulfield was the only clipper patron this week and so the supply of raw hair is insufficient to keep the factory working. Conscription may be resorted to by the city council to get Jack Dean and Charley Chaplin under the shears. Ken McGaffey has a bad cold as the result of his loss of hair.

FAMILY COW TEMPERAMENTAL

Attempts of Frank Reicker to get dramatic expression from a family cow last week nearly resulted in Marie Doro, well-known Lasky star, being attacked by Bossy. Escape was conveniently made, on the part of the actress, by appropriate use of a nearby shade tree. The film buckled, too. Life in pictures is just one thrill after another.

AUTO BANDITS ROB DIRECTOR

Lloyd Ingraham will now be able to put on realistic hold-up scenes for he was a Sunday night victim of highwaymen, who stopped him by the persuasion of a few shots, and took all his money. They liked Lloyd's seven-passenger better than their wheezy Ford and negotiated a trade then and there.

The Hookum office has been furnished with a beautiful photograph of Dustin Farnum's automobile covered with ducks and geese he and Ed Salisbury, the wild animal photographer, brought down up north early last week. In all they killed 111. We like the photograph very much.

Now that gasoline has jumped up a few cents more per gallon because of the big shipments to the war zone, it is argued, Tom Ince foresaw the rise and made "Civilization," to help bring about peace. Tom still has his town, country, studio, ranch, and runabout cars.

There is an epidemic of auto thefts. Ed Lyons missed his and later found it pressed into jitney service. Al Christie had to walk to the studio three days straight and then found his Winton in a back yard. Horace Davey is sleuthing for his Buick. Such are the troubles of the aristocrats.

Joe Schenck and his bride—nee, Norma Talmadge — are honeymooning in our fair midst of flowers and sunshine. The trip to the coast brought some very beautiful scenery to Joe's eyes, which was duly appreciated by each.



How the Properties are Housed at the Ince Plant



Margery Wilson of the Ince Players



One of the Glass Enclosed Stages at the Ince Plant

ing players are: Margaret Thompson, Robert McKim, Jerry Storm and J. Barney Sherry.

MADGE Kirby, Ray Griffith, Porter Strong, Violet Eddy and Al Edmundson make up the newly organized company playing under the direction of Harry Edwards.

Spectacular night fire scenes, the last for the dramatic production, entitled "Tabor," were made last week at a specially constructed mining village on a plateau north of Edendale, a suburb of Los Angeles, and so big was the fire that three companies of the city fire department answered calls sent in by people residing in the vicinity. Members of the producing company were so busy with the work of securing the scenes desired, they did not notice the arrival of the fire trucks and a stream of water was playing on the blaze before the firemen could be stopped. The interruption did not prevent the making of the scenes needed.

RICHARD STANTON is directing the filming of "Tabor," and in the fire scenes he used more than two thousand people. Great charges of dynamite were used to blow up a mine, and the explosion shook buildings in the business district four miles away. Stanton has as his principles Willard Lewis, Gladys Brockwell, Jack Standing and Carry Clark Ward.

Dal Clawson, who has been with the Fox organization as cameraman since September, has photographed the last two pictures made by R. A. Walsh, and in order to secure the effects desired by the director worked out a new device which makes possible instantaneous changes in the foreground without interruption of the action. The device of a telephoto character, will serve to save much time as heretofore it has been necessary to make close-up and general view scenes separate.

"HELL, a Poppin' Valentine" is the name given the Fox production now nearing completion under the direction of Otis Turner. It is the tale of friends of a young spendthrift depriving him of his money and forcing him to work for a livelihood, so that he will appreciate the value of his wealth. He sinks to the depths of taking part in a city bread line after many adventures in town and country club life. George Walsh and Anna Luther have the principal roles.

VELMA WHITMAN, known for her work as lead in scores of Lubin subjects, who has been playing at the eastern Fox studios, has been transferred to the coast and began work in the subject being filmed by Director Turner.

WILLIAM GARWOOD, playing opposite Enid Bennett in an Ince production being made by Charles Miller, received the worst of a fight scene filmed last week, and consequently will be absent from the studio several days more. He has a sprained ankle, two dislocated toes, and many bruises and scratches.

Raymond B. West, upon his return from San Francisco, where he went with an Ince company to secure harbor scenes, was shocked to learn of the death of his mother, who was taken seriously ill a few hours prior to Mr. West's arrival, and died almost instantly. The mother has been in failing health for some time. The funeral services held at the West home were attended by many of the professional friends of the popular director.

LYDIA KNOTT arrived in Los Angeles last week from New York to become a member of the Thomas H. Ince Players. Previous to this engagement she had many years' experience on the legitimate stage, and has appeared in a number of Pathe and World Film releases.

Just when Business Manager E. H. Allen thought he had the Ince studios at Culver City completed in every detail, he found the need of still another building, for the present paint shop was determined inadequate. This structure is now being built, and in a few weeks will be ready for occupancy. When completed it will increase the number of buildings on the grounds to twenty-eight.

INCE director, Walter Edwards and company of fifteen, spent the past week in the vicinity of Monterey, Cal., where they made scenes for a Kay-Bee play written by J. G. Hawks. Another play by this author will be put in production this week under the direction of Raymond B. West.

C. Gardner Sullivan, head of the Ince studio scenario staff, arrived home this week from a trip made to New York City, to secure data for the next Thomas H. Ince feature. Mr. Sullivan will begin at once to prepare the working script for this production, and work of filming will be commenced within a few weeks.

THE Fine Art production original known as "The Pet of Patagonia" was finished last week so far as scene making is concerned, and has been titled "The Americano." The production required three trips to San Diego, where the company headed by Douglas Fairbanks and Alma Reubens worked under the direction of John Emerson. The exposition buildings and grounds served for South American settings. The story was adapted from the Eugene P. Lyle, Jr., story, "Blaze Derringer," and concerns a revolution started and successfully conducted by an American youth, who wins a bride for his trouble. Upon the completion of this film, Mr. Fairbanks departed for New York, where he will work in additional subjects.

THE most recent thriller filmed for the Fine Art subject made under the co-direction of Tod Browning and Wilfred Lucas, "Jim Bludso," was the destruction of a specially built town by a flood. The city was laid out along the water front of a river and by artificial means business blocks, residences, and all other improvements were swept away. Recently the producing company spent three weeks at Rio Vista, on the Sacramento River, staging scenes, including a Mississippi steamer race, and the destruction of a large river boat by fire, while the principals of the play fought hand-to-hand until the ship burned to the water's edge and sunk.

MANAGER of Production Frank E. Woods and Director Chester Withey have jointly written "The Bad Boy," now in production under the direction of Withey, with Robert Harron in the featured name part. Harron appears in the role of leader of "The Slouchy Seven," and because of his pranks played on the village notables is locked up by his father for punishment, which causes him to break out and run away. His later experiences with a gang of hobos, bank wreckers and general highwaymen, give added action to the



Scenes from "The Man of Mystery," Vitagraph Blue Ribbon Feature, with E. H. Sothern and Charlotte Ives

play. Throughout there is a love interest, in which Pauline Starke, but fifteen years of age, plays an important part. James Harrison appears in the comedy role of a sissy, who proves himself a regular fellow. Josephine Crowell, Elmo Lincoln, William H. Brown, Harry Fisher, and Richard Cummings appear in important roles, and Carmel Meyer, daughter of Rabbi Isador Meyer, of Los Angeles, believed by D. W. Griffith to be the most beautiful young woman appearing in pictures, is assigned to an important part.

PAUL POWELL, director; Constance Talmadge, as star; A. D. Sears, Clyde Hopkins, Wilbur Highby, and other Fine Art Players are spending a week at Santa Cruz for exterior scenes for the semi-Western play, "The Girl Homesteader." This was written by Mary H. O'Connor, editor of the scenario department.

Here is an itemized account of cost of gowns worn by Lillian Gish in Fine Art's drama, "The House Built Upon Sand":

Reception, afternoon and evening gowns trimmed with ermine, at $600	$1,800.00
Gown of Gobelin shade of blue trimmed with kolinsky	1,000.00
Gown of purple silk faille, with cape and trimming of kolinsky	1,000.00
White broadcloth, black kitten's ear cloth and ermine gown	500.00
Panne velvet frock trimmed with Russian sable	1,600.00

CHESTER CONKLIN'S troubles as a twin have been ended with the completion of "Double Trouble" at the Keystone laugh foundry, made by Director Harry Williams. With his wife, Dora Rogers, he conducts a millinery store, until he is railroaded to prison, when it becomes known his wife's clandestine lover is thought killed. Escaping, he finds his twin conducting the store, and the lover there in disguise. This time the twin is arrested, but before his execution the wife starts a chase to save his life. Guy Woodward appears as the heavy, the lover, and Dale Fuller is wife of the twin brother.

Grace de Garro, member of the De Garro Troupe of Acrobats, and Harry Bayfield, head clown of Sells-Floto Circus, have been added to the Keystone organization by Mack Sennett.

J. E. RICKARDS has disposed of his interests in the circuit of seven theatres in and near Phoenix, Ariz., to his partner George A. Mauk. The deal is one of the largest made during the past several years in this territory. The houses now under the management of Mr. Mauk are The Columbia, Elks and Amusu at Phoenix; Iris at Ray; Iris at Florence; National at Hoyden, and Juarez at Senora. Mr. Rickards has purchased the Lyon theatres of W. B. Leecraft at Phoenix.

Douglas Jarmuth, formerly exhibitor in the middle west, leased the Strand, at 54th street and Vermont avenue, Los Angeles, and when completely remodeled and refurnished at a cost of several thousands of dollars, it will be reopened.

THE R-B-H Film Company is to make a series of comedies at the old Metropolitan studio on Allesandro street, which will feature Lind Cortney, a female impersonator, in dual roles. The first picture to be made will be titled "Percy, the Princess," which was written by and will be made under the direction of Jack Byrne, Goldia Caldwell and Marshall Mackay are other players engaged. S. N. Reiss, W. C. Ball, and George O. Hall, all of Los Angeles, are the organizers and they have Harry Jacobs as general manager. The company plans to make three single reel and one two-reel light comedies each month.

Incorporation papers were filed in Los Angeles last week for a firm to be known as Wilbert Melville, Inc., which will engage in the manufacture of motion pictures, motion picture films, tools and machinery. The directors are Wilbert Melville, J. M. Foote and Julius V. Patrosso. Capitalization, $100,000; subscribed, $3,000.

JAMES CLEMMER, owner and manager of the 1,200-seat business district theatre at Seattle which bears his name, is spending a few days in Los Angeles.

Eugene Roth of the Portola theatre, and M. T. Blum and Mr. Lurey of the Rialto theatre, San Francisco and Mr. Midgley of Franklin theatre, Oakland, spent several days of the past week in Los Angeles, investigating the field for a theatre with three thousand or larger seating capacity.

Charles Grogg of Grogg theatre, Bakersfield, spent the week in Los Angeles, arranging future bookings.



George M. Cohan Reading to Jesse Lasky Who Appears to Enjoy It

Griffith Not to Direct Mae Marsh

The following letter has been received from D. W. Griffith:

"I see a story in some publication to the effect that I am to direct Mae Marsh in her new picture. I cannot understand why such a statement should be published, as there is no truth in it. Miss Marsh, as I understand, signed a contract with a company in which I have no interest.

"While I wish her all the success in the world, I am directing solely and only Griffith productions, and they have no connections in any manner or form with any other company. It requires all of my time on my own productions without fostering those of others.

"(Signed) D. W. GRIFFITH."

THE EASTERN STUDIOS

WILLIAM HARTMAN, formerly stage manager with Augustus Thomas and later attached to the acting forces of Popular Plays and Players, has been engaged by Apollo Pictures, Inc., as assistant to General Director Richard Ridgely.

EDMUND NORTH, the five-and-a-half-year-old son of Robert North, general manager of the Popular Plays and Players studios, recently was passing down Fifth avenue, when he saw a church, and asked, "Whose house is that?"

"That is the Lord's house," replied Mr. North.

A few days later they were in another part of the city, when the youngster again put the same query. Again he was told that it was the Lord's house.

"When did the Lord move?" asked the lad, and thereupon he received a lecture on religion.

CHARACTERISTIC of the almost excessively polite Frenchman, Max Linder's first accomplishments in the English language were, "I beg your pardon" and "Excuse Me." He learned those coming over on the boat, and since has picked up several more words. It is interesting to note what words he found most useful at the start. "Understand?" used as a question, and "Here" were his first accomplishments in the Essanay studio. In all he perhaps gathered fifty words in the first week.

MURIS, after several seasons as leading man with Gertrude Hoffman, Mae Murray, Irene Weston and Jeanne Ott, has been engaged by Edwin Thanhouser to take the part of a "silly ass" society man in support of Florence La Badie.

There will be an echo of the European war near New Rochelle in the near future when Frederic Sullivan, Thanhouser director, will blow up a 200 foot trench with 100 pounds of dynamite. Mr. Sullivan is going to take both close-ups and distant shoots of the explosion, and the heavy charge of dynamite is to insure a big show for the distant cameraman. Nothing has been done to make things more pleasant and comfortable for Charles W. Hoffman, the cameraman who will make the close-ups, and Mr. Hoffman is studying all the literature he can find on bomb-proof shelters.

"YOU won't be able to get 'Vincy' to do any rough stuff," said Charlotte Walker, Thanhouser star, to Mrs. Edwin Thanhouser when same of the many mussy experiences that Vincent Serrano as "A Modern Monte Cristo" has to undergo were being described to her some time ago. Lloyd Lonergan, responsible for the story, was sure that the disagreeable work could not be cut out.

At any rate, it was with a triumphant flourish that Mrs. Thanhouser invited Miss Walker into the projection room of the Thanhouser Film Corporation recently to see parts of "A Modern Monte Cristo" run off.

Miss Walker saw Mr. Serrano dive from a ship in a storm, grovel in a muck of sea weeds for pearl oysters, don the uncouth non-attire of a survivor of a wreck washed up on a beach by friendly waves, like the primitive life of the marooned on a deserted island, and finally go down and come up in a diving suit, the most effective sort of a costume to discount good looks.

ROBERT RENDEL has been engaged to play an important part in Mabel Taliaferro's support in her forthcoming Metro-Rolfe feature screen play, "The Key to Possession," being directed by Edwin Carewe. Mr. Rendel has the part of Gerald Hastings, a broker, who comes as near being a villain as "The Key to Possession" boasts.

MABEL TALIAFERRO has begun work on a new feature photodrama from the pen of Hamilton Smith, called "The Key to Possession." Edwin Carewe is directing this Metro play, having fully recovered from his recent operation. Clifford Bruce, well known to Metro patrons as a star in his own right, has been engaged as leading support.

ELEVEN motion pictures in eleven months is the record of Carlyle Blackwell, the principal male star of the World Film Corporation, and by a curious coincidence the eleventh play on the list carries the title, "The Eleventh Hour." Mr. Blackwell has started upon another photoplay with the purpose of making the count an even dozen for 1916.

THE BLUEBIRD STUDIO at Leonia, N. J., is now under the management of Edwin Stevens, who is devoting its facilities to producing pictures in which Violet Mersereau will appear on Bluebird's program. The first picture Mr. Stevens made presented Miss Mersereau in "The Honor of Mary Blake," and in February another feature, written by John C. Brownell, under the title of "The Boy Girl," will be released. Kate Jordan has furnished a third feature, "Susan's Gentleman," in which Mr. Stevens will direct Miss Mersereau for Bluebird. Beside furnishing some of the scenario, John C. Brownell is assistant to Mr. Stevens at Leonia.

Mary V. McAlister, seven years old, who has made quite a success in Essanay pictures, will shortly be seen in "Whomsoever Shall Offend." She has just completed her part in "Little Shoes," the next Henry B. Walthall feature.

The Hotel Sherman, in Chicago, was transformed into a photoplay studio for the filming of several scenes in Henry B. Walthall's next Essanay feature, "Little Shoes." By arrangement with Joseph Beifeld, proprietor, three truckloads of arcs and scenery were moved into the lobby of the hotel at 3 A. M. for the purpose. It had been expected that all the guests would have retired by then and the lobby would be free for the work; however, the word got around that Mr. Walthall was at work in the lobby, and soon many guests came down to "see the fun."



"Kick In," Which Stars Mollie King and — William Courtenay as Pathe "Gold Roosters"

ADVANCE OFFERINGS OF THE PROGRAMS

Red Feather Heads "U" New Year Program

"Polly Put the Kettle On" Features Douglas Gerrard—Variety in Coming Short Subjects

THE Universal Film Company has arranged for the week of January 1, a program headed by a five act Red Feather, "Polly Put The Kettle On," with Douglas Gerrard in the leading role. The story is by Grace Helen Bailey and was suggested by that well known song, "Polly Put The Kettle On, We'll All Have Tea." Elizabeth Chandler Hendrix wrote the scenario from which Douglas Gerrard produced the play. The cast includes Zoe Rae, Lena Baskette, Thomas Jefferson and Ruth Clifford. "Polly Put The Kettle On" will be released on Monday, January 1, the same day that Eddie Lyons and Edith Roberts appear in "Practice What You Preach," a one reel comedy under the Nestor brand. This is from the pen of T. Shelley Sutton and produced by L. W. Chaudet.

On Tuesday, the 2nd, William V. Mong and Nellie Allen are featured in a three reel drama to be released as a Gold Seal, under the title of "An Old Soldier's Romance." Constance Crawley and Arthur Maude wrote the story from which Mr. Mong wrote the scenario and then produced the play. Also on that day a Victor comedy, "Bombs and Banknotes," and with Wallace Beery will be released.

Phil Dunham appears in a two-reel L-Ko comedy that will be released on Wednesday, January 3. This is called "On The Trail of the Lonesome Pill" and portrays the ludicrous experience of Phil. Supporting Mr. Dunham are Lucille Hutton and Vin Moore. The fifty-third edition of the Universal Animated Weekly is released the same day. "Alone in the World," featuring the Smalleys and Antrim Short is also on the program for the same day. This is a drama produced under the Laemmle brand.

"The Red Stain," a two reel society melodrama featuring Molly Malone and Jack Nelson, will be the main release on Thursday, January 4. This is a Rex photoplay and was produced by George Cochrane from the scenario of Harvey Gates and taken from the story by L. V. Jefferson. Burton Law, Fred Montague and Annette DeFoe support the leads. Appearing the same day is a Big U Indian drama entitled "The Uprising" with Mona Darkfeather.

Friday, January 5, the Imp two reel drama of modern life, "The Moral Right" with Douglas Gerrard in the lead, will be released. The story is from the pen of Harry Mann, scenarioized by Fred Myton and produced by Douglas Gerrard. Francelia Billington and A. W. Wertz give excellent performances in the support of Mr. Gerrard. "How to be Happy, Though Married," a Victor comedy featuring Agnes Vernon is also scheduled for release the same day. F. A. Kelsey produced this scream from the story by Harvey Gates. Issue No. 4 of the Universal Screen Magazine is released this day.

Harry Carey and Louise Lovely are featured in "Blood Money," a two reel western drama released under the Bison brand on Saturday, Jan. 6. F. A. Kelsey produced the picture from the story by the leading man. Jack Richardson, William Gettinger and Vester Pegg do some clever acting in the support. "Love in Suspense," a Joker comedy with Gale Henry and William Franey is another release for this day. The production was directed by William Beaudine from the story by Karl Coolidge. "The Wall of Money," a one reel Rex drama featuring Pauline Bush and Wallace Reid is on the program for the same day.

Five Comedies in January from Metro

Metro Pictures Corporation will issue five one-act comedies during the month of January, owing to the fact that the month contains five Mondays. Three Metro-Drew comedies will be released, and two Ralph Herz comedies.

These are, in rotation, "The Matinee Idol," (Ralph Herz) January 1; "Cave Man's Buff (Mr. and Mrs. Drew) January 8; "His Perfect Day," (Mr. and Mrs. Drew) January 15; "Married but Single," (Ralph Herz) January 22; and "The Pest," (Mr. and Mrs. Drew) January 29.

A Keenan and Dorothy Gish on January 14

Frank Keenan and Margery Wilson and Dorothy Gish are the stars of the Triangle feature releases for January 14. Keenan and Miss Wilson appear in a Kay-Bee production of life in Louisiana before the war, when yellow fever was a constant menace and slavery a commonplace. The title of this feature is "The Bride of Hate," and it was written by John Lynch and directed by Walter Edwards. Dorothy Gish is starred in a Fine Arts play of Civil War times entitled "The Little Yank," written by Roy Somerville and directed by George Siegmann.

Alice Brady on Regular Program

There is no foundation for the rumor that Alice Brady is to appear in a special feature photoplay to be issued separately from the World-Brady program. Miss Brady has just completed "The Snowbird," the story of a Russian premiere de ballet, to be released in the usual World course, and there are no plans for any change in her occupation as the star of regular program productions by this corporation.



A Climax of Appeal in Universal's "The Reward of the Faithless"

"The Honor of Mary Blake," a Violet Mersereau Bluebird

Francis Ford and Roberta Wilson in "Mr. Vampire," a Rex Drama



"A Mission of State" Episode of Kalem's Serial and "The Tiger's Claw" Installment of Same with (Center) Front of Charles Freedman's Bronx Theatre Billing It

Stage Stars in Cast of "Envy"

McClure Pictures announce this week, for the first time, the details of "Envy," the initial release of "The Seven Deadly Sins," the series of five-reel features to be released by Superpictures, Inc., through the Triangle exchanges beginning in January.

Ann Murdock, the star of "Envy," will be supported by Shirley Mason and George Le Guere. Miss Mason, talented sister of Viola Dana, has played many leading parts in Edison pictures and was a hit on tour in the leading role of "The Poor Little Rich Girl." Mr. Le Guere, widely known juvenile, has supported such stage stars as David Warfield, Walker Whiteside, Dorothy Donnelly and Gertrude Elliott. He has played leading parts in such film productions on "The Blindness of Virtue," "The Turmoil," "The Upstart" and "The Evil Thereof."

Others in the cast are Lumsden Hare, Jessie Stevens, William Wadsworth and Robert Cain. Mr. Hare has appeared under the management of Charles Frohman, supporting Ethel Barrymore, Maude Adams, John Drew, Billie Burke and many other stars. In motion pictures he will be remembered for his work in "Friday, the Thirteenth," "Arms and the Woman," "Love's Crucible and "The Test."

Mr. Wadsworth has been on the stage twenty-three years, supporting among others, James K. Hackett, Madame Modjeska, Annie Russell, Otis Skinner and Blanche Walsh. He will be remembered for his work in Edison's "Wood B. Wed" comedies.

"Envy" was directed by Richard Ridgely and photographed by George Lane. The opening play of the group, of "The Seven Deadly Sins," introduce Eve Leslie (Miss Mason, and Adam Moore, Mr. Le Guere), whose love story is carried through the entire series. Holbrook Blinn is the star of "Pride," second in the series.

Emmy Wehlen Again

"Vanity," a five-part Metro, starring the dainty actress, Emmy Wehlen, has been produced by the Popular Plays and Players company and will be released on the Metro program Jan. 1. The story was written by Aaron Hoffman, and Wallace Clifton made the scenario.

"Gilded Youth" Heads Mutuals for New Year

"Pangs of Jealousy," with Ethel Grandin, Is Set for Release on January 1, and a Meredith on the 6th

RICHARD BENNETT, in a five-reel Mutual Star production, entitled "The Gilded Youth," heads the Mutual releases for the week beginning Monday, January 1. This is the fourth of the series of Mutual Star productions in which he has starred.

Mr. Bennett's impersonation of a young scion of a wealthy family, who is reduced to poverty and want through gambling and drink is most convincing.

The story of "The Gilded Youth" is interesting and deals with the re-establishing of a lost fortune by means of a coat won in a raffle.

Supporting Richard Bennett in "The Gilded Youth" are Rhea Mitchell, as a little boarding house slavey; Adrienne Morrison, who takes the part of the wealthy girl favored as a wife for the youth; George Periolat, cast as the man to whom the rich uncle sends his nephew to secure work and later makes advances to the little boarding house slavey, and Alfred Hollingsworth, as the uncle whose love for his nephew and his overindulgence result in the downfall of the young man.

On Monday, January 1, Ethel Grandin in a two-reel drama, entitled "Pangs of Jealousy," will be released from Mutual offices.

"Tours Around the World," in one reel and picturing Rio de Janeiro (capital of Brazil), and a ramble around Luchen will be offered on Tuesday, January 2.

"Mutual Weekly" No. 105, presenting the world's interesting happenings, together with "See America First," a one-reel scenic, showing the beautiful scenery around Passadena, California, "The City of Roses," on the same reel with "Miss Catnip Goes to the Movies," "Kartoon Komics," by Harry Palmer, will be released on Wednesday, January 3. On Thursday, January 4, a one-reel comedy will be offered. J. Warren Kerrigan in a one-reel American drama will be shown on Friday, January 5.

Lois Meredith in "The Girl Who Can Cook," another of the one-reel Mutual Star comedies, will appear on Saturday, January 6.

"Reel Life," the film magazine from the Gaumont studios, and "The Land of Nowhere," a two-reel Vogue comedy featuring Rube Miller, will be released on Sunday, January 7. "The Land of Nowhere" is a typical Vogue comedy and deals with the mishaps Rube has in a Bowery dance hall.

"Master Passion," K-E-S-E, on January 8

Kleine-Edison-Selig-Essanay make the announcement that "The Master Passion," an Edison production, featuring Mabel Trunnelle and Robert Conness, in five acts, will be released January 8 instead of "Little Shoes," a Selig production, as was first planned.

In "The Master Passion" appear aside from Mabel Trunnelle and Robert Conness, Helen Strickland, Richard Tucker, Raymond McKee, Olive Wright, Bigelow Cooper and A. Lincoln. The story deals with the rise of an ambitious woman to become the idol of the Paris Opera after having deserted her husband and child. Finally, with the world at her feet, she tastes life's biter dregs. Disillusionment brings regeneration and the triumph of mother love. Finally, through sacrifice to save her daughter from a scoundrel, the woman's debt is paid and destiny leads her once more to the family hearthstone, there to find eternal peace of soul.

"Dangerous Ground" for Safe Booking

Carlyle Blackwell, who usually has Ethel Clayton as vis-a-vis in World-Brady picture plays, will be seen opposite Gail Kane in "On Dangerous Ground," the next release of this company. The scene of this drama is laid in Cologne and on the Belgian frontier at the outbreak of the war, and concerns the efforts of a French spy (Miss Kane) to escape with valuable military secrets to her native country.

She is aided by a young American surgeon, personated by Mr. Blackwell.

Third Screen Appearance of Sothern for "V"

"The Man of Mystery," Adapted from a Gunter Novel, Is Vehicle for Famous Actor

E. H. SOTHERN will make his third screen appearance, on January 8, in "The Man of Mystery," a new Vitagraph-V-L-S-E Blue Ribbon feature adapted from the book by Archibald Clavering Gunter. "The Man of Mystery" is different from either "The Chattel" or "An Enemy to the King," Mr. Sothern's two previous photoplays.

Charlotte Ives, a stage beauty, plays opposite Mr. Sothern. Miss Ives' personal appearance is used to the full, but even greater dependence has been placed on her acting abilities.

"The Man of Mystery" is a story which shows that, sometimes, eavesdroppers do hear good of themselves. Mr. Sothern plays the part of a cold, vindictive character, dwarflike in appearance, that has forfeited his wife's love. Mr. Sothern, as the husband, is forced to visit the neighborhood of the famous volcano of Italy. A treacherous servant, seeking to rob him, takes him too near the mountain and lava of Vesuvius pours down on the party.

His life is saved. But more than that, the intense heat through which he has passed has effected a cure of his twisted muscles. A physician, continuing the treatment, makes of Mr. Sothern's dramatic personality a new man, stalwart, erect, handsome, vigorous, and kindly, the exact opposite of the cruel man he was earlier in the picture.

In this guise—his death having been generally accepted as true, and his wife, apparently, having become an attractive widow whose wealth and appearance have attracted endless suitors—Mr. Sothern returns to his home. The effects of the Valley of the Shadow remain with him, and he devotes himself, first, to saving his wife from a scoundrelly scheme fostered by her own mother, and then to establishing a sound financial system for all Italy.

In the end he finds that the wife he really loved has now come to love him, and the changes effected make this "Count de Vesuvius," as he has called himself, a national hero as well as a welcome husband.

Unity Will Release "Glory" as a Special

AS a special feature to inaugurate its new policy of offering to its exchanges at least one special feature picture a month, Unity will release during the early part of the year a drama, under the title of "Glory," starring Juanita Hansen and Kolb and Dill. The scenario of "Glory" was written by Aaron Hoffman and produced by Burton King and Francis Grandon.

Miss Hansen plays the role of a young girl who has the entire Western village of Glory as her parents. She was adopted by the inhabitants of the little town after her mother, seemingly in disgrace, had left her as a baby in the village hotel, presided over by Kolb and Dill. She is given the name of "Glory" and grows up as the idol of the town. Kolb and Dill, as leading citizens, constitute themselves her chief parents. They send "Glory" East to be educated and she returns, a charming young girl. Meantime, oil is discovered and a fight for ownership in Glory's oil rights ensues.

The picture was made in Southern California, under the auspices of Maud Lillian Berri, formerly a star in comic opera, associated with Kolb and Dill in many stage successes.

"Haunting Shadow" from World

Kitty Gordon begins work at once upon the first of the three plays positively contracted for by World-Brady pictures. The tentative name of the drama is "The Haunting Shadow," but this is almost certain to be changed before release.

Montagu Love and Alex Francis are to have the two principal male roles. "The Haunting Shadow" is a play of the type most often described as "emotional," meaning that it carries a heart story of moving and sometimes lachrymal quality.

Ethel Barrymore in "The White Raven," Metro, January 15

"The White Raven," the second photodrama starring Ethel Barrymore since the announcement that the star has forsaken the speaking stage to act in Metro plays, has been completed, and will be released on the Metro program, January 15. George D. Baker has directed this five-part feature photoplay, adapting it from the original story by Charles A. Logue, and Rolfe Photoplays, Inc., is the producing company.

In "The White Raven" Miss Barrymore has the part of "Nightingale Nan." In the frozen fields of Alaska, she is known simply as Nan Baldwin, a singer in a dance-hall who keeps herself unsullied, regardless of the rough life around her. After her fortunes take her to New York, and she becomes the reigning queen of song at the Metropolitan opera house, she becomes Mlle. Nanon Boldini.

In "The White Raven" Miss Barrymore is supported by a notable cast, including William B. Davidson, who plays The Stranger, Walter Hitchcock (John Blaisdell), Ethel Dayton, Viola Fortescue, George A. Wright, H. H. Pattee, Mario Majeroni, Phil Sandford and Ned Finlay. For vigor, for sheer imaginative power that grips the spectator, "The White Raven" is unparalleled, furnishing a remarkably strong vehicle for this most magnificent of stars.

A Carey Cowboy Film from "U"

The Universal Film Company will release in January, "Cheyenne Harry's Pal," a five-part feature starring Harry Carey. This is a story of cowboy life and is replete with feats of horsemanship. Many of the scenes were taken at the annual rodeo at Cheyenne, Wyoming. Supporting Mr. Carey and his company of cowboys are many of the prize winners of the rodeo, who perform some hair-raising stunts before the camera. Around all this display of skill is woven a clever plot which will hold the interest every moment.

Jane Grey Completes "Ship"

Jane Grey has completed "When My Ship Comes In" for the A. H. Jacobs Corporation. It is to be an International release.



Scenes of Interest from the Latest Anita Stewart Vitagraph, "The Girl Philippa," with S. Rankin Drew

Gaumont for January 7 Brings Novelties

The week of January 7 brings from the Gaumont studio through Mutual the customary four single-reels and the eighth installment of "The Vampires." The first to reach the screen is "Reel Life," the Mutual Magazine in Film, No. 36, released on January 7. It shows making "Turpentine from Waste Timber," "An Argosy from the Arctic," growing "English Walnuts in the United States," and how to "Design Your Own Gown."

Two days later "Tours Around the World," No. 10, is released. It contains wonderful pictures of "The Foothills of the Pyrenees," characteristic scenes of "Life in Egypt," and views of Budapest.

The third single-reel of the week is the split-reel, "See America First," No. 70; "In the Heart of the Blue Ridge," and a Gaumont Kartoon Komic, "The Gourmand." The scenic views are of great historical interest, showing Lexington, Va., where are located the Washington and Lee University, the Virginia Military Institute, the home of "Stonewall" Jackson, and the grave of Robert E. Lee. Another interesting view is of the celebrated Natural Bridge.

The fourth single-reel of the week is the Mutual Weekly. No announcement of its contents can be made in advance of its release as it is only made up the day it is shipped.

"The Poison Man" is the name of the eighth episode of "The Vampires." It is released January 11. All the leading characters who remain alive after seven chapters of highly sensational activities have prominent parts in this duel between Philip Guard, the brave reporter, and the arch criminals of Paris. Juliet Musidora, who has established herself as a favorite, has many exciting moments in her role as the queen of the Vampires.

"Final Stand" Is Concluding "Yellow Menace"

The sixteenth and last episode of "The Yellow Menace" is released this week by Unity under the title "The Final Stand." In this concluding chapter Ali Singh is defeated in all his nefarious schemes and recalled in disgrace by the mysterious Council of Ten whose destinies he has been supposed to govern. Determined, however, not to be caught, he prepares to escape and dresses a substitute in his own clothing, sending this man with Katisha, his faithful slave, in a car. They are pursued by soldiers and the spurious Ali Singh is shot.

The real Ali Singh makes a dash for the open sea in a fast motor boat but Captain Kemp is not deceived by the ruse and in a most exciting chase finally comes near enough to sink Ali Singh's flying vessel and all on board are drowned. The final scene of "The Yellow Menace" shows the clawlike hand of Ali Singh sinking beneath the waves.

Miss Clifford Goes to Balboa

Kathleen Clifford is to abandon vaudeville and has refused several legitimate offers to accept a three year contract with Balboa.



Evelyn Greeley, in "Glass Houses"—World-Pictures

"Wife by Proxy" Is a Metro for January

"A Wife by Proxy" is the title of the Metro play with charming Mabel Taliaferro as star which will be released on January 8. In this new five-act production Miss Taliaferro will have the part of Jerry McNairn, a lovable girl from the Emerald Isle, who wins happiness and fortune in a thoroughly unusual way. The picture was directed by John H. Collins for Columbia Pictures Corporation, and will be released on the Metro program. It is the joint product of John B. Clymer and Charles A. Logue, and was adapted for the screen by Mr. Collins. A. A. Cadwell is responsible for the photography.

Miss Taliaferro has the part of the winsome Jerry. In her support is Robert Walker, who plays Burbeck. Mr. Walker has been seen in many of the Metro productions of Viola Dana. Sally Crute has the role of the adventuress, Beatrice Gaden. Yale Benner, who has the part of Curtis, Ricca Allen, Ed. Mack, George Melville, Fred Jones and Jerome N. Wilson are other players in the cast.

"Price of Silence," with Farnum, from Fox on the 7th

TO inaugurate the Fox Film Corporation's recently declared policy for 1917, William Fox will present in January "The Price of Silence," William Farnum's first de luxe release and "The Darling of Paris," with Theda Bara.

For a few scenes in Miss Bara's film alone nineteen hundred extras were employed.

The initial production will be Mr. Farnum's, scheduled for release on January 7. A story of love and sacrifice for a friend's honor has been conjoined with a plea for the child slave of the factory.

While acting in "The Price of Silence," Mr. Farnum spoke frequently of how completely the character of Senator Deering, whom he portrays, had mastered him completely—far more than any one of his previous screen impersonations had done.

The production of the subjects by Miss Bara and Mr. Farnum will in no way interfere with William Fox's established weekly release system. On many weeks throughout the year there will be, therefore, two Fox pictures.

This will be the order of releases for the first three weeks in January:

January 1—George Walsh in "The Island of Destiny," a film of romantic adventure in the South Sea Islands. Mr. Walsh is supported by Anna Luther and Margaret Gibson. Willard Louis, Hector V. Sarno, William Clifford, William Burress, and Herschel Mayall, Sam Searles and Marie McKeen are also among the players. Otis Turner directed staging of the production.

William Fox's weekly release for this date will be "A Modern Cinderella," a new June Caprice subject, most of the exteriors for which were snapped outside a beautiful winter resort in Florida. In the cast are Frank Morgan, Betty Prendergast, Stanhope Wheatcroft, Grace Stevens, and Tom Brooke.

On January 15 Virginia Pearson will be seen in "Bitter Truth," the drama of a woman's soul. Jack Hopkins plays opposite the beautiful star of the Southland. The production was directed by Kenean Buel.

First Erbograph for Art Drama on January 11th

ON January 11 the Erbograph Company will release its first Art Drama, starring Anna Q. Nillson and Eugene Strong. The picture will be called "Infidelity." It treats of the dangers to our social system of the complacent acceptance of marital infidelity, which, according to the sociologists, is rapidly becoming a menace to this country.

The leading players in "Infidelity" have starred in a number of features, but this picture will mark the first time that they have been co-starred together. Mr. Strong and Miss Nillson were stage stars before joining screen ranks.

Ashley Miller, who wrote the story of "Infidelity," is the director of the picture. He both wrote and directed features for the Edison Company. Some of his best known Edison pictures are "Out of the Ruins," "The Working of a Miracle," and "King of the Wire." Mr. Miller was also the producer of the Pathe Arnold Daly pictures, as well as the Ashley Mill platiques.

He is the author of "The Seventh Cord," a musical comedy that was very successful on Broadway, and has appeared in a number of stage productions. Mr. Miller also directed features for the Famous Players-Lasky Company, which have been released on the Paramount program.

HOW PICTURES ARE BOOKING

Managers Praise "Lass of Lumberlands"

Exhibitors' Letters Show Good Record for Mutual Series Featuring the Daring Helen Holmes—Whole Country Represented

THE popularity of the fifteen-chapter drama serial, "A Lass of the Lumberlands," being produced by the Helen Holmes' Signal Company under the direction of J. P. McGowan for distribution by the Mutual Film Corporation, is being attested by theatre managers throughout the country. Subjoined are extracts from some of the many letters of approval received by the serial department of Mutual:

"I think Helen Holmes in 'A Lass of the Lumberlands' is one of the best 'movie' serial features ever produced.

"D. HINES,
"Manager Auditorium Theatre,
"South Bend, Indiana.

"After showing the fourth chapter of 'A Lass of the Lumberlands,' the Helen Holmes serial, we are enclosing our check in full payment of the fifteen chapters comprising the serial.

"EDWARD G. SOUBIER AMUSEMENT ENTERPRISES,
"H. A. Klene, Manager (Indianapolis)."

"'A Lass of the Lumberlands' is a great serial and is packing our house afternoon and evening. Had to close the ticket-window several times, as we have no standing-room to sell; but they go away saying: 'We will come a little later'—and they always come back, too! We thought 'The Girl and the Game' a great money-getter, but this one is much better.

"LAURA J. HATTAWAY,
"Theatorium, Richmond, Ind."

"I cannot speak too highly of this wonderful photoplay, 'A Lass of the Lumberlands," starring Miss Helen Holmes, in respect to plot, characters and photography. I thank you personally for booking me this serial. "R. W. WILLIAMS,
"Woodward Theatre Company, Detroit, Mich."

"Contrary to all expectations, which led me to believe that every serial starts out bigger as to attendance than it continues, I notice that my receipts are increasing weekly as I go on showing 'A Lass of the Lumberlands.' Of course the story is very interesting and many of my patrons seem to enjoy to learn all about how lumber is handled. Helen Holmes is popular, but the steady increase in attendance has me guessing, although I have been at this game a good many years.

"F. R. TROTHMAN,
"Mgr. Greenfield and Gem Theatres,
"Milwaukee, Wis."

"'A Lass of the Lumberlands' bids fair to outdo 'The Girl and the Game,' which was one of the best money-getting serials we ever had in the history of the Gem Theatre.

"J. CARLIN, Manager,
"Cincinnati, O."

"Permit me to congratulate you upon your wonderful serial 'A Lass of the Lumberlands.' Our usual time for opening is 7 o'clock, but were compelled to open at 6:30. The house was packed at 7:10, and as many outside blocking the sidewalk and waiting in a heavy rain to get in. All previous records for box-office receipts shattered. I have never started a serial that went as strong.

"W. HIDER,
"The Hider Theater, Binghamton, N. Y."

"The scenery in 'A Lass of the Lumberlands' is the best I ever saw in any picture. The cast of players is great, especially J. P. McGowan and Helen Holmes. The detail of the picture is fine. The story will hold any audience. Photography is good. Miss Holmes is certainly a box-office attraction for me.

"D. H. THOMPSON,
"The Muse-Us Theatre, Dayton, O."

"I wish to congratulate you on this serial, 'A Lass of the Lumberlands.' It met with the approval of all of our patrons and is a splendid box-office attraction.

"EARL HOFFMAN,
"The Fairview Amusement Co.,
"Cincinnati, O."

Sanford Re-Books Five Paramounts

Manager C. I. Sanford, of the Crescent theatre, Newark, N. Y., has rebooked five Paramount pictures and to celebrate the taking on of the Paramount program will hold an all-Paramount week with these features as the piece de resistance of the bill. Mr. Sanford expects to continue the policy of rebooking Paramounts during the coming season.

Has "God's Country" at Theatre —and the Woman, Too

The Vitagraph feature, "God's Country and the Woman," played to such good business at the Orpheum theatre, Cleveland, during its first run, when the picture was just released, that it was rebooked by Manager F. P. Woda for another week, and Nell Shipman, its star, was engaged to appear at the theatre each night.

The Cleveland press proclaimed "God's Country and the Woman" a success on its first showing in the city. Manager Woda declares it played to capacity and, during its second run, he goes on to say, that it broke records despite inclement weather. Miss Shipman spoke to Orpheum patrons regarding the production of the film, and of the difficulties that the director labored under in securing many of the scenes. She took all Cleveland by storm, according to Vitagraph's reports.

Kipling's "Light" Does Not Fail, in Tacoma

"The Light That Failed," the Pathe Gold Rooster Play adapted from Rudyard Kipling's famous book of the name, had the honor of being the feature to open the Regent theatre at Tacoma, Wash., one of the finest houses of the Northwest. The theatre advertised the picture with half page advertisements in the Tacoma newspapers.

The opening feature at Turner and Dahnken's new Oakland theatre, Oakland, California, which was described in detail in last week's NEWS was the "Light That Failed," the Pathe Gold Rooster play produced from Kipling's masterpiece.

All New York See Pathe News

The Pathe News is now being shown in every picture theatre of New York's theatrical district.



Brenon Production, "The Eternal Sin," Starring Florence Reed and William E. Shay. Miss Reed as Lucretia Borgia, and Scene from "Panthea," Starring Norma Talmadge—Selznick Productions

Paramounts Shown Successfully in Small Towns

The Famous Players Exchange of Washington, D. C., distributors of Paramount Pictures in that vicinity, have proven conclusively recently that the small town can be quite as successful in running Paramount Pictures as the larger community, and one salesman within a period of less than three weeks landed contracts in thirteen small communities, the largest of which had a population of 1,733, and the smallest of which had a population of 200.

George M. Mann, manager of Paramount's Washington Exchange, said in a recent communication that "the exhibitor who thinks his town too small for Paramount Pictures, deserves to have his town stay in the small town class. Every man, woman and child likes to see the best. A small town is no excuse for not showing at least two Paramount Pictures each week.

"Recently Paramount analyzed this proposition and began to fit the Paramount service to small town needs, and succeeded, because the Paramount scheme of doing business is built for every exhibitor in the United States, and the size of the town doesn't count. Recently E. R. Carr called on a number of progressive exhibitors in towns of less than 2,000 population, and convinced them, bringing back with him contracts for the Paramount Program from the leading theatres in the following communities:"

Honaker, Va., population 869; University, Va., 200; Buchanan, Va., 792; Remington, Va., 251; Gate City, Va., 299; Gordonsville, Va., 564; Christianburg, Va., 1,568; Richlands, Va., 743; Pennington Gap, Va., 792; Pardee, Va., 250; Altavista, Va., 600; Lawrenceville, Va., 1,733, and Rising Sun, Md., 416.

Rogers Reports Large Bookings

Louis T. Rogers, president of the Rogson Film Company, Inc., who controls "The Masque of Life," announces that this production has surpassed, as far as box office receipts are concerned, all records in the theatres that it has played.

Marcus Loew, who has booked this production in all of his houses says: "This production has made a new box office record in every theatre of mine in which it has played, and I am going to play return engagements in every house."

In the last five days, over sixty greater New York theatres have booked this novelty film, and reports from the salesman in the Buffalo branch office indicate a phenomenal run for this film. And they also report an excellent business for the Selznick pictures.

"War Brides," for instance, is being booked at a large price up-State and the Proctor circuit has booked "War Brides" for all its theatres for a week's run and return dates.

"Witching Hour" for Seven Days

Herman Jans of the New Jersey Metro Exchange has booked "The Witching Hour" at the Goodwin theatre, Newark, for seven days, beginning Sunday, December 24th.



Stars in Ivan Special Feature, "Enlighten Thy Daughter"
Zena Keefe James Morrison Katharine Kaelred

Davis Reports Popularity of "West" Comedies

MANAGER H. M. DAVIS of the New York branch of the Unicorn Film Service Corporation reports strong business with the "Billy West Comedies," which are being produced by the Unicorn concern.

The "Billy West Comedies" already released are "His Married Life," "Boarders and Bombs" and "His Waiting Career." Director Fritz Wintermeier is busily engaged on the production of a series to follow the "Billy West Comedies," the titles of which will be announced shortly.

Among the theatres of the New York territory which have booked the "Billy West Comedies" are more than one hundred of the most pretentious picture palaces.

Among the theatres which Mr. Davis reports to have booked the "Billy West Comedies" are:

In Manhattan and the Bronx: The B. F. Keith houses, The Riverview, Burlands, Bronx Strand, The Regun, 116th street and Lenox avenue; The Webster theatre 167th street and Webster avenue; The Myron, Schneider houses, Lee Och's Concourse theatre, the Bryant theatre on West Forty-second street, and several other equally prominent houses.

In New Jersey, among the larger theatres booking the "Billy West Comedies" are The Strand in Paterson, the Colonial in Paterson, the Washington in Paterson, the Eureka in Hoboken, the Star in Newark, the Franklin in Union Hill, the Bijou Royal in New Brunswick and Elizabeth, and the Pleasant Hour in Passaic.

Book Paramounts

The Grand and Nemo theatres of Johnstown, Pa., have recently contracted for the Paramount service in that community.

The Strand theatre of Knoxville, Pa., has contracted for the Paramount program. This is a new theatre in this community and was recently completed.



Mae Marsh—Goldwyn Star

"Civilization" Goes Well in New York

Reports from the Civilization Feature Company, which controls the rights for "Civilization" for New York state, are indicative of a warm reception for this picture. Nathan Hirsh, president of the company, declares that the records made with "Civilization" in New York City, where it played the Fox, Proctor, Keeney and Moss circuits, has caused it to be booked by the bigger houses up-state. The Regent will show it in Rochester, N. Y.; the Family will show it in Buffalo, N. Y.; the Strand in Syracuse has booked it for a week, and Max Spiegel's New Palace in Schenectady, N. Y., has it for the same length of time. Proctor's in Troy, N. Y., and the Lyceum in Ithaca, N. Y., have booked it also. In all, fifteen prints are being shown.

California Likes Mutuals

Four of the eight theatres in principal centers in Los Angeles are given over to Mutual Star productions with Mary Miles Minter at Tally's Broadway, "The Pearl of Paradise" at The Superba, Charlie Chaplin in "The Rink" at the Garrick and "A Lass of the Lumberlands," at Pantages.

"Peck o' Pickles," featuring Kolb and Dill, opened at Clune's Broadway on December 3 and drew large crowds.

IN THE STATE RIGHTS FIELD

Frohman to Follow "Witching Hour's" Success

Plans Announced by Sherrill Call for More Special Productions—"State Right Buyers Ready for Costly Attractions"

THE offers from state right buyers on the Frohman Amusement Corporation's special release, "The Witching Hour," is the deciding factor in the final formulation of the plans of that company to hereafter produce photodramas of a special character.

"I was dubious," said William L. Sherrill, president of that company, "in the first instance, concerning the popularity of the one-hundred-dollar-a-day feature. I was not convinced that the state right buyer would pay a sum commensurate with the outlay, and endeavors put into an extraordinary attraction but I have been agreeably surprised with the attitude of the state right buyers.

"Even in territory considered rather a meagre field for state right exploitation, I received offers on 'The Witching Hour,' that substantiated the judgment I have now formed that in every state there is a healthy and consistent demand for productions of unusual merit.

"I feel that I have the proper appreciation of what the public wants and I am hewing away from the ultrasensational and the appeal to passing fancy to produce the substantial.

"Furthermore, and I think this is altogether important, I will steadfastly refuse to produce attractions with the drawing power centered in a sensational title. It is not altogether strange that the public has justly awakened to the fact that a sensational title means nothing in a show that runs anywhere from an hour and a quarter to two hours. The trade may confidently look forward to some unusual examples of the progress of the art of cinematography, from the Frohman Amusement Corporation."

Lectures for Advance "Crisis" Publicity

Max E. Mazur, manager of the New York office of Sherman-Elliott, announces a novel plan of exploiting "The Crisis."

"We all know that when a well-known story by a famous author is put on the stage, those who read the book see it with an added interest. 'The Crisis,' from an educational point of view, may be looked at in various ways for the student, as portraying events in American history, especially that period between 1861-1865; Lincoln's rise to the highest executive office in the land; and the political affairs of those days, which are almost paralleled in modern times by the crisis in England today.

"We are arranging for a number of lecturers and readers to appear in various educational institutions and before historical societies on 'The Crisis.'"

Loew's First State Rights Venture a Success

Marcus Loew, whose first state rights venture is represented in "The Masque of Life," a European picture which he is marketing in New York state, has so far gotten enormous business on it. While shown in the Loew houses it drew unusually large crowds, and in some instances broke records for weekday business in New York, despite the fact that it was but a short time before Christmas.

Mr. Loew runs it for two days in houses where he usually books pictures for only one day, while in the vaudeville theatres it is holding the screen for three and four days at a time. "The Masque of Life" is within the reach of all other New York State exhibitors through the Loew booking office.

Max Cohen Secures Seven-Reel "Three Musketeers" for Liberty Film Company

Max Cohen, formerly connected with Apex, has just returned from a trip with "It May Be Your Daughter," which he successfully placed over the country for the Moral Uplift Society. He announces that he has secured for the Liberty Film Company, which is located at 145 West Forty-fifth street, rights for the entire United States of the original seven-reel production of Alexandre Dumas' greatest work, "The Three Musketeers." The feature will be marketed on the state rights basis by the Liberty Film Company.



A. H. Blank

Jans Obtains Jersey Rights of "Witching Hour" for Metro

The New Jersey Metro Film Service, 71 West Twenty-third street, through its president, Herman F. Jans, announces the purchase of the New Jersey rights to "The Witching Hour," a Frohman picture production. Accompanying this is a statement from Mr. Jans, in which he announces an arrangement with the Frohman Amusement Company whereby the New Jersey Metro will handle all the Frohman picture productions for New Jersey.

This is in keeping with the recent announcement of an enlarged quarters in the Mecca Temple Building, Sixth avenue and Twenty-third street, to facilitate the operations of the New Jersey Metro, and President Jans has increased his staff in the offices and the field, because of the business growth of his concern.

"No picture is too big for us," says Mr. Jans. "We worked under difficulties in our other quarters, but here, we will have a greater opportunity for an improved service—if improvement be possible. I am after that other five per cent of the New Jersey houses, having ninety-five per cent of them now receiving our service. And I am confident of getting them, through the pictures that Metro is producing."

Blank Buys Selznick Pictures

A. H. Blank, of Des Moines, Iowa, was little known to the film trade until a few weeks ago when he made his debut in the Eastern film market.

His first picture deal was the purchase of the Selznick releases for the States of Missouri, Kansas, Iowa and Nebraska. Upon completion of this deal he returned to Des Moines and hardly alighted from the train when he received a wire recalling him to New York to engineer another and larger deal than the first, the deal in question being the purchase of the Triangle releases and exchanges for the States of Missouri, Kansas, Iowa and Nebraska. He succeeded in getting and carrying with him a signed contract for the same.

Not only does Mr. Blank own and control the Selznick and Triangle exchanges for Missouri, Kansas, Iowa and Nebraska, but he also operates a chain of theatres throughout these four states, having three theatres in Davenport, namely, the Family, Garden and Strand, one theatre in Des Moines, the Garden, and one theatre in Omaha, Nebraska, the Garden.

Mr. Blank has now in the course of construction three theatres seating respectively 1,000, 1,200 and 1,450.

Mr. Blank is also the president of the Exhibitors League of the State of Iowa. He is a wide-awake exhibitor and exchange man and is always looking forward to the betterment of the film industry.

D. J. Grauman Will Handle Features in California

D. J. Grauman, theatrical magnate of San Francisco and the first man to open a theatre in 'Frisco after the earthquake and fire, has decided to enter the picture business and will begin by opening an exchange in San Francisco for the handling of feature films, under the name of the D. J. Grauman Feature Film Company, for the States of California, Arizona and Nevada. In addition to other features which Mr. Grauman will buy in the open market for his territory, he has closed a contract with the Unity Sales Corporation, through Andrew J. Cobe, Vice-President and General Manager, whereby Mr. Grauman's Exchange becomes the regular Unity exchange for the three states named and all pictures distributed by Unity will be handled by the new exchange in future.

The amusement business the country over hardly possesses a more interesting and picturesque character than Mr. Grauman. Together with his son Sid, he owns and operates some sixteen theatres at the present time in California. Mr. Grauman has for very marked traits, uniform kindliness and generosity and there is perhaps no man of wealth in his state so universally popular. And though this is his first film venture, he is sure to become a commanding figure in film circles within a very short time. It is safe to predict, also, that he will broaden activities before very long and enter the distributing field on a very large scale.

With Mr. Cobe, Mr. Grauman has already contracted to handle a series of special features which Unity will distribute during the coming year, under a new policy which has been adopted to give independent exchanges, through Unity, the very best independent productions that can be bought. Both Mr. Gorman and the Unity officials are gratified over the new arrangement and are looking forward to a very prosperous period as the result of negotiations.

Advance Publicity Film for "Crisis"

A motion picture film has been produced, which may be used in connection with Selig-Sherman-Elliotts' "The Crisis" by the Historical Industrial Motion Picture Company of St. Louis, showing among other things the original "Jenny Carvel," as she appears today and her home at Glencoe, Mo.; the historic old Court House, built in 1839; the Carvel mansion and Winston Churchill, the author. This film is used for advance publicity.

Langan Pushes "Civilization" in South

A. C. Langan, general manager of the Mignon Feature Film Corporation, is exploiting the Thos. H. Ince $1,000,000 Cinema spectacle in Texas, Oklahoma, Kansas, and Missouri. Though comparatively young, Mr. Langan is one of the ablest and most experienced men in the motion picture business, with which he has long been identified in Great Britain, and the United States. The first presentation of "Civilization" was made in St. Louis, Mo., on December 16th.



Michael Resnick (Dispatch Film Company)

Listen to Resnick

Mr. Michael Resnick of the Dispatch Film Company wishes to attest to the circulation of the MOTION PICTURE NEWS in his own original way. He says the story printed in the NEWS last week set his telephone bell ringing with calls from exhibitor friends who wanted to make sure that it was really their favorite "Mike" whom the story was about. He says that he cannot figure out yet whether some were joshing him when they offered to give him odds that another Resnick was meant. It is therefore necessary that Mike be protected against these insinuations by the publication of his photograph. Here it is.

Federal Opens Offices in Atlanta

The Federal Film Company has opened offices in Atlanta in the Moore Building. This company is to handle nothing but special features and state-right pictures.

Paul Engler formerly traveling representative for the Vitagraph Company and recently manager of the Fox Film Company, Atlanta, has taken over the management of the E. & H. Film Distributing Company which has opened offices at 65 Walton street, Atlanta, Ga.

This company is to handle the southern territory for "The Crimson Stain," which was produced by the Consolidated Film Corporation.

Dispatch Announces Campaign for "The Crisis"

Only a few months ago the Dispatch Film Exchange was an unknown quantity in the film business. The offices are at 145 West 45th street, New York. Walter Scheuer is general manager and Michael Resnick, sales manager. Mr. Scheuer announces that he will bring "The Crisis" to the Strand in the middle of January, and "Are Passions Inherited?" goes into the Proctor houses. The Dispatch Exchange further announces that the campaign on "The Crisis" will include fence and railroad advertising throughout the territory.

Biggest War Spectacle of Filmdom Sells Well

"Civilization" territories have now all been sold with the single exception of the South, for which negotiations are in progress. It is an unprecedented result in the history of State rights in the motion picture business. The spectacle was produced in New York City in June last, and in the short space of four months ten separate companies are handling it in various parts of the United States. The picture is being readily disposed of in the South American Republics, and from London the rest of the world will be supplied. Altogether at the present time there are no less than three hundred prints of "Civilization" constantly working. The credit for this result in so short a space of time is due to Mr. J. Parker Read, Jr., general manager of the Harper Film Corporation.

"The Libertine" Goes Over

Since the New York reception tendered John Mason in "The Libertine" at the Park theatre, many applications for time have been received at the offices in the Godfrey Building

It was produced by Julius Steger, under the direction of Joseph A. Golden. F. E. Parker, president of the Mammoth Film Corporation, who has secured the rights to "The Libertine" for this territory, has also recommendations from clergy and press testifying to the merit of the production.

Alma Hanlon supports John Mason, and they are surrounded by a capable cast which revels in settings superb.

Fontenelle Company Growing

The Fontenelle Feature Film Company, just organized, has established an office at 22 Arlington block, Omaha, Neb. Paul La Marquard, head of the Empress theatre of Omaha, is president and manager. The company now owns State rights on "War's Women," "Diana, the Huntress," "The Unwritten Law."

It reports a splendid business. Mr. La Marquard for a time managed the business from his office in the Empress, but found it had grown beyond the proportions of a "side line." GUY LEAVITT.

Champion Will Handle "Civilization" in the South

Territory which has not been invaded by the Thomas H. Ince spectacle "Civilization," is the South. The film is making its way all over the rest of the world, but it has been reserved for the southern states of the U. S. A. to be the last to grasp the opportunity.

E. R. Champion, who is in charge of the picture for the South, has gone to Florida, in which state it will have its first showing. St. Augustine, Miami, Jacksonville, Ormand and Daytona are among the cities where the film will be shown.

Change Title of "Sex Lure"

In order to placate the authorities of New York City, The Ivan Film Company has changed the title of the "Sex Lure" to "The Girl Who Did Not Care."

AMONG THE EXCHANGES

Much Activity Among Atlanta Exchange Men

**Lynch Enterprises Give Up Contract in Atlanta—
Allison Once More Holds Reins at Pathe Office**

GEORGE R. ALLISON, one of the best known motion picture distributors in the Southern States, announces his withdrawal from the managership of the Atlanta branch of the International Film Service, to assume a similar position with Pathe.

He is one of the pioneer film men in the exchanges of the city. Going South in 1913 he opened the first exclusive service branch for the General Film Company at that time. The next year he went with Pathe, establishing the Atlanta branch of that concern. In February of the present year he opened the International branch office in that city, and has been Southern manager ever since. His new move takes him back to his old quarters with Pathe.

The S. A. Lynch Enterprises have given up their contract whereby the World Film Corporation, of New York, has assumed control of the World's business in Atlanta, Ga., which office distributes the World-Brady-Made picture in the Southern States.

Sam Dembo, who has been in the employ of the World for several years, and who at one time was manager of the Atlanta branch for this corporation before his transfer to Detroit, has again been placed in charge of the Atlanta branch to succeed J. L. Marentette.

J. L. Marentette, one of the most popular moving picture branch managers in the South and treasurer of the Atlanta Screen Club, has accepted the management of the Atlanta branch for the Triangle.

Mr. Marentette has been in the picture business ever since pictures were first placed on the market, being at one time in the employ of the General, Universal and the World in the capacity of manager.

His friends number many among the exhibitors, and they will, no doubt, be glad to hear of his change.

A. C. Bromberg, pioneer moving picture man, has taken charge of the Atlanta branch of the International Film Service, succeeding George Allison.

Mr. Bromberg will occupy the present offices of the International on the second floor of the Hirsch Building. The first big release of the International through his management will be "Patria," in which Mrs. Vernon Castle stars.

Mr. Bromberg started in the moving picture business even before there were any American productions. On his entrance there were only the old French pictures, for which the people used to pay their nickels to see several subjects on one split-reel. He was with the Mutual for a number of years, and has been with the Triangle since its organization. He has been in the distribution end at Atlanta for the last six years.

John L. Day, Jr., who has been in the employ of the Fox Film Corporation in the capacity of manager at the Buenos Aires, S. A., office, has been transferred to the Atlanta branch of the same corporation in the capacity of special salesman,



George R. Allison, The Exhibitor's Friend, Pathe Atlanta Manager

traveling the East and West coasts of Florida assisting in the booking of the New Fox comedies and special releases.

James Wilbanks, formerly in the employ of the International Film Service, has accepted a position as an assistant to Mr. George Allison, manager of the Pathe office.

Mr. Wilbanks has been in the picture business for several years, once working for Pathe in the capacity of assistant manager, to which position he has returned.

R. W. Coulter, salesman for the Fox Film Company, Atlanta branch, has been transferred to the New Orleans office in the same capacity for the corporation.

J. R. MacEachron, Jr.

New Manager for K.-E.-S.-E. Branch

B. M. Moran, who has been traveling through the West and Northwest as a special representative of George Kleine, has been assigned as Manager to the Kleine-Edison-Selig-Essanay New Orleans Branch, where, until Monday, Dec. 18th, J. C. Ragland was in charge.

Mr. Moran is expected to stimulate greatly the business at the New Orleans Branch.

Mutual Closes Exchange in Harrisburg

Hunter Bennett, sales manager of the Mutual Film Corporation of Philadelphia, visited Harrisburg, Pa., recently to superintend the removal of that company's branch exchange, located at Fifth and Strawberry Streets, back to Philadelphia. There will be no branch exchange in that city hereafter.

Charles Campbell, who was in charge of the Harrisburg exchange of the Mutual, has been transferred to the Philadelphia office and will work out from there over the Central Pennsylvania territory. The reason given for the abandonment of the Harrisburg exchange is that with the Mutual devoting its energies more extensively to the distribution of features, the work can be carried on to better advantage from the Philadelphia office. While here Mr. Bennett was the guest of honor at a small dinner given by Peter Magaro, manager of the Regent theatre.

Tinsley Leaves Artcraft in Kansas City

G. W. Tinsley has resigned his position as salesman for the Artcraft Film branch at Kansas City to go to South America. Mr. Tinsley is an engineer by profession, and he goes to South America for the International Portland Cement Co., with whom he was connected before entering the film business.

H. H. Young, who handles Star productions and Charles Chaplin productions in Kansas and Missouri for the Mutual Film service at Kansas City, has just completed a tour of the territory and reports excellent conditions.

Traynham with Artcraft in Atlanta

F. A. Traynham, formerly booking clerk for the Paramount Company, has joined the force of the Arcraft Pictures Corporation in the same capacity, at Atlanta.

R. H. Logan, special representative of the Metro Company, New York, was in Atlanta last week, visiting C. E. Buchanan, the manager for the company.

Kress in Northwest for Mutual

Tom Kress, formerly special representative of the Kriterion Film Service and the World Film corporations in Chicago and Kansas City, has been appointed road representative of the Mutual Film corporation in the Northwest, with headquarters in Minneapolis.

Smith Stops in Cleveland

M. E. Smith, advertising manager and special representative of the Kleine-Edison-Selig-Essanay Company, stopped off in Cleveland recently to look over the situation in that city.

Minneapolis Exchange Bought by Paramount

Paramount Pictures Corporation purchased during the past week, from Bert Barnett, the Famous Players Star Feature Film Service, distributors of Paramount Pictures in Minnesota, Wisconsin, North and South Dakota, which exchange in the future will be operated by Paramount in connection with the other Middle West Exchanges, of which James Steele, treasurer of Paramount, is president.

Prior to the purchase of the Minneapolis Exchange by Paramount, it has been operated for many years privately by Mr. Barnett. In that territory Paramount is exhibited each week in hundreds of theatres and some of their livest exhibitors are in that section. With the acquisition of this Exchange by Paramount, a campaign of advertising and publicity will immediately be inaugurated in the territory, to better acquaint the public of that section with Paramount pictures.

De Luxe Will Open Branch in Los Angeles

The DeLuxe Film-Lasky Corporation which has its main office at San Francisco for the handling of Art Drama features in California, Nevada, Arizona and New Mexico, is to have a Los Angeles branch, Mark M. Leichter, general manager, having spent a portion of the past week in Los Angeles selecting suitable offices. The company has booked the Frohman production "The Conquest of Canaan," to be shown this month at Superba theatre, Los Angeles.

Gilman Is in Charge of Paramount Exchange

F. H. Gilman, who has been connected for a number of years with the Twenty-third Street, New York, office of the Famous Players exchange, distributors of Paramount Pictures in New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, has been promoted to the position of manager, succeeding W. F. Seymour, who recently resigned. Mr. Gilman is well known among the exhibitors in this district.

The Twenty-third Street, New York, exchange recently established a publicity department, which will now be in charge of C. J. Haggerty.

Novel Advertising by Unicorn Manager

C. M. Christenson, the Cleveland manager of the Unicorn Film Service Corporation, has evolved a novel method of advertising the "Jimmie Dale Serial." He writes that he is sending out postal cards to Cleveland exhibitors written in longhand, and reminding them of something that happened long ago, and signing the postal card "Jimmie Dale." One exhibitor, for instance, received a card stating that he owed another exhibitor five dollars and asking him to pay it, that Jimmie Dale would pay it back on December 11.

This novel way of advertising created a great deal of comment among the exhibitors, and has resulted in a tidal wave of business for the Cleveland branch.

Growth of Business Keeps Coast Exchangemen Hustling

ALTHOUGH the Warner Film Attractions has not definitely concluded arrangements for presenting "The Crisis" in any downtown theatre in San Francisco, it is anticipated that it will be shown about the first of the year. A billboard campaign has already been started, and this has aroused the interest of theatre owners and the public alike. A branch exchange will be opened at an early date at Los Angeles, and this will be in charge of S. L. Warner, a brother of Jack Warner, whose arrival is expected at any time.

H. L. Knappen, manager of the San Francisco branch of the International Film Service, is very proud of the record of this office, which hangs tenaciously to fourth place among the chain of exchanges maintained throughout the country. He has gathered about him a force of traveling men that he believes to be second to none and these men are getting business where others declare the field to be overcrowded with film men.

R. E. Stebbins, formerly with the Mutual office in this city, but who for the past year has been connected with the producing end of the business at Santa Barbara, spent several days last week in San Francisco, and announced his intention of looking over the film exchange field in New Mexico for an opening.

Sol L. Lesser is rapidly completing plans for releasing "War Brides" and "Civilization" in this territory and has brought J. E. McCormick from Denver to act in the capacity of assistant at the home office. A large line of advertising matter on both of these productions has been prepared.

Manager William J. Citron, of the local branch of the William Fox Film Corporation was visited this week by Carey Wilson, a representative of this concern who has just returned from a trip to Australia. Mr. Wilson advises that he opened four exchanges while away and that there is already a heavy demand for Fox productions in the Antipodes.

A large export business is being done by the Nat A. Magner Company, Pacific Building, San Francisco, the quantities of film being sent to the Orient being larger than is generally supposed. Mr. Magner recently disposed of his rights in this territory to "Neptune's Daughter" to Sol L. Lesser.

Following the return of C. M. Simmons, manager of the San Francisco office of the Artcraft Pictures Corporation, District Manager Arthur Kane has left on a trip that will include a visit to each of the branches in the territory West of Denver. He will be absent for several weeks and will return by the way of Seattle.

The California, Arizona and Nevada rights to "It May Be Your Daughter" have been purchased by Charles Klopot, 120 Golden Gate avenue, San Francisco.

H. E. Lotz, the newly appointed manager of the Pathe Exchange, Inc., returned a short time ago from a business trip down the San Joaquin Valley to acquaint himself with business conditions in that field and to meet the customers of the firm.

The General Film Exchange now has company in its block on Film Row, as the lower part of Golden Gate avenue is so aptly termed. The Western Poster Company has moved into a building adjoining it on the East and a fine building to be occupied by the Fox Film Corporation is rising nearby.

Rapid progress is being made on the erection of the building in which the Mutual Film Corporation is to have quarters, workmen now being engaged in pouring the concrete for the walls, the steel frame being in place. Manager Stout expresses the belief that it will be possible to be in the new home by the first of March if weather conditions remain favorable.

FRED. I. GOBLE.

McClure Engages Partridge to Manage "Sin's" Campaign

McCLURE PICTURES has engaged Joseph Partridge, former special representative for the V-L-S-E New York office, and C. B. Price, formerly general manager in Canada for Mutual, to take charge of the selling campaign for "The Seven Deadly Sins," the series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges in January.

Mr. Partridge, with headquarters in New York, will be eastern district manager, in charge of the special salesmen who will work out of the Triangle offices in New York, Boston, Philadelphia, Washington, Cleveland, Cincinnati, Pittsburgh, Detroit, Atlanta, New Orleans and Dallas.

Mr. Price's salesmen will work out of the Triangle offices in Chicago, Los Angeles, San Francisco, Denver, Minneapolis, Seattle, Kansas City, St. Louis and Salt Lake City. Mr. Price's headquarters will be in Chicago.

Ever since the organization of V-L-S-E Mr. Partridge has been with the organization, first as manager of the New York branch and later as special representative. Before joining V-L-S-E, he was for three years with the General Film Company, in charge of Canada and the Pacific Coast. Mr. Price's film experience includes engagements with the General Film and with V-L-S-E.

Both Mr. Partridge and Mr. Price are known to motion picture exhibitors everywhere and they will personally direct the big selling organization that will be behind "The Seven Deadly Sins."

Edgar Moss Made Omaha Exchange Manager

Edgar Moss has been appointed manager of the International's branch in Omaha, which has just been opened.

Mr. Moss has for some time past been connected with the Chicago office of the International as salesman, devoting his time principally to the territory in and about Omaha. His success as a salesman for the International was so pronounced that he was promoted to his present position.

JUST FOR FUN

By Longacre

WE dropped in on Anita Stewart the other day and came away with an ear full of ideas about the star system, good directors, stories and big salaries that made us feel rather condescending toward our pet dime. "Every player," said the fair Anita, as she cracked open a Chinese nut and munched thereupon, "wants to form his or her own company these days. I'll admit the women are hit harder in this way than the men. Every extra's ambition is to head a company bearing his own name. And, well you know, there are only five players big enough to form their own companies." Figure out the other four for yourself.

"THE coming year," she continued, consuming more of the heathen brain food, "you'll see me in some great pictures. Better stories of course. I always want better ones, even though those I've had are better than those I've had before. 'The Girl Phillipa' is really good and I'm glad it's going to be shown at the Rialto, because everything that goes in there is good. Me form my own company? Why should I? It's getting too conventional these days. Almost anyone can do it now. Why not stick to a program and be original."

AH! but an innocent plebian like ourselves can make some terrible breaks. "The subway was crowded coming up," we remarked. "It's quite aggravating to be mashed like potatoes, isn't it?" And then we noticed a look of amazement spread over Anita's countenance. "You know it runs under the ground," we explained, and then trying to get out we got in deeper, "It's worse than riding in a sight-seeing car or on the top of a Fifth Avenue bus on a rainy night, or——" "But, wait," she interrupted, "I've never ridden in any of those things, you know, but I can imagine." For this we have limousines we said to ourselves as the subway guard yelled "Lively there" and a lady jabbed us in the ear.

MARJORIE RAMBEAU, says Terry Ramsaye, doesn't care for grapefruit, or English hot-house grapes, or cherries, nor any such luxuries for breakfast. She just prefers old fashioned prunes. They, we vouch, are a bit better than old-fashioned eggs.

IN view of the controversy regarding the spelling of Nance O'Neil(l)'s last name, we have with considerable effort composed the following verse:

Ramsaye spells it Nance O'Neil,
McClure declares it's Nance O'Neill,
Though sometimes writes it Nance O'Neil.
Tell us, will you, Miss O'Neill,
Tell us how to type O'Neil.

THEDA BARA, the trade will be interested to know, has renewed her contract with William Fox for a period of three years. This may sound awfully nice to the actresses of lesser note but give eye to the stipulations attached to said contract. Miss Bara must not marry within a period of three years, is not to appear in public unless heavily veiled, must not ride in a street car, in the subway, or on the elevated, must not go shopping unless heavily veiled, must not go to her costumer unless her features are entirely covered, must not appear in any theatre for three years, must not take her constitutional by day but by night, must have curtains on her limousine, must not attend Turkish baths (although she can have a private one installed), must not permit any snapshots to be taken of herself, must turn over all photographic negatives of herself to Mr. Fox.

THINK of her hardships. To forego the pleasure of the effete trolley, the luxurious subway, the rythmic elevator, to abandon her favorite Turkish bath for one in her own home. In consideration for her willingness to sacrifice herself thusly. Mr. Fox will send Miss Bara to Egypt in the coming spring where she will work before the camera. Here she will be able to cavort about on the sands and renew her acquaintance with the Sphinx and the Pyramids, her childhood playmates.

SAM SPEDON, known throughout the trade for his many years of association with the Vitagraph company in the capacity of publicity and advertising director, has accepted the position of special representative of the Moving Picture World and commenced activities there this week. The exhibitors of the entire country are well acquainted with Sam, as during the latter part of his period of service with the Vitagraph company he attended their meetings to become thoroughly acquainted with their problems, both national and local.

SECRETARY of War Baker after having seen "Eagle's Wings" described it as being "intensely interesting," "strikingly forceful," "a wonderful picture." At which we announce with considerable pride that the Secretary has instituted something "startlingly original" in descriptive phraseology.

LOUIS J. BECK in announcing the fact that he is doing publicity for Harry T. Morey, adds that he was formerly representative for Marguerite Bertsch, author and director of the great film, "Within the Law." Doubtless Miss Bertsch will be glad to give Bayard Veiller a few hints on play writing.

SPEAKING of recalling bitter memories, Universal has issued a story telling of the goat that devoured the "Robinson Crusoe" script. Desiring to confirm such a valuable report as this we sought the goat for corroboration. He died several seasons since.

ALLEN L. HAASE has resigned his position of general manager of the Exhibitors' Herald and has disposed of his interests in that paper.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., December 30, 1916

EDITORIAL

What is the matter with the still cameraman? He, collectively speaking, seems to have fallen down on his work recently. Stills are sent in that appear as if they were made from the reel film. A still is all-important for advertising purposes and very often after the persepctive spectator has noticed the posters he will attempt to discover more about the detail of his entertainment and give the stills the celebrated once over. The photographs of this sort that are coming from some of our very best companies these days are poor—even bad. In the first place the printing or the photography is rank, and in the second the scenes selected as subjects for the stills are some of the weakest in the picture. Why not get a big scene and why not get a good one?

—Happy New Year, say we, this being the season for such greetings.

—H. Reichenbach has pulled another big stunt, this time he is sending out cards calling attention to Enlightenment Day in the m. p. bu'iness. Many from here who gathered at the time and place discovered it was a showing of I. Abramson's picture bearing a title including Enlighten, in its wording. Congrats, Harry, say we.

—Pell Mitchell, ed of Mutual's weekly, sent out words of yuletide and n. year's greetings.

—Ben Grimm is becoming adept at the art of falling down stairs, according to T. Kennedy, the latter having seen Ben to do this of recent date.

—B. Fineman sent out letters postponing a press show recently and forgot to put U. S. stamps on them. This caused cold and bitter trouble for many of the w. k. critics. Don't forget next time, say we.

—Fritz Tidden tells a tale of great interest on Geo. Pardy, of how the latter while running for a tram in Tymes Sqr. was pursued by a horse. Fritz gives as a reason for this the fact that Geo. was talking of Ochs at the time, while the horse believed him to be mentioning oats.

—J. S. Jessen is ed for the Hollywood Hookum these days, this being m. or l. of an imitation of the lampoon.

—Ye ed attended a lunch of m. p. n. men the wk just past. Others there were Bill Allen Johnston, E. K. Gillett, Rodney Vandivert and Jim Judd. To say nothing of Geo. Knoxville Shorey, Bob Welsh, Bill R. Andrews and others including Barry & White of the adv. dep't.

LIVE NEWS FROM THE PRODUCERS

Nell Shipman Writes Script for Russell

William Russell's next Mutual-American drama will be a play of Southern life during the reconstruction period, and it is from the pen of Nell Shipman, the well known motion picture actress. The title of the picture is "A Son of Battle," and in it are pictured the hostilities of two families, formerly warmest friends, after the war with the North, in which the menfolk of the households had fought in opposing armies.

"A Son of Battle" will introduce Francelia Billington to Mutual Star Productions. It will be her first drama in support of William Russell since her recent contract with the American.

Hank Mann Directs Also for Fox

Hank Mann, noted motion picture comedian, who has been starring in Foxfilm comedies under the direction of Charles Parrott, will begin a new picture for the Fox forces Christmas week under his own direction.

This adds another comedy company to William Fox's already big organization. At present six companies are at work on Foxfilm comedies.

Mr. Mann is rapidly organizing his new company, although no word as to its personnel has as yet been given out. Four of the Foxfilm comedies have featured the Mann mustache, eyes and feet. These are "Chased Into Love," "The Cloud Puncher," "There's Many a Fool," and one not yet named.

Hank Mann has been featured by several prominent producing companies.

Elaine Ivans Supports McDermott

March MacDermott and Miriam Nesbitt are the featured players in Edison's "The Last Sentence," which will be the Kleine-Edison-Selig-Essanay Service offering January 1. Prominent in their support is Elaine Ivans. Other well-known players in the cast are Grace Williams, Florence Stover and Raymond McKee.

IN AND OUT OF TOWN

William Wright, of Kalem, left for the Pacific Coast last week on a visit to the Los Angeles studios of the company.

Herman J. Garfield, general manager of the Private Feature Film Company, of Cleveland, arrived in town late last week to attend to the marketing of the six-reel feature, "Ignorance."

Douglas Fairbanks, Fine Arts-Triangle star, arrived from Los Angeles last Sunday to take up production in the East. Bennie Zeidman accompanied him, and will in future attend to his publicity.

Mme. Petrova Joins Lasky Players

Emotional Actress, Known on Two Continents for Her Versatility, Will Appear in Picture Released in April

THE Jesse L. Lasky Feature Play Company has signed Mme. Olga Petrova for a long-term contract. In order to give ample time for the preparation of her first photoplay for the Paramount Program, the release date of her initial appearance under the new management has been set for April.

The staff of the Lasky scenario department, under Hector Turnbull, is already at work on the examination of material for Mme. Petrova, and the announcement of the selection of a number of big theatrical successes and notable literary masterpieces will shortly be made by the concern.

Mme. Petrova will spend one half of each year at the Lasky studio in Hollywood, Cal., and the other half of the year in New York.

The fact that Mme. Petrova and Jesse L. Lasky are now allied on the Paramount Program recalls the fact that it was Mr. Lasky who first introduced the great actress to America. A few years ago, while Mr. Lasky was making his customary trip to Europe in search of new talent for his "Folies Bergeres," he heard of a young girl at the Tivoli in London who had created a sensation by her singing. He attended the performance, was greatly impressed, and proceeded to negotiate with her to make her American debut under his management.

Mme. Petrova proved to be a success at the "Folies," and later supplemented her success there by touring the country under Mr. Lasky's management as a popular headliner.

In serious drama later, Mme. Petrova scored a triumph as Panthea and in "The Revolt," and was one of the most prominent emotional stars on the stage when she decided that even greater opportunities awaited her on the motion picture screen, whither she accordingly drifted.

So the passing of Mme. Petrova under the management of Mr. Lasky is really in the nature of a reunion.

"It is very gratifying to me to again assume managerial responsibility for Mme. Petrova," declared Mr. Lasky in commenting on the fact of her engagement. "Particularly is that true because the singer whom I had the great pleasure of introducing to this country has since developed into a great actress.

"The fact that Mme. Petrova is already under contract with us and that we are not planning to issue her first production on the Paramount Program until April is indicative of the great care and unlimited study which will go into the preparation of her subjects. There is no hurry; we are simply going to apply our resources and the experienced minds of our scenario department to the devising and procuring of the best possible subjects to suit Mme. Petrova's personality and her great dramatic talents.

"There is no doubt that the engagement of Mme. Petrova will meet with the hearty approval of Paramount exhibitors and exchange men all over the country, as their own recommendations also played their part in the transaction. It has been the custom of the Famous Players, Lasky, Morosco and Pallas companies to ask various exhibitors from time to time for suggestions as to their respective productions. It is a noteworthy fact that whenever they were requested to name a star that they would like to see added to the roster, the name of Mme. Petrova was invariably mentioned. It was this corroboration of my own estimate of her wonderful ability that finally led to the opening of negotiations which have led to such a happy conclusion."



Madame Petrova, Recently Signed by Lasky

Ovey Again in Cubs for Mutual

George Ovey in Cub comedies will reappear among Mutual short feature releases. President John R. Freuler of the Mutual Film Corporation and David Horsley, manufacturer of Cub brand comedies, closed a contract at a conference held at the Mutual's Chicago offices last week.

Ovey is making a series of one-reel comedies of the type in which he gained his popularity with the Mutual. The first to be released is entitled "Jerry's Double Header," which will be offered to exhibitors on January 4.



Frances Burnham
Fox Film



Runaway Locomotive Interrupts Fox Film Comedy Scene Taking in "Her Father's Station" by the Walter Reed Company



Annette De Foe
Fox Film

Novel Laugh-making Effects in Fox Comedies

"IN the Foxfilm comedies, brand new methods of laugh production have been resorted to," says an official of the company. "Camera tricks, mechanical effects and disregard for life and limb on an unusual scale characterize every one of the forthcoming fifty-two releases.

"Here are a few examples of screen comedy of the modern school selected at random. Thousands of gallons of water are released from a broken gravity tank on the roof of a hotel and sweep like a young Niagara down through the building and out into the street. There is no question as to the volume of water or power of current. Every piece of furniture and every human being in the six sets that are wrecked is swept along in the rush of water. The carrying away of a huge banquet table at which are seated fifty guests in evening clothes, comes as the startling climax. Property destroyed in obtaining this one effect represents thousands of dollars.

"In another picture an entire village is submerged by a cloudburst. A hundred or more dwelling houses and business places are inundated, the water in the streets extending to the roofs of the structures. It is no miniature set. The main village street with all its activities is shown close-up. Then the cloudburst begins. Water accumulates in the gutters, backs up over the sidewalks and gradually rises to the roofs as the villagers climb higher and higher for safety. The cost of this effect in dollars and cents is equal to an amount large enough to produce an ordinary two-reel comedy.

"Another early release features a unique race effect. The leading comedian in the guise of a Marathon runner is shown passing a bird in full flight and an automobile traveling at a high rate of speed.

"In a big chase a gang of crooks on a handcar is pursued by officers on a locomotive, motorcycle, automobile and police launch. All are shown in action at once. The climax comes when the crooks, deserting the handcar, board an electric engine which tears its way through a courthouse wall and into a courtroom. Several retakes were necessary for this scene. Once the engine got beyond control of the motorman and wrecked three other sets in which players were at work.

"These are just a few of the remarkable effects shown in Foxfilm comedies and Mr. Fox intends that all future comedy releases will contain features equally distinctive."

Russian Atmosphere in Selznick Release

In the first release of the Selznick Company of a Norma Talmadge production the Russian atmosphere abounds. Allen Dwan, who directed the Fine Arts-Triangle at the same time Miss Talmadge starred there, produced the latest, which is named for the principal character, Panthea.

Others aiding in this effort are quite well known in pictures, especially Earle Foxe, Rogers Lytton, George Fawcett, Murdock McQuarrie, Eric Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsort, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

Irene Howley in a Metro

Irene Howley will appear as co-star with Lionel Barrymore in his forthcoming Metro-Rolfe production, "Making Good," from the pen of Channing Pollock and Rennold Wolf.

"Pictograph" Future Promising—Past Performances Please

ELABORATE plans are being devised by the Paramount Pictures Corporation to cover a much wider field with Pictographs than heretofore, so popular has proven this magazine-on-the-screen. Many subjects to gauge the public demand for variety, amusement and originality have been treated and the most popular are to be retained and vastly augmented.

Foremost among the subjects found in the early releases and which was indicative of the scope and value of the "magazine" were films showing the inadequacy of all branches of the United States Army and Navy, particularly as they came at the time when the great war in Europe was being waged.

Another distinct innovation was the presenting of psychological facts in a visualized form, proving that no man need necessarily be a square peg in a round hole. Professor Hugo Munsterberg of Harvard University, after years of research was the originator of this series which proved immensely popular.

Scientific subjects, too, have been treated in so simple a manner, as to eliminate the otherwise abstruse features and presented the subjects so clearly that all may understand.

Each of the releases have been gently sprinkled with the oil of humor, contributed by such cartoonists as Fontaine Fox, C. S. Briggs and J. R. Bray, under the screen title of "Men Who Make Us Laugh."

Another interesting feature was shown under the title of "Remarkable Hands," when there were pictured the hands and samples of the work of nationally famous painters, ivory carvers, diamond cutters, pianists, violinists, sculptors, magicians and many others whose skill lies mainly in the delicacy of their "touch."

A nation-wide campaign was conducted also along the lines of "Better Babies," in which the Paramount Corporation cooperated with the Woman's Home Companion, women's clubs, civic and government organizations and were invaluable from the viewpoint of eugenics.

Industry, art, national history, sports and microscopic photography, too, have been given attention. So diversified has been their program, but from present indications all past achievements are to be totally eclipsed during the forthcoming year.



"Pidgin Island," the Metro-Yorke Feature, with May Allison and Harold Lockwood

Tribune Invites 2,000 Kiddies to See "Snow White"

The New York Tribune has chosen the Famous Players adaptation of "Snow White," in which Marguerite Clark is the star, as the special photoplay attraction which it will invite 2,000 orphans to witness, as its guests, at the Strand theatre on Friday, December 29.

The decision of The Tribune to choose "Snow White" as the feature of its entertainment for the kiddies is due to the fact that the screen version of the Grimm fairy tale is ideally suited to the task of bringing infinite delight to the hearts of these homeless little folk, as indeed it has charmed people of every age and station in life.

It was in recognition of the fact that Christmas week is children's week the world over that the Famous Players designated Christmas Day as the date on which "Snow White" should be released on the Paramount Program. The Tribune, responding to the spirit which prompted the producers in their selection of the date, seized the opportunity thus afforded by the appearance of the picture at the Strand theatre, to give this holiday treat to the orphans of New York City.

Brenon a Vaudeville Producer

Herbert Brenon has set out to capture a wreath in another field. With his "War Brides" still running at the Broadway theatre, he is taking time to produce what promises to be one of the big vaudeville novelties of the year, reintroducing the popular dancer Mlle. Dazie, who has not been seen on Broadway for many—too many—months.

Rehearsals already have begun on this new act, which is entitled "The Garden of Punchinello." It is a story told in pantomime and dance, with the aid of music, after the fashion of the popular "Pierrot the Prodigal." It is by no means an imitation of that successful show, however, for its authors, Kendall Banning, who wrote the libretto, and Harvey W. Loomis, who composed the music, completed it a considerable time ago.

Kalem Will Erect Enclosed Studio

William Wright Leaves for California with Plans for Structure—More "Frisco" Releases Next Year

SAFELY packed away in the suitcase carried by William Wright, of the Kalem Company, when he left last week for California, were the plans for a new indoor studio to be erected immediately in Glendale.

It will be equipped with the very latest illuminating devices and will provide room for several companies to work at the same time. The new glass-topped studio will triple Kalem's producing capacity and it will also guard against any delays that might be caused by California's freakish weather; the outdoor studios will also be used but they are only practicable when the sun shines.

Immediately upon his arrival, Mr. Wright will call a conference of the Coast staff to determine upon the number of new companies and their personnel that are to be set to work upon one and two-reel dramas, comedies and series pictures. Kalem's experience with one and two-part series pictures indicates that more and more attention will be paid to releases of this kind.

It is certain that "The Girl from 'Frisco" series will be continued indefinitely. Frederick R. Bechdolt, famous author, has been engaged specially to prepare an indefinite number of additional episodes. Bechdolt has made his reputation as a short-story writer by his contributions to the Saturday Evening Post, Collier's, the Red Book, and many others.

Kalem's 1917 policy, as announced, calls for nothing over two reels in length. Its determination to stick to the short-length pictures that are the logical kind for the smaller theatres to exhibit, is also based upon carefully tabulated statistics which prove, to Kalem's satisfaction, that one and two reel features are as necessary to the industry as films of greater length.

Another important bit of Kalem news is its decision to proceed at once with a new "Stingaree" series, written by E. W. Hornung, that will feature the popular True Boardman, who portrayed the Australian bushranger in the original series. This calls for a new leading man to play opposite Marin Sais in "The Girl from 'Frisco" releases. That he will be a screen player of prominence is promised, but his name is temporarily withheld.

Mr. Hornung's further adventures of "Stingaree" are now in the hands of Phil Lang, Kalem's scenario chief, who is now making his headquarters in Glendale. Lang is most enthusiastic over them, and says that their freshness and novelty will win new friends for the author, star, director and company.

During this year the Kalem Company will continue its policy of gradual expansion as conditions warrant increases in its producing units. Under the new plan adopted by the General Film Company, that of putting the manufacturers whose releases make up its program upon a percentage basis, an unusual incentive is offered to create a country-wide demand for Kalem subjects.

In this connection, Kalem will enlarge its advertising appropriation for a direct-by-mail campaign to reach exhibitors, and the public.

Warde at Work in "Vicar of Wakefield"

Frederick Warde, Thanhouser star, is now in the first scenes of a modern photodrama, following the completion of "The Vicar of Wakefield," a version of Goldsmith's classic novel which is to be released through Pathe exchanges in March. The new play is by Lloyd Lonergan.

"The part in the modern story is so big, and so timely, and furnishes so adequate an opportunity for Mr. Warde's gifts, that it was decided to interrupt his classic series," said Edwin Thanhouser, president of the Thanhouser Film Corporation.

Mr. Warde's Thanhouser series has included "Silas Marner," "King Lear," and "The Vicar of Wakefield."

Pathe Buys Rights to the "Double Cross"

Willets Novel Is First Purchased for Use as a Serial—Sufficient Action for Thirty Reels

TO Gilson Willets goes the distinction of being the author of the first novel that has ever been purchased for the purpose of being made into a motion picture serial. Pathe has bought the rights to his "The Double Cross," which is the only novel that up to this time has been deemed by a producer to contain sufficient action to make thirty or forty reels.

After its first appearance in book form "The Double Cross" was purchased by the Hearst organization for serial newspaper publication and was published in all the Hearst newspapers throughout the Union. Later another syndicate of first-class newspapers also published it.

Edwin Markham, the author of "The Man With the Hoe" and "The Literary Critic" for the New York American, reviewed "The Double Cross" as "by far the greatest American mystery story ever written." The Seattle Times offered a prize of $2,000 for the best analysis of the reasoning upon which the mystery in the story rested. This prize was won by a professor in one of the Northwestern universities.

Besides "The Double Cross," Mr. Willets is the author of twenty other books. His latest novel, "The First Law," a story of London society, was recently adapted for a stage drama by Charles Carver. At its "tryout" at New Haven, Conn., it was viewed with favor and will be produced in New York in 1917. Among his other books are: "His Neighbor's Wife," "Anita, the Cuban Spy," "The Workers of a Nation" (two volumes), "The Rulers of the World," "The Inside History of the White House," and others. "Anita, the Cuban Spy," reached a sale of 250,000 copies. In addition to his books, Mr. Willets was for years a prolific magazine writer and is the author of fully one thousand magazine articles.

In the photoplay world Mr. Willets is well known, as he wrote the first motion picture serial, "The Adventures of Kathlyn." Other special features include "The Thundering Herd," "The Lily of the Valley," "I Am Glad My Boy Grew Up to be a Soldier," "I Hear Her Calling Me," and others equally well known.

His literary life began when he was only nineteen and at twenty-one he published his first book. He then became editor of Current Literature. For twenty years he traveled in all parts of the world in search of literary material.

Apollo Takes Old Solax Studio

Apollo Pictures, Inc., has taken over the U. S. Amusement Corporation studio at Fort Lee, N. J. The property was formerly known as the Solax Studio. It has been enlarged by the addition of a new glass structure, 100 by 250 feet. Harry R. Raver, president of Apollo Pictures, Inc., completed the arrangements for the use of the studio and all its facilities with Herbert Blache, head of the U. S. Amusement Corporation, the term of the lease being five years with renewal privileges. This gives Apollo Pictures ample equipment for staging productions.

International Starts Third Year with Bright Promise

THE current month marks the entrance of the International upon its third year of active participation in the moving picture industry. It was incorporated on December 3, 1914, following the success attending the production of "The Perils of Pauline." Its growth has been phenomenal, and it stands today at the beginning of its third year in the front rank of producing and distributing companies. The International quickly outgrew the original offices on Fifty-ninth street and now occupies two entire floors at the top of the new Godfrey Building, at Seventh avenue and Forty-ninth street. It has fifteen branches in the United States, besides a number of agencies through which the work of distribution is done effectively and expeditiously.

The list of achievements by this company in the two years of its existence is a notable one. Besides the "Perils of Pauline," it sponsored "The Exploits of Elaine," "The Goddess" and the "Adventures of Wallingford." Early in the present year, it went more extensively into the business of producing and distributing with the serials, "The Mysteries of Myra" and "Beatrice Fairfax." In addition to these, it has ready for release on January 1, the spectacular patriotic photoplay "Patria" by Louis Joseph Vance, with the world-renowned Mrs. Vernon Castle in the title role.

The International has also recently released three Golden Eagle Features, "Jaffery," "The Flower of Faith" and "The Ocean Waif," all of which are playing.

Officials of the company state that they also purpose to release at stated intervals a series of "adventure" photoplays, the first of which was "The Jockey of Death."

The news-reels formerly released by Hearst Selig, now appear under the name of the "Hearst International News Pictorial," and are released twice each week.

In addition to all this the International releases each week what it calls a split-reel, containing a scenic or an educational feature and a cartoon by one of a staff of artists. Some of these, whose work in animated form is controlled exclusively by the International, are Tom Powers, F. Opper, George McManus, James Swinnerton, George Herriman and Walt Hoban.

Showing of Arctic Pictures Set for December 29 or Earlier

A private showing of Christian Leden's arctic pictures was given on Tuesday afternoon at 3 o'clock, December 26. Mr. Leden, who has only recently returned from the northern regions with his pictures and lecturing data, was present and spoke on the Eskimo and his art, religion, hunting, and marriage ceremonies. The pictures will be shown at Carnegie Hall, New York, subsequent to December 29 in behalf of the Permanent Blind Relief War Fund.



Bluebird Photoplays—Left, "The Piper's Price"; Center, "Her Soul's Inspiration"; Right, "The Devil's Payday"

Burns Helps in Detective Work for "Argyle Case"

After several successful seasons of the stage with Robert Hilliard starring, "The Argyle Case" has come to Robert Warwick for screen glory. Under the direction of Ralph Ince, the Selznick studio in New York is in the throes of detective work supervised by William J. Burns himself.

Mr. Burns collaborated with Harvey J. O'Higgins and Harriet Ford in the original construction of the drama. In aiding the Selznick people to film it now, he does much to explain the dictograph, finger print system, and other aids to crime suppression with which neither Warwick nor his fellow actors were familiar.

Elaine Hammerstein (granddaughter of the famous Oscar) plays the leading feminine role, and is supported by H. Cooper Cliffe, Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Frank Evans, John Fleming, Mary Alden and Robert Vivian.

Special Music for "Pride of the Clan"

Care is being devoted to the musical settings of the new Mary Pickford production, "The Pride of the Clan," to be released by Artcraft on January 8. For this work the Artcraft Pictures Corporation has secured the services of William C. Stickles of the firm of George W. Boynon, Inc. Mr. Stickles and his associates are pioneers in preparation of musical scores for motion pictures and have turned out eighty-five orchestra scores for screen productions during the past year.

One of the features of the musical accompaniment for "The Pride of the Clan" will be displayed in the fact that the entire score can be presented as a piano solo.

Frank Jonasson Marries a Portland, Oregon, Beauty

Frank Jonasson, of Kalem's Glendale Players, has forsaken his bachelor ways for the life of a mere married man. Jonasson, who portrays Ace Brent, the father of the Girl from Frisco in Kalem's series of that name, was quietly wed on December 9 to Miss Jessie Alice Nash of Portland, Ore.

Mr. Savage Speaks Sanely of Sanity on the Screen

"AMONG the bewares that I would compile for motion picture producers," said Henry W. Savage, whose five-part photoplay, "Robinson Crusoe," is now released, "is beware of the backups.

"By these I mean the long, tedious flashbacks, which not only hinder the action of the picture, but seem to me to be an insult to the intelligence of the audience. For instance, we progress to the exciting point at which the heroine is in the power of the villain. The hero, who up to this time has been busily engaged watching the stock market, is warned by some unseen power that his sweetheart is in danger. We see him close his desk, shut the office door, descend in the elevator, go through the revolving door, board a taxi or a street car, according to the condition of the stock market and the strength of his belief in the imminence of Mary's danger, ride from Wall street to a hundred and sixteenth, walk to Mary's apartment house, ride up in the elevator or ascend flight after flight of stairs, according to Mary's station in life, ring the bell, etc.

"All this time Mary's throat has been at the tender mercy of the villain's thumbs. It is all very well to aim at realism, but not to the point of tediousness. No one cares how the hero arrives as long as his entrance is timed for the proper moment. If the writer of fiction or plays were as particular as some motion picture directors in telling the reader or the audience just how each character is conveyed from place to place, for all of us but Methuselah life would be but one grand sweet story or place, as the case may be.

"The same thing holds true of the indiscriminate use of visions. Every time the heroine looks sad she is thinking of some painful event of her childhood—but why inflict this pain upon the audience by flashing that distressing scene again and again? Jane registers sadness and after the first time we can account for that sadness. Therefore let the picture precede.

"A third instance of this is the photoplay told as a story by one of the principal characters. As soon as the story reaches a certain point of interest it is interrupted by a flash of the narrator in exactly the same position he was in at the beginning of the picture, as if the director is trying his best to impress upon us that it is not really a piece of life after all but just a picture story.

"But, of course, Robinson Crusoe was not troubled by taxis or trolley cars, and I took particular pains to see that he was not visionary."

Billie Ritchie Is with Foxfilm Comedy Company

BILLIE RITCHIE is now working with the Henry Lehrman company, which is producing Foxfilm Comedies in Los Angeles.

Ritchie was born in Glasgow, Scotland, in 1877, and has been on the stage and in pictures the greater part of his life. His stage career covers vaudeville and musical comedies. His debut in England was in 1887, wearing a replica of his present attire.

His three sisters appeared with him. He also played the same character in the English pantomime, "Cinderella," with Fred H. Graham, "In an English Music Hall," "A Night on Broadway," "Vanity Fair," "Around the Clock." These acts toured the United States over the Orpheum Circuit. In the character of the young Londoner, Mr. Ritchie created a new style of comedy. It was a combination of unusual facial expression and acrobatic ability, and it had not been seen in the United States up to that time.

In this picture career he follows the same style. Practically all his motion picture work has been done with the L-Ko-Universal Companies for which he appeared in one, two and three-reel farce comedies.

"Enlighten Thy Daughter" in Broadway

The next big feature film to grace a Broadway theatre will be "Enlighten Thy Daughter," an eight-act problem play written and produced by Ivan Abramson. It will open at a Shubert theatre shortly after the new year.



Zada Marlow



B. S. Moss Production, "The Girl Who Doesn't Know"



Marie Empress

Vitagraph Announces Releases for 6 Months

"Indiscretion" Will Appear on January 1, "Man of Mystery" on the 8th, and "Glory of Yolande" on 15th

VITAGRAPH releases from January 8 to June 18, inclusive, have been announced at Vitagraph-V-L-S-E headquarters, following the new plan for the appearance of stars in rotation formed by Walter Irwin. Commencing in January, Anita Stewart; Earle Williams; Edith Storey, Antonio Moreno and William Duncan; Alice Joyce and Harry Morey; Peggy Hyland and Marc MacDermott; and Lillian Walker and Walter McGrail will appear every sixth week.

This is calculated to be of great value to exhibitors as they then may determine on just what days stars will appear six weeks in advance and can advertise Anita Stewart days, Alice Joyce days, etc. In addition to these there will be three special features, "The Girl Philippa," "The Battle Cry of War" and "Within the Law." Mr. Irwin believes that never before has a company been able to go before exhibitors with such an assured profit-making program. Besides preparing these subjects, reissues have been prepared on "My Official Wife," "A Million Bid" and "The Christian."

The advance schedule of new releases follows:

January 1—"Indiscretion," by William Addison Lathrop, featuring Lillian Walker in a story dedicated to youth and showing the tragedy that lies beyond the wall of convention.

January 8—"The Man of Mystery," by Archibald Clavering Gunter, featuring E. H. Sothern, supported by the popular stage favorite, Charlotte Ives. "The Man of Mystery" is the story of a man who returned from the Valley to live again among those who thought him dead.

January 15—"The Glory of Yolande," by Maybelle Heikes Justice, featuring Anita Stewart in a drama of a girl who chose Siberia and the man she loved to luxury and pretense.

January 22—"Blind Justice," written and produced by and featuring Benjamin Christie.

January 29—"Her Right to Live," written by Paul West, featuring Peggy Hyland and Antonio Moreno, is the story of a child-waif whom Fate has made mother-bird to the fledglings in the family nest.

February 5—"Money Magic" features Edith Storey, Antoio Moreno and William Duncan in the story of a woman's sacrifice on the altar of duty and a man's payment of life itself.

February 12—"Who Shall Cast the First Stone?" by Milton Nobles, featuring Alice Joyce and Harry Morey in a story concerning the mistaken love of a noble woman for a man who leaves her heart an empty shell.

February 19—"Kitty Mackay," the big Broadway stage hit of last year, by Catherine Chisolm Cushing, featuring Lillian Walker in a story that is a "glad" play.

February 26—"The More Excellent Way," from the book of the same title, by Cyrus Townsend Brady, featuring Anita Stewart in a story that deals with a man's duplicity and his escape by the aid of the one he holds most dear.

March 5—"Arsene Lupin," the famous detective play of the same name, by Paul Potter, featuring Earle Williams: the story of a master criminal's regeneration through a woman of his own class.

March 12—"The Grand Duke," by Mabelle Heikes Justice, featuring Peggy Hyland, Marc MacDermott and Bobby Connelly in a story illustrating the resourcefulness of a woman contesting with unscrupulous diplomatic agents of a foreign principality.

March 19—"Aladdin from Broadway," from the book and play of the same name, by Frederick Isham, featuring Edith Storey and Antonio Moreno. It deals with the adventures of a good fellow who wins love and fortune.

March 26—"The Countess," by Adrian Gil Spear, featuring Alice Joyce and Harry Morey, is a story showing the strength of the weak in crises that call for the supreme heights of self-denial.

April 2—"Sally in a Hurry," by A. Van Buren Powell, featuring Lillian Walker in a drama of a lowly girl.

April 9—"Happiness," by Marguerite Bertsch, featuring Anita Stewart, written especially for Miss Stewart.

April 16.—"The Hawk," the famous stage play produced by William Faversham, featuring Earle Williams—the heart tragedy of a man who buries his better self and is redeemed through a woman's love.

April 23—"The Green God," from the book of the same title by Frederick Arnold Kummer, featuring Peggy Hyland and Marc MacDermott; mystery story revolving about the loss of a sacred relic and the murder of the man who stole it.

April 30—"The Captain of the Gray Horse Troop," from Hamlin Garland's famous book of the same name, featuring Edith Storey and Antonio Moreno—the battle of a man for a down-trodden people, aided by a big woman.

May 7—"Northward Ho!" by Harry James Smith, featuring Alice Joyce and Harry Morey—a drama of a man and a woman in the Arctic.

May 14—"Princess of Park Row," by Paul West, featuring Lillian Walker in a romance of a little princess who flees a royal match and is won by a prince of good fellows.

May 21—"Babbette," from the book of the same name, by Berkley Smith, featuring Anita Stewart—the influence of an innocent girl, who saves a criminal from a terrible vengeance.

May 28—"Apartment No. 29," by E. J. Montagne, featuring Earle Williams in a story that proves truth stranger than fiction.

June 4—"The Agony Column," from *The Saturday Evening Post* serial story by Earl Derr Biggers, featuring Peggy Hyland and Marc MacDermott, in the quest of a wife for a man through a number of astounding mysteries.

June 11—"The Magnificent Meddler," by Lawrence McCloskey, featuring Edith Storey and Antonio Moreno—the struggles of a young man who set honor above love.



Henry Lehrman—Foxfilm Comedies

Lehrman Comedy Soon Ready for Fox

Within a few weeks Henry Lehrman's first comedy for William Fox's Foxfilm brand will be released. Henry Lehrman began work in motion pictures while they were still in their infancy. He himself was not far out of his. He started with the Pathe Company as an extra. Quickly rising to the fore as a comedy actor, he soon proved his value by making suggestions.

His value meanwhile had been recognized by other companies and he soon joined with Mack Sennett in forming the Keystone Company. This partnership lasted about three years. Then Lehrman withdrew and took charge of the Ford Sterling Company which released through Universal. A short time later he formed the L-Ko Company, continuing to release on the Universal program. With this company he remained until his recent arrangement with William Fox.

He has been instrumental in developing some of the greatest comedians on the screen and made famous the Lehrman policemen.

During a brief illness a few months ago, Mr. Lehrman had a projection machine erected above his bed, and every night the work his directors had done that day would be shown him. He would not let a day go by without keeping up with everything which was being done at his studios.

The first comedy which Mr. Lehrman is making for William Fox has a cast headed by himself, Billie Ritchie, Gertrude Selby and Dot Farley. "Montana Kid," the famous comedy dog, is also down among the principals.

Turkeys for "V" Workers

Following its usual custom, the Vitagraph Company presented all its studio employees, from factory workers to stars, with a turkey on the Saturday before Christmas. All the studio force was gathered on one of the stages when the time came for the birds to be handed around. Even Bobby Connelly got a fifteen-pounder.

Series Backed by Big Magazine Publicity

McClure Pictures, Inc., announces this week the details of the campaign of magazine advertising that will be one of the many publicity aids for the exhibitor who books the Seven Deadly Sins, the McClure series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges.

The fiction story is now running in The Ladies' World, which has a sworn circulation of more than a million copies each month. Twenty-four other magazines will carry large displays heralding the Seven Deadly Sins. The total sworn circulation of the twenty-five used is 11,421,100 copies.

The magazine advertising campaign will extend over January, February, March and April.

The weeklies in which this series will be advertised are Collier's, Leslie's and Judge.

The monthly periodicals on the list include The Ladies' World, McClure's, Pictorial Review, People's Home Journal, Today's, Metropolitan, Motion Picture Magazine, Motion Picture Classic, Photoplay, Pictureplay, Film Fun, Modern Priscilla, McCall's, Munsey's, Mother's Magazine, Sunset, Argosy, Ainslee's, Popular, Smith's, Vogue and Vanity Fair.

Besides the magazine campaign thousands of lines of advertising will be carried in the daily newspapers throughout the country.

Five Releases from L-Ko

The L-Ko Comedy Company announces as some of its current and coming releases, "On the Trail of the Lonesome Pill," with Phil Dunham; "A Limburger Cyclone," with Dunham and Lucille Hutton; "Heartsick at Sea," with Dan Russell; and "Faking Fakirs," with Dunham and Miss Hutton. A forthcoming Alice Howell feature entitled "Balloonatics" is said to eclipse anything she has done heretofore.

Phil Dunham is a comparatively new comedian; a recent acquisition to the ranks of L-Ko stars. He has a store of original tricks and a tramp makeup that gets him a laugh the minute of introduction. Judging from the way his past performances have been received there is small doubt that within a short time he will be one of the best money-makers of the L-Ko.

Nelson Has New Plans for Canadian Production

A BIG motion picture producing organization, controlled by a man of broad experience in every branch of the production field, and having the most comprehensive plans ever formulated by a Canadian company of this description, is about to be established in Victoria, British Columbia.

The new company is to be called the Dominion Film Corporation, Limited, and succeeds the old Dominion Educational Films, Ltd., whose business it purchased about three months ago. The company has been entirely reorganized, and has been incorporated with a capital stock of $1,000,000. The business will be conducted under a Dominion charter, application for which has just been made. At the head of the Dominion company as president and general manager is J. Arthur Nelson, formerly occupying the same position with the United States Film Corporation, San Diego.

According to a statement just given out in Vancouver by Mr. Nelson, the Dominion Film Corporation will start active production work in Victoria about the first of March, by which time it is expected that a spacious administration building and film laboratory, as well as outdoor stages, will have been completed on the fifteen-acre tract which the company has just acquired in Victoria. A proposition was recently made by Mr. Nelson, backed by many prominent organizations of Victoria, to the Hudson's Bay Company, owners of the land, by the terms of which the picture company undertook to spend ten thousand dollars immediately in clearing and improving the property, and at least one hundred thousand dollars in production work within the next three years, provided that at the end of the time the property should be deeded to the film company without any charges. The proposal has been accepted by the local officials of the Hudson's Bay Company, and it is expected that the erection of the required buildings will be undertaken without delay. The outdoor studio will be used for interiors during the summer months, while a new glass studio will be completed before the bad weather starts in.

The company plans to maintain its own exchanges throughout Canada, and it is understood that the American market has already been contracted for. The films will be released as "Dominion" pictures, and the program will consist of a five-reel feature and a single-reel comedy each week. The producing units will be headed by American stars, with whom Mr. Nelson is at present conducting negotiations; and a force of directors, cameramen and laboratory experts will also be brought from the United States. All assistants in all branches, however, will be engaged in Victoria, and it is expected that a large number of local residents, aside from the "extras" which will be continually required, will thus be given permanent employment.

Mr. Nelson has the citizens of Victoria solidly behind him in the enterprise, and those on the local committee which has been assisting him include representatives of the Board of Trade, Rotary Club, the B. C. Electric Railway, the Automobile Club, the Victoria and Island Development Association, and many of the leading business houses.

Another big proposition to be carried out by the company will consist of an educational and industrial serial covering the whole of Canada. Approval of the plan has been received from a large number of cities throughout the Dominion, and the company will also receive assistance from the various provincial governments.

The offices of the company have recently been moved to the Orpheum Theatre Building in Vancouver.

To the Pure, "Purity" Is Pure

The Masterpiece Film Corporation, handling "Purity" in Pennsylvania, is in receipt of a letter from a minister at Beaver Falls, Pa., complimenting them on the merit of the production. The rector of the Episcopal Church there, Amos Barmister, says in his letter that the picture is "a charming visualization of mythology's expression of the ideal."

"Purity" encountered the usual stumbling block in Pennsylvania in the shape of the State Board, and this unsolicited testimony from a minister is regarded as a distinct tribute to the picture and a direct thrust at the judgment of this body of censors.



L-Ko Comedians and Scenes Showing How Some of the Stunts are Pulled

Mary Mac Laren is Back with the Bluebirds

Star of "Shoes" Will Appear with Harrison Ford in "The Mysterious Mrs. Musselwhite"

MARY MAC LAREN is coming back to the Bluebird program, after an absence of twenty weeks, to share with Harrison Ford the featured billing in "The Mysterious Mrs. Musselwhite," a production made by Lois Weber. To exhibitors who showed the earlier Bluebirds in which Miss Mac Laren appeared—"Shoes," "Wanted—A Home" and "Saving the Family Name"—the release date, February 5, will be important.

Thomas Edgelow wrote the unusual story from which Lois Weber has made one of her unusual photoplays. Harrison Ford assumed the role originally intended to be played by another actor after much of the production had been made, the change in leading men requiring that the work already finished should be done over again with Mr. Ford in the scenes. Evelyn Selbie will play the title role, impersonating a fortune teller who fixes the plot through her prognostications; Willis Marks, Frank Brownlee, Bertram Grassby and Charles Mailes completing the cast.

The Bluebird for January 29 will be "The Devil's Pay Day" with Franklyn Farnum playing the star part. Leah Baird will make her first and only Bluebird appearance as Mr. Farnum's leading lady in this feature. George Hivley's story was used as the basis of Fred Mynton's scenario and William Worthington directed the company which, besides Mr. Farnum and Miss Baird, includes Charles Lerley, Seymour Hastings, Gertrude Aster and Countess Du Cello.

On January 15 Ella Hall will be featured as the first attraction for Bluebird's second year as a distributing corporation. "Her Soul's Inspiration," based on Harris Anson's story, "Mary, Keep Your Feet Still," will be the title and Richard Ryan, Edward Hearn, Marc Robbins, Marcia Moore and Margaret Whistler will assist Miss Hall in its presentation.

February and March will provide several unusually attractive features on the Bluebird program. Cleo Madison will appear in "The Reward of the Faithless," a Rex Ingram production; Ruth Stonehouse will be the star of "Constantinople by the Sixth," directed by Raymond Wells; Dorothy Phillips will make her regular appearance, featured in "The Wrong Side of Paradise."

Difficulties Encountered in Getting Alaska Pictures

Los Angeles newspaper writers have found Al I. Smith and W. H. Hillis veritable fountains of information concerning Alaska, and have devoted columns of space during the past two weeks to telling of the interesting travels of these two men and their assistant in the making of "Alaska Wonders in Motion," which have been shown for the first time as a series of travelogues at Tally's Broadway theatre, Los Angeles.

Both of these men have experienced the unusual with respect to film producers, for the newspapers have sought them instead of any publicity representatives seeking the newspapers.

The 10,000 feet of film secured in the far north has been cut to five reels, which may be used as four separate travelogues or educational subjects, or the entire film may be shown as a feature which has perfect continuity.

The most recent portion of the film to be assembled is that of the Kodiak bear hunt on Kodiak Islands. The trip to this unfrequented section, where the largest bear in the world is found, was made on the boat Dora, which for thirty-eight years has plied between Seward and Nome. Arriving on the islands, the party spent three days in reaching the bear country, and then thirty days more of intense hardships to obtain the pictures desired.

Time after time scenes of bears were made, but until the elapse of twenty-seven days it was not possible to kill one of the ferocious animals in comparatively close-up range of the camera. The final picture secured shows the bear shot down within a few feet of the lens after a charge of more than a hundred feet straight towards the camera. W. H. Hillis, who has won medals in almost every state in the union, pumped five loads from his thousand dollar rifle into the bear before it rolled over dead a short distance from the camera.

The hide measures twelve feet in length and the track it made in the sand was sixteen inches long. Some years ago a bear measuring fourteen feet was killed, but with the exception of this one instance the one brought down before the Smith camera is believed to be the largest.

Smith Films Company has opened its office at 303 S. Hill street, Los Angeles, from which place they will dispose of rights for the film. J. C. JESSEN.



Al Iro Smith and One of His Alaska Wonders in Motion—"Childs Glacier" (Note Falling Ice)

Trick Photography Honors Claimed for "Faust"

The California Motion Picture Corporation is making claims of world championship honors in the matter of trick photography, basing its title thereto on its latest production, in which Beatriz Michelena is starred as Marguerite in an adaptation from "Faust." The scene which the producers wish to set up as a challenge to all "trick photography" endeavors, was one week in the making. The negative was run seven times through the camera, and there were two fade-ins and fade-outs, as well as a like number of dissolve-ins and dissolve-outs.

In this particular scene Marguerite appears in a dream, Mephisto plays a subdued part in the back ground and Faust, while slumbering on one side of his laboratory table, sees himself, in a dream, working at the table's opposing side.

Robert Carson, Frank Padilla and John Pender are the camera and laboratory force responsible for "Faust."

Films from N. A. M. P. I.

Films are already coming in for the first issue of the "Annual Review" of the year's great pictures, to be distributed by the National Association of the Motion Picture Industry shortly after the first of the year. The first two reels, "Greatest Love Scenes" and "Greatest Fights of the Films" will be assembled at the same time, and will be released through the exchanges of one of the members of the National Association.

Special posters will be prepared, publicity sent out, and the merchandizing of the reels handled in the usual manner. While the "Review" will go out one reel at a time, it will be booked as a "Feature," as the interest already created, and the publicity given it in the daily newspapers of the country, indicate that the "Review" will appeal to the public and to the exhibitors wherever it is spoken of.

"Patria" Makes Hit in Chicago and Pittsburgh

Following the reception given to the International's "Patria," at the Ritz-Carlton, by New York society, Chicago's social set had its opportunity to see the patriotic photoplay at a private showing at the Congress Hotel in the Western city last week. The reception given the drama in Chicago was no less spontaneous than in New York.

More than a thousand persons composed the invited audience. It included consular representatives, prominent members of the bench and bar, bankers, merchants, artists, writers, Army and Navy officers, and the most distinguished leaders of society.

Similar private showings of "Patria" were also given in Pittsburgh last week. One was at the residence of Hay Walkers in Sewickley, the millionaire's suburb of the great industrial city. There were seven guests for dinner, and to view the photoplay afterwards, and all of them were unanimous in their praise of the picture. A trade showing was also given at Pittsburgh at the Moose Temple at which exhibitors from all over the district were present. Members of the National Security League of Pittsburgh, who saw it pronounced "Patria" to be the finest screen drama from a preparedness standpoint ever produced.

Other private showings of "Patria" will be given in Boston on the 18th, and later on in Philadelphia and Washington.

Sloman Is Regular Director for Russell

Edward Sloman, who has directed several of the William Russell Mutual-American pictures and who has just completed production of the sequel to "The Diamond from the Sky," has been appointed Russell's regular director and will hereafter take charge of all this star's pictures. Mr. Sloman is considered one of the best directors in the employ of the Mutual company. He demonstrates his ability in the long heralded closing chapter of the "Diamond from the Sky."

His ability to handle photoplays of sustaining dramatic character, his art of sup- his appreciation of contrasts are in evidence in every scene of this picture. His cast for this episode of the serial included William Russell, Charlotte Burton, Ward McAllister, William Tedmarsh, Orral Humphrey, Rhea Mitchell, Tom Chatterton and little Dodo Newton, who has been the recipient of unqualified praise from Mr. Sloman.

Heaney Is Believer in States Right

John W. Heaney, representing throughout the country the S. A. Lynch Enterprises of the South, is a firm believer in the marketing of feature pictures along states right lines.

"States right is in its own and will hold its own," according to Mr. Heaney, "because there is a better understanding between the independent exchanges and the exhibitor than between exchange men representing a big company and the exhibitor." Mr. Heaney is handling "Tempest and Sunshine" and "Just a Song at Twilight."

Bray Cartoons Have Had Unusual Success

The importance of the animated cartoon as a branch of the moving picture industry can be illustrated by the strides that have been made in recent months of the Bray Studios, Inc., the largest producers of this kind of picture.

Six short years ago this business was started by J. R. Bray in a tiny studio, rigged up in an attic room in a farm house, in Ulster County. With infinite patience and untiring perseverance Mr. Bray managed to produce a series of fairly well animated drawings. The drawback however, from the business standpoint, lay in the fact that the time required was too great to allow of a selling price that would compensate him for his efforts.



N. H. Friend, Bray Studios

Mr. Bray, sure that the idea was a good one, determined to find a way to short-cut the process, and finally evolved a means which brought about the desired result. His process was patented and it is only by the application of these processes that the animated cartoons produced by the Bray Studios have been of such merit.

From the attic room in a farm house, the little business was moved to a studio in New York city. Nearly half of one entire floor in the Neptune Building at 23 E. 26th street, is leased and a score of artists and assistants are engaged now.

With this expansion the Bray Studios found need for some one to take over the business end, in order to make it possible for Mr. Bray to devote his entire time to production. Nathan H. Friend, a brother of Arthur S. Friend, treasurer of the Famous Players Lasky Company, was brought in and installed as business and publicity manager.

Mr. Friend, up to the time of his association with the Bray Studios, was advertising and sales manager of one of the large manufacturing concerns in the East and will, without doubt, be a factor in the moving picture world. He has concluded plans for the further popularization of the Bray Studios' products which he promises will bring dollars to every live exhibitor.

"It is our opinion," said Mr. Friend, "that the public is just as much antagonized by being forced to sit through a half hour or more of poor short reel pictures in order to see the feature, as they are by seeing a poor feature, and the sooner the exhibitor realizes that he can get a steadier custom, through making his *whole* program uniformly good, the quicker is he going to get a full share of the possible business.

"It is our purpose to cooperate with the theatres in familiarizing the public with the Bray name and quality, and while I am not at this moment privileged to give out details of our plans, yet I can assure you that they are sufficiently startling to make even the often startled moving picture world sit up and take notice."

Edith Ellis Is Latest Goldwyn Playwright

EDITH ELLIS, author of "Mary Jane's Pa" and half a dozen other successful plays produced here and abroad, is the latest celebrity to be announced as one of the literary factors in the new Goldwyn Pictures Corporation, the alliance formed by Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins.

Miss Ellis is to be the literary adviser and judge of all manuscripts and stories submitted to the producers of Goldwyn Pictures. Working in co-operation with Margaret Mayo and Edgar Selwyn, these three playwrights will insure the quality of Goldwyn pictures.

Edith Ellis made her first ambitious dramatic effort with the three-act farce, "Mrs. B. O'Shaughnessy, Wash Lady," in which George Munroe starred for several seasons. "Mary Jane's Pa" was produced in 1908 with Henry E. Dixey in the role of Hiram Perkins. Later, for two years the role was played by Max Figman.

Among Miss Ellis' activities in the dramatic field in recent years are a dramatization of Tolstoi's "Anna Karenina," an adaptation of Ferencz Herczegh's "Seven Sisters," the production of a musical comedy, "The Charity Game," and the libretto of an operetta, "The Love Wager," in which Fritzi Scheff was starred; the dramatization of E. P. Roe's "He Fell in Love With His Wife," and a three-act light operetta, "The Amethyst Ring."

A chronological list of Miss Ellis' plays follows: "A Batch of Blunders," 1897; "Mrs. B. O'Shaughnessy, Wash Lady," 1900; "Because I Love You," 1903; "The Point of View," 1904; "The Wrong Man," 1905; "Contrary Mary," 1905; "Ben Of Broken Bow," 1905; "Mary Jane's Pa," 1906, but produced in 1908; "He Fell in Love With His Wife," 1910, and "The Man Higher Up," 1912.

Picture Company's Chattels Go

Wednesday last, J. Burton Mustin, as receiver, sold at public auction the negatives, prints, typewriters and other items of assets, the property of the Liberty Motion Picture Company, a Pennsylvania corporation.

NEWSY REPORTS FROM ALL SECTIONS

Reel Fellows Elect Proctor President

School Inaugurates Film Theatre—F. W. McQuigg Starts "Go-to-the-Movie" Week

THE Reel Fellows' Club, of Chicago, held its first meeting in its new club rooms at 127 West Madison street, last week. At this meeting the annual election of officers took place, and after a very strenuous fight the Progressive ticket won out over the other two. The following officers were elected:

President, Ralph O. Proctor; vice-presidents, Richard C. Travers and M. G. Watkins; secretary, Eugene A. Hamburg; assistant secretary, A. E. Curtis; treasurer, Harry C. Miller; Board of Governors, R. R. Nehls, William J. Sweeney, Don. J. Bell, Fred W. Wild, Jr., and David Russakov.

This was one of the best attended meetings in the history of the club, and much enthusiasm was shown by the members for "Days of '49 Stag," which will be held Saturday night. Under the direction of E. B. Lockwood, the plans to make this affair a landmark in Chicago film circles, are materializing successfully.

Film Theatre in School

Chicago may now boast of the most capacious and best equipped school film theatre in the country.

It is enclosed in the rebuilt Lake View High School, Ashland avenue and Irving Park Boulevard.

One of the features of this school theatre is that it may be shut off, by means of folding doors, from the class rooms.

The first floor of the big assembly room is ninety feet long and seventy wide. There is a gentle decline to a point beyond the center, then a slight rise to the stage. There are one thousand seats on this first floor, and on the one great balcony there are eight hundred more. On the balcony floor is a well-equipped moving picture operating room.

The stage is forty feet wide and twenty deep. At one side is a well-equipped dressing-room, at the other a reception room and entrance to the balcony. Modern fireproof and other curtains have been provided.

"Go-to-Movie" Week in Chicago

Chicago gets the prize Christmas present of the film world. It was presented to that city by the motion picture editor of the Chicago Evening American. It came in the form of "Go-to-Movie Week" from Christmas to New Year's. The following reprint from Rob Reel (Frederick W. McQuigg) explains the gift. This from the Evening American of Dec. 8:

Readers of this column and the general public have made the motion picture industry the fifth largest work in the world. Millions of dollars are spent annually to furnish amusement to the millions of fans. By virtue of the fact that you movie fans are interested in pictures the Chicago Evening American devotes this column daily to news and reviews of the film world.

At this time of year, when the holiday spirit begins to pervade the air, the makers of films are straining every effort to create even better and more instructive dramas and comedies for the public. During Christmas week the industry naturally reaches the topmost peak of artistic production. Leading up to the big holiday week has been a steady move in Chicago toward bigger and better motion picture houses.



Harry A. Spanuth, President of Commonwealth Pictures Corporation of Chicago

What are you motion picture fans going to do to show your appreciation of this wave of bigger and better pictures and theatres? In turn, you ask: "What is the Chicago Evening American going to do?" Or you may even center your query on the writer of this column, and ask: "What are you, Rob Reel, going to do?"

Here is a suggestion for the big newspaper and the whole army of fans. Why not declare for a "GO-TO-MOVIE WEEK?"

Let everybody in Chicago combine to make the week between Christmas and New Year's the biggest motion picture week in the history of the country.

Here is an opportunity to build for the reputation of Chicago.

"GO-TO-MOVIE WEEK" should make this city the most important center of the fifth largest industry of the world. Already the big producers admit Chicago is the logical distribution point.

Let the movie fans decide to attend their favorite motion picture houses as often as possible during "GO-TO-MOVIE WEEK."

Zambreno Comes in Limelight

Chicago has unearthed another business man who has had his fingers in the film business for more than a year, most of the time more or less "under cover." Now that he has come out in the open at the head of a distributing company of his own, a theatre under contract for first showings and a producing organization behind him for the making of his features, he has made himself felt in the trade, and it is likely that soon he will be one of the big men of the industry.

About a year ago, Frank Zambreno became interested, through the offices of William J. Dunn, in the production of motion pictures, most of which were comedies.

A studio was put into operation in Jacksonville, Florida, and Fernandez Perez was brought from Europe to make "Tweedledum Comedies." But when these films were completed one by one the producing company found itself hampered by the lack of a distributing organization.

With his brothers and Mr. Dunn, Frank Zambreno formed the Unity Photoplays Company, opening offices at 207 South Wabash avenue, Chicago, to handle "The Unborn" in Illinois and Wisconsin, and the "Tweedledum Comedies" in the Central West, with M. J. Mintz as manager.

Censorship in New Britain Simmers Down

The question of motion picture regulation has been simmering in Bridgeport and New Britain, Conn., for some time. In Bridgeport there are twenty-seven theatres. One or two films of an unsatisfactory character gave rise to complaints to the city officials. In at least one case the advertising was the cause.

New Britain has an abnormally large alien population. In that city the School Board had complained, declaring the children were attending motion picture shows when they should be in school. Some form of censorship had been proposed.

H. F. Sherwood, assistant secretary of the National Board of Review, visited both cities a few days ago and met the officials. In New Britain he was invited to address an informal meeting of the City Council, which he did.

In Bridgeport it has been decided that the weekly bulletin of the National Board will be utilized by the police department as an impartial basis of action, which will satisfy all interested parties.

In New Britain there was every indication, following Mr. Sherwood's talk, that the same plan would be followed. There will be no legalized censorship in New Britain.

Samuel Roskam Dead

Samuel Roskam, father of Edward M. Roskam, died at his home Wednesday evening, December 13, from a sudden attack of heart disease.



Scenes from "Ignorance," Private Feature Film Company's New Production

Cleveland Becomes Producing Center

It certainly begins to look as though Cleveland will eventually find herself on the film production map. Already two pictures, "Snow White" and "Ignorance," have been filmed in Cleveland, and placed on the market. Now comes "Puss in Boots," made in four reels by the Private Feature and Film Manufacturing Company, producers of "Ignorance," the morality play, starring Earl Metcalfe and Eleanor Black.

"Puss in Boots" has been quietly in the making for many weeks. The picture is now practically completed, and will be released on December 24. All the parts in "Puss in Boots," with the exception of the giant, are played by children, members of M. F. Trostler's dancing classes.

Little Edith Mae Wells is the "Puss in Boots." Vroman Du Fair is the Marquis of Carrabas, Harold Droida the King, and Josephine Ferguson the Queen. Cameraman Frank Jaffe announced that the only scenes remaining to be taken are the animal scenes necessary to transform the wicked giant into his many magical shapes.

Exhibitors of Connecticut to Fight Sunday Laws

Connecticut is in the midst of a fierce campaign to combat the Sunday closing laws, and the exhibitors of the state are back of a big movement to do away with the old "blue" laws, prohibiting the operation of picture theatres on this day. Only a small minority of picture theatres in a few of the large cities of Connecticut are allowed to operate on Sunday, those exhibitors in the smaller towns being constantly menaced by the shadow of the law always brought up by the stand-pats of the towns.

For the purpose of furthering the exhibitors' fight against the law, the *Connecticut Liberal Sunday Laws State Journal* has been formed, which will contain news of the exhibitors' fight from the time it opens on January 3, 1917, until victory or defeat greets the showmen. A committee appointed to further exhibitors' interests in the State Congress headed by Senator Michael J. Quinn will commence activities when the session is opened on the third of the month.

Censor Fees Still Burden Pennsylvania

Amount Exacted from Film Men Is in Excess of Funds Needed to Maintain Board

FILM producers and manufacturers are still paying into the Treasury of Pennsylvania more than it costs the State to carry on the work of censoring their films. In other words, the amount of money exacted, under the law, from persons submitting films for approval of the censors, is still in excess of the aggregate cost of maintaining the Censorship Board, including the high-priced salaries of censors and their assistants.

This fact is established by analysis of the recent statement issued by the State Board of Censors of the fees collected for the year ended Dec. 1 last. These fees aggregated $45,429, which, together with $5,385 collected from exhibitors in fines for violation of the censorship law, make a total of more than $50,000 collected by the board from the motion picture trade in the year, as compared with $40,000, the State's appropriation to run the board for the same period. The picture trade, in other words, paid $10,000 more than it costs to run the Censorship Bureau for the "privilege" of being compelled to comply with this objectionable act.

This is particularly interesting information for the trade in view of the fact that the 1915 session of the Legislature, when it passed a new censorship law, made provision for a reduction of the fee for examining 1,000 linear feet of film, from the $2.50 exorbitant rate that prevailed under the old law, to one dollar a thousand feet. This concession to the picture industry was obtained from the lawmakers after it was made clear to them that at the old or $2.50 rate, the fees for examining films were running far and away ahead of the actual cost of the work.

It was understood to be the sense of the Legislature that this was an injustice to the trade, and it was for that reason that the fee was reduced. Since it has been demonstrated, however, that even at the lower figure the film men are more than paying the cost of censorship, it is not at all out of the realm of probability that an effort will be made in the session of the Legislature that will start early in the new year, to obtain a further reduction in the fee.



Samuel S. Hutchinson, President of American Film Company, Paying Mrs. Helen O'Keefe, Chicago, Ten Thousand Dollars Prize Money for Best Sequel to "Diamond from the Sky"

Pleading guilty to a charge of violating a borough ordinance when they caused a panic by shouting "fire" in Peter Magaro's Orpheum theatre, nine students, members of the freshman class of Dickinson College, were recently fined twenty-five dollars each. The occurrence had taken place during a freshmen celebration of release from the "8 o'clock law" enforced by the sophomores, under the terms of which freshmen in the early part of the college term must be off the streets at that hour.

So much interest was aroused by the case that President Morgan and Dean Filler, of Dickinson College, appeared personally at the hearing, and pleaded with the Burgess to be lenient with the youths. The magistrate, however, declined to let the accused go under suspended sentence, but imposed the stiff fines mentioned above. At the same time he gave the boys and the whole class a severe reprimand for jeopardizing the lives of the theatre patrons by their reckless actions that night.



June Caprice, Dustin Farnum and Virginia Pearson in William Fox Plays

Toronto Film Men May Form New Association

Several Prominent Exchangemen and Exhibitors Confer on the Plan—Price Resigns from Mutual

AN exhibitors' and exchange association may be formed in Ontario very shortly. Several prominent exchangemen are said to be interested in the new association, which would tend to increase the usefulness and value of the present existing separate associations of exhibitors and exchangemen. More information is likely to be available very shortly.

Another hotel in Ontario is being changed into a moving picture theatre as a direct result of Prohibition, which came into force lately. This is the old and well-known Commercial Hotel, of Guelph, which is owned by Mr. Reinhardt. The house will be complete in every respect both from projection viewpoint and comfort for the patrons.

The Exchangemen's Association, of Ontario, held a very stormy meeting during the last week, during which many matters of importance to the exchanges were brought up. Censorship fees was one subject which received attention, and although no statement was given out as to what decision was made, it is believed that strong action will be taken henceforth to see that the exchanges receive proper treatment in this respect.

The Exchange Association of Ontario has grown to be remarkably strong, and is already making its strength felt in all film circles.

The Honorable Mr. McGarry refused the plea of a delegation of the Ontario clergy, to have the Mutual picture, "Damaged Goods," shown to the soldiers at Exhibition Camp. This picture has been condemned by the Censor Board and Appeal Board, and Mr. McGarry did not see why it should be shown to any audience whatsoever in the Province.

C. B. Price has resigned from the general managership of the Canadian Mutual Film Company at Toronto, and has taken over the managership of the Super Pictures in the Canadian West. No successor for Mr. Price has been announced as yet, but Mr. Barrett, the local manager, is discharging his duties.

The Regal Films, Limited, the new distributors in Canada for World Pictures, Brady-Made, has announced its offices as at 37 Yonge street, and E. L. Ruddy, who also controls the Regent theatre, Toronto, is the president. The vice-president is J. B. Bickel, while the managing director is N. L. Nathanson. It has been announced that one picture a week will be released, and that exchanges are to be established in St. John, Montreal, Winnipeg, Vancouver and possibly a few other cities.

The Canadian National Features, Limited, headquarters in Toronto, is now in a position to ask for scenarios from Canadian writers for their forthcoming productions and five-reel dramatic subjects, also one-reel comedies. This concern has an authorized capital of $500,000, and is building a studio at Trenton, Ont., which will be completed on February 1. The president is Jerry Shea, while George Brownridge has been made general manager.

The Garden theatre on College street, Toronto, has been sold to the Playhouse and Theatres, Limited, and it is announced that a new house will be built to seat 1,000 persons. Adjoining ground has already been purchased, and the new house will be commenced in the spring. Mr. Taylor, president of the company, which has just bought out this new house, operates the College Playhouse and the Dundas Playhouse.

The universal Film, "Where Are My Children?" has been sent to Halifax for appeal, and Mr. Margetts, the manager in Toronto, says that after showing the film to Government officials, doctors and ministers, it is quite certain that a favorable decision will be gained. Rev. Canon Vernon has expressed himself very favorably in regard to the picture, and states that a stronger sermon could not be preached from the pulpit than this story conveys to the peoples' minds, and he has so expressed himself to the Government officials who reviewed the picture at the appeal.

Les Kauffman, Western representative for the Regal Film Company, Winnipeg, distributor of the Brady-Made pictures, has arrived in the city of Winnipeg, and has opened an office in the Aikins Building. He will begin activities immediately.

Buffalo Ball on 29th

On Monday evening, January 29, the Buffalo, N. Y., Screen Club will hold its second annual ball at the Elmwood Music Hall.

Hundreds of tickets have been sold. A large band has been engaged and an orchestra of forty pieces, under the direction of Joseph A. Ball, conductor of Shea's theatre and the Iroquois Hotel orchestras.

Among the committees appointed by President G. H. Christoffers are:

Decoration: Harry Marsey, F. S. Hopkins, Al Becker and P. Hofmeister.

Entertainment: I. M. Mosher, J. M. Sitterly, C. A. Taylor, W. Mack, Frank Leonard, B. Brady, M. Cohen, G. H. Christoffers, B. J. Brandon and G. H. Penn.

Program: W. Mack, Al. Becker, Harold Hughes, H. E. Brink and B. Brady.

Publicity: Charles B. Taylor, Arthur C. Willats, Frank McGrath, G. H. Penn and C. A. Taylor.

Music: P. Hofmeister, Harry Marsey and M. Wittman.

Tickets: C. A. Taylor, Daniel J. Savage, B. J. Brandon, J. M. Sitterly, James K. Morgan, P. Hofmeister and H. F. Brink.

Reception: G. H. Christoffers, F. S. Hopkins, J. M. Sitterly, B. J. Brandone, W. A. V. Mack, H. F. Brink, Charles B. Taylor, Arthur C. Willats, G. Hall, Daniel J. Savage, James K. Morgan, Frank Leonard, Al. Becker, C. A. Taylor.

Refreshments: Board of Governors and the president, G. H. Christoffers.

Arrangements are being made to introduce several novel entertainment features during the evening, which will be presented on the stage and in the center of the dance hall.

Bible Film Begins Work in New Mexico

The Bible Film Company, a picture concern recently formed with the purpose of producing a religious spectacle, has entered upon its producing activities at Las Vegas, New Mexico. The company has purchased outright the magnificent Montezuma Hot Springs, of nearly a thousand acres, including the Montezuma Hotel and many smaller buildings, and will use this as its studio site.

The Bible Film Company is the outgrowth of the National Bible Play Society, started in Las Vegas almost a year ago It is dominated by a board composed of clergymen and laymen of various churches. Plans are formed to start work on the pageant during the summer of 1917, while from time to time biblical plays of less pretentiousness will be offered.

The officers of the Bible Film Company are: Dr. A. L. Andrews, a prominent churchman of Fort Worth, Texas; Harry C. Grigsby, vice-president and general manager. Roger Topp, also a prominent business man of Los Angeles, is secretary and treasurer, while Phil H. LeNoir, formerly secretary of the Las Vegas and Albuquerque Chamber of Commerce and later secretary of the New Mexico State Fair, author of a number of photoplays, has the double post of director of publicity and scenario editor.



The Dwarfs Mourn Snow White's Supposed Death The Slave Market Snow White Meets Her Prince

Important Scenes from "Snow White" and "The Slave Market," Famous Players-Paramount Pictures, Starring Marguerite Clark, and Pauline Frederick

Picture Inspector Speaks on Censor Hindrances

Corporal Peshon, for many years the representative of the Police Department of San Francisco on the Board of Censorship, and now inspector of moving pictures for that department, recently appeared before the Recreation League of San Francisco and gave a talk on his work. This talk probably differed from what was expected, for the point that he dwelt upon most fully was the fact that the work of judging moving pictures was interfered with, rather than assisted, by the attendance of outsiders at reviews.

He called attention to the prevailing practice of film exchange managers of inviting members of various leagues and improvement clubs, ministers, doctors and other leading citizens to witness reviews of pictures and stated that almost invariably discussions concerning the merits of these commenced in the reviewing room as soon as the end of the picture was reached. Those who were invited to see pictures in advance of the general public naturally felt under some obligation to those who invited them, or were flattered with the honor, with the result that most of them gave more favorable opinions than they would otherwise have expressed. In this way the work of the inspector was declared to be made very difficult and frequently his findings were at variance with those of some of the distinguished invited guests.

Butte Editor Alleges Plagiarism

Charles C. Cohan, associate editor of the Butte, Montana, Miner, recently brought suit against the Pacific Mutual Film Exchange of that city, alleging an infringement of copyright on his musical comedy, "The Runaway Princess," which is also the title of a three-reel Thanhouser picture now being handled by the Pacific Exchange. Cohan's attorney has produced alleged evidence to the effect that the plot of the picture was lifted from the manuscript of his play.

The defense in a court hearing brought in Lewis J. Duncan, writer, to testify to play construction, originality of theme and plot and the like. Federal Judge George M. Bourquin reserved decision.

Cleveland to Judge Two "Snow Whites"

New Mall Theatre Will Be a Double Decker—Sam Bullock Offers to Show "Nation"

Cleveland, O.

THE Motion Picture Operators' Union is to celebrate the New Year with a dance on New Year's Eve. The dance is to be held in Druid Hall, 623 Superior avenue, N. E., and is scheduled to begin at 11.30 p. m. The reason for the late hour is because the operators must furnish the entertainment for photoplay fans before their fun can begin.

There are to be features for the occasion, a serpentine dance with colored spot light effects and other kinds of moonlight dances. At midnight caps and horns are to be given guests.

"Snow-White," in the films, Cleveland made and stamped with the approval of motion picture authorities in New York, was given a private screen at the Stillman theatre last week.

The picture is to be shown at the Stillman in the very near future.

Marguerite Clark will appear in the Famous Players' production of "Snow-White," and it will be interesting to note which film will be adjudged the best.

Judging is going to be a tremendous job, for Cleveland's "Snow-White" produced, under the direction of Eleanor T. Flinn and Mrs. Norma Harrison Thrower, by about 200 well-known Cleveland children, is a beautiful piece of work.

Cleveland's "Snow-White" is now the property of the Educational Films Corporation of America, and is being distributed by state rights.

William Ganson Rose, who has been interested in the success of the picture, said that fourteen prints have been made. They are to be released simultaneously throughout the United States.

"I have received inquiries about the picture from San Francisco and South America," Mr. Rose said. "These inquiries I have sent to the owners of the films."

The picture was made by the Regent Photo Play Company last summer. The scenes, for the most part, were taken on Shaker Heights and in other parts of the city.

The New Mall theatre which opened in Cleveland last week, eventually is to be the only double-decked theatre in the country. This is made possible by the difference in levels between Euclid and Superior avenues.

The theatre was promoted by Joseph Laronge, real estate dealer; Edward P. Strong, attorney, and Louis Becht, who is manager of the house.

Last week the Superior avenue side of the Mall was open to the public with a free day. Both afternoon and evening performances were complimentary to the public, and more than 8,000 people inspected the new theatre. A special program of short film plays and comedies, with organ and orchestra music was arranged.

Floral pieces in baskets and vases, tokens of congratulations to the owners, decorated the foyer and stage. Some of the features of the new theatre include drinking fountains with ice water; an organ with 1,100 pipes, a screen made of gold and silver and three ventilating systems. The interior is decorated in white and gray, and all the lighting is indirect. The seats are gray and upholstered, and the carpets and draperies red.

The New Mall theatre, besides being beautiful and a money maker, is the first illustration in Cleveland of the profitable uses to be made of what ordinarily is waste space.

One notable feature of the new theatre will be a special program for office and store workers at noon.

Sam Bullock, owner of two motion picture theatres, has made an offer to D. W. Griffith, producer of "The Birth of a Nation," to run the picture in open defiance of the Ohio Board of Censors. If the producers take Mr. Bullock at his word and run the picture, Mr. Bullock is liable for arrest. This would plunge the case into the local courts, and the film would then be tried on its merits by Cleveland judges.

Mr. Bullock says that the picture has been shown elsewhere without disastrous results, and by showing it here he hopes to be among the first to sound the death knell to Ohio censorship.



Jean Sothern and Leo Delaney in "Whoso Findeth a Wife"—Art Dramas

Parkway, Baltimore, Runs Paramount Films

Calvert Pictures Corporation Is Formed—
Will Begin Work on "Her Movie Romance"

BEGINNING Christmas Day the Parkway theatre, North avenue near Charles, Baltimore, Maryland, will present first run Paramount pictures. There has been no first run Paramount in Baltimore for some time, but a deal has been closed between Bernard Depkin, Jr., manager of the Parkway, and George M. Mann, of Washington, manager for the Paramount program of that territory, by which the pictures will come back to the theatre. The Parkway opened its house about eighteen months ago with Paramount pictures, but discontinued its service during the late summer of this year. The rebooking of these films by the Parkway has aroused wide interest among motion picture followers in Baltimore.

Rose Tapley of the Greater Vitagraph Company is expected to spend Tuesday, December 26, in Baltimore. Miss Tapley will address the audience of this theatre at both the matinee and evening performances. She will choose her own subjects. The visit of the photoplayer to this city was brought about through one of the women's clubs of Baltimore. She will appear before members of this club and will give a talk.

Another Vitagraph player, Kate Price, is expected to visit Baltimore in the near future and will be the guest of Schanze's theatre.

It is expected that the Ker-Mar Pictures Corporation of 301 Garrett Building, of which Dr. A. W. Marchant is president, and Harry Kerber, vice-president and business manager, will engage Eric Cedarberg, cameraman with Viograph and other large companies, for their photographer.

A recently formed motion picture producing concern is the Calvert Pictures Corporation with offices located in Baltimore. Frank P. Donovan is the director.

Lou Marks, Marie Joseph, George Ross, "Fatty" Weithger, Charles Barret and Mortimer Lawrence will be the stars of the pictures. Work is expected to be started shortly on "Her Movie Romance," after which "Raising the Room Rent" will be made. Feature pictures will be produced under the direction of Jerold T. Hevener, formerly with Lubin, World and Pathe.

Better Shows at Higher Prices Offered Detroit

DRASTIC changes are announced by many of Michigan's leading theatres, both as to policy and prices. The changes indicate the development of better shows, for which there necessarily be higher admissions. At the Washington theatre, Detroit, John H. Kunsky is to inaugurate on December 24 a season of dollar attractions, two shows daily, reserved seats for all performances, and prices ranging from 25 cents to $1. First under this policy will be "A Daughter of the Gods," and it will run indefinitely, or just as long as the gross receipts keep up to a certain mark. Then will be shown another Fox production, "The Honor System," which will remain for two to four weeks; then comes "Civilization" for four weeks, at least, following which will come other big film attractions.

The New Madison theatre, which opens in February, at Broadway and Grand Circus Park, Detroit, will show first-run Greater Vitagraph pictures, with prices from 25 to 50 cents.

The Majestic theatre, Detroit, raised its prices a number of weeks ago to 25 and 50 cents, with no seats at less than 25 cents at the evening shows; and now it makes another advance in prices, taking about 500 of the 25-cent seats and making the price 50 cents. If this new plan works out, we would not be at all surprised to see 50 cents as the minimum scale for next season at the Majestic. This theatre plays nightly to a wonderful audience—the best class of people in the city.

Prices at the Liberty theatre, Detroit, have been advanced, so that the new scale is 15 cents at night, with no more 10-cent seats.

The Drury Lane theatre, Detroit, which recently advanced its prices from 10 to 15 cents, is again raising its prices to 15 and 20 cents, and will adopt a scale of 10 and 15 at the matinees.

Pastors Favor Sunday Opening

Exhibitors in Hartford, Conn., have won the co-operation of the pastors of that city in a fight which they propose to make at the next session of the State legislature, opening January 1, for a law permitting them to show pictures on Sundays. Recently the showmen and clergymen had a get-together luncheon, at which they discussed the advisability of having Sunday performances, the nature of pictures which should be shown, etc. A temporary draft of a bill to be presented to the general assembly was prepared.

To have won the church over to their cause is considered by moving picture men there a great achievement, since the pastors have always been bitterly opposed to Sunday performances. Now they have not only convinced the clergy that they should no longer oppose Sunday shows, but have actually secured their promise of aid in bringing about the desired result. The bill which it is hoped to pass is said to be a liberal one.

New Haven pastors are also in favor of Sunday performances, but have taken no steps to bring them about. Exhibitors in New Haven have been considering the Sunday situation for a long time, and have frequently started out to seek favorable legislation, but have just as frequently abandoned their task at times when they seemed in a fair way of attaining their goal. The trouble appears to lie in the fact that the New Haven exhibitors are unable to work together, and are inclined to let matters drift. New Haven is the only city in the State which does not have moving picture entertainments on Sunday nights, others being permitted by the police and mayor to hold exhibitions in the name of "charity."

Stockton, Cal., Mayor Urges Censorship

Mayor A. C. Oullahan, of Stockton, Cal., recently addressed a message to the City Council urging that steps be taken at once to adopt measures for the censoring of moving pictures. He suggested that the Chief of Police be made the official censor with power to prohibit the exhibition of improper productions. At present, he pointed out, the city is powerless to prevent the showing of pictures which "made a bid to salacity and are offensive."

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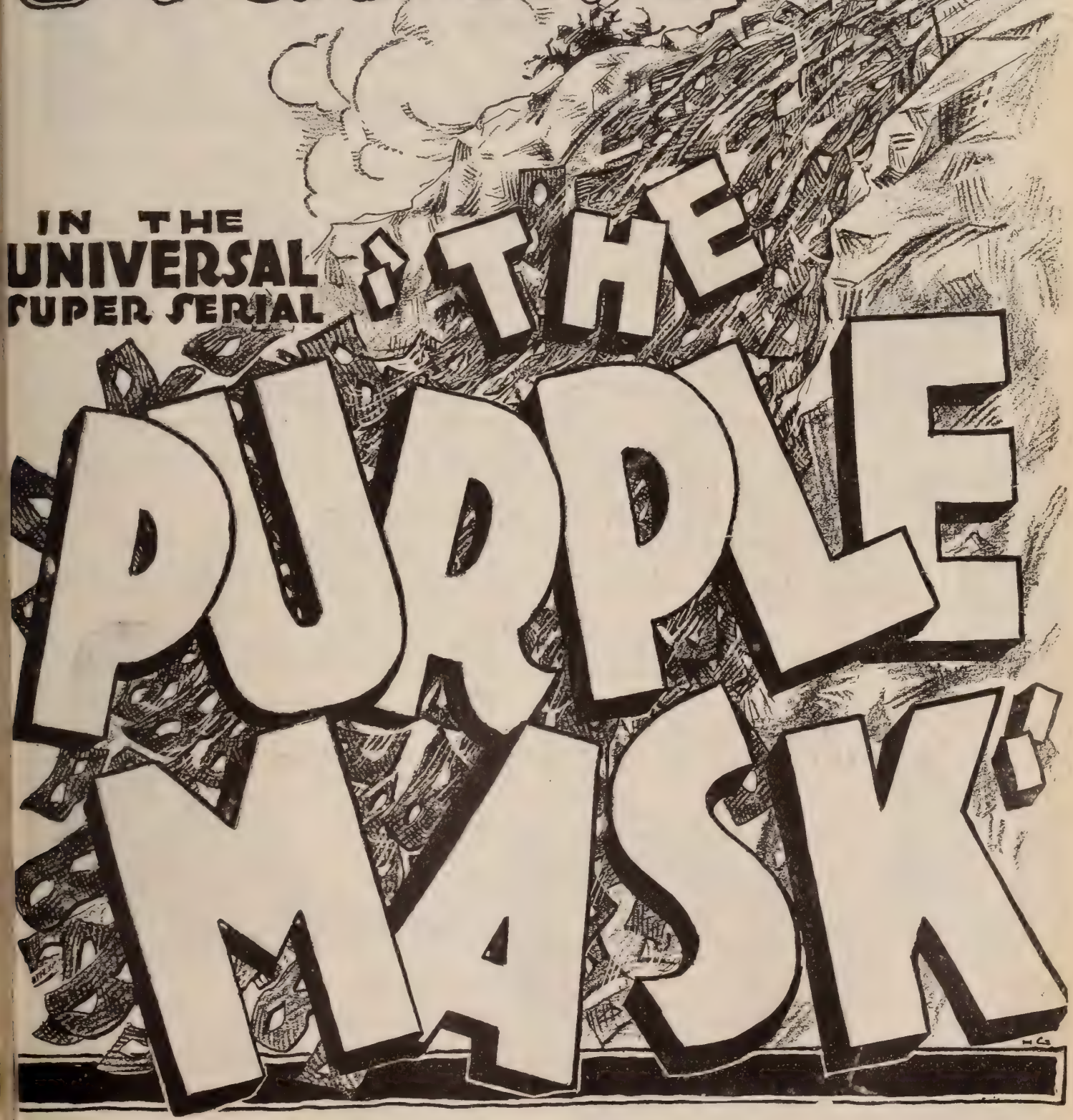
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"Absinthe"



"It's Wonderful—"

I believed that State Rights Buyers would appreciate such a cracker-jack proposition as I am personally offering on "ABSINTHE," but I never really believed I would receive so many inquiries and requests on this great play—easily my greatest work. Makes a man feel good to know that there are showmen in the business, who know a good thing when it's offered. I am selling State Rights territory faster than I believed I would. BUT I still have some mighty fine profitable territory left. When you realize that "ABSINTHE" was

Produced by HERBERT BRENON

who counts among his huge successes such productions as "NEPTUNE'S DAUGHTER" —Nazimova in "WAR BRIDES"—"A DAUGHTER OF THE GODS" and others, you may be sure that "ABSINTHE" will win BIG—especially with its new dress—new scenes, new titles, new action, entirely worked over and far stronger than the original print.

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I repeat State Rights are going fast, so get busy. In this great play I had the brilliant support of such a star as LEAH BAIRD and a company of French, German and English artists, all of which means much in advertising possibilities to Exhibitors and Millions of Picture Fans. Write, wire, telephone or call for terms, territory, prices, etc.

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P.S. I will arrange with a limited number of large Theatres to appear on opening night in person. Write me and I'll tell you more about this stunt.



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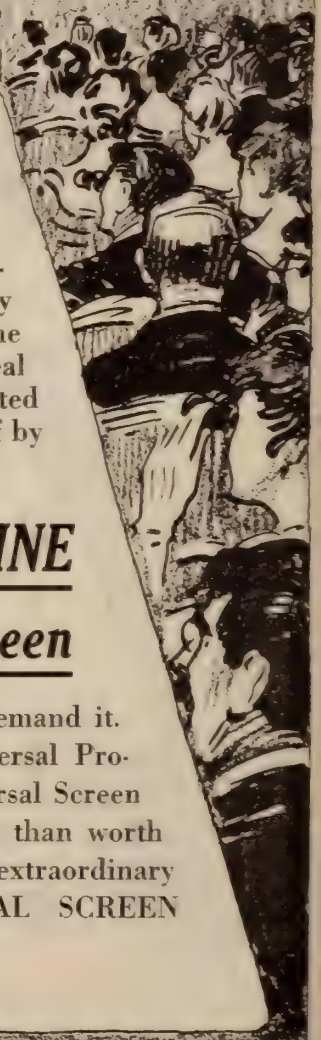
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On the Regular UNIVERSAL Program

SCREEN EXAMINATIONS

"Joan the Woman"

(Jesse L. Lasky—Ten Reels)

REVIEWED BY PETER MILNE

THE producers have accomplished in "Joan the Woman" that which many have striven for and few achieved since the day of the first two dollar attraction; a combination of the human interest and spectacular, so intelligently welded as to give complete satisfaction and to be fully worthy its classification as a high grade piece of theatrical entertainment offered at corresponding prices. "Joan the Woman" is sweeping in its effect. As you sit in your chair you are alternately swayed by the grim struggle of battle, the thrill of conquest, the tragedy of the unjust death meeted out to Joan of France. But through it all, because of the magnificent inspirational performance of Geraldine Farrar, you feel inspired yourself. It is because of Miss Farrar as the Heaven-sent Joan, that the picture possesses such remarkable balance. The first half of the picture runs to the spectacular, the second gives you the tragic downfall of Joan. After the thrills and sensations of the battle to switch to a story of personal interest is a difficult test to apply to even the most accomplished star. Miss Farrar rises to the occasion triumphantly and in truth saves the picture from being top heavy.



Eric Begs Joan to Marry Him and Leave France

"Joan the Woman" is a triumph for Geraldine Farrar, but equally as much is it a triumph for Cecil De Mille, its producer. Through his long picture he has interpolated the personal and the spectacular veins of interest with the fine result of dramatic contrast. The first half of the picture closes after the battle of Orleans has been waged with all the fierceness of reality between the French on the one side and the Burgundians and the English on the other. Here Mr. De Mille has spread his work to every nook and corner of the immense field covered by the camra. The battle begins with a sweeping charge of the French led by Joan across the picket works of the English up to the very walls of the castle.

A horse turns a sommersault and catapults its rider, a warrior clad in chain and armor into the very ranks of the enemy. At the walls the invading horde is met with rocks and arrows and spears and hatchets from the defending English. Whole bridges of men give way to the muddy mote below. The soldiers drop from the walls above to fall into a veritable mess of struggling men and horses. And then at last a French soldier climbs to the top of the tower and catches the standard of the Burgundians and falls with it to the ground. In another instant the flag of the King of France is run up. It is the triumph of Joan—the beginning of the end.

And then comes Joan's capture by the enemy, her trial conducted by the villainous Pierre Cauchon, her conviction and her death at the burning stake. While Joan spends her last night in the cell, Charles, King of France, because of Joan, wastes his time in revelry. In the morning he is told of Joan's impending death. And he takes the jester's stick mounted with a fool's head and crushes it in his hands. There is a real touch. And so the Saviour of France comes to her end. In the crowd is the man who loved her, an English captain who betrayed her to her enemies despite his love. Jeanie MacPherson, who prepared the scenario, introduced the love story basing its incidents on the plays of the French and the German. Its presence adds much to the tragedy of Joan's life. Incidentally Miss MacPherson worked out a wonderful script for "Joan the Woman." It tells the life of the maid of Orleans clearly and distinctly. He must not be familiar with French history to appreciate the picture. And while she has left nothing untold that must of necessity be inserted for charity's sake, she has not loaded down her scenario with the obvious. In a word she has not insulted the spectator's imagination.

There has been some question raised as to the manner in which those of the Catholic faith will accept the characterization of Pierre Cauchon, the churchman who ultimately causes Joan's downfall. There should be none whatever. The Catholic Encyclopedia itself refers to Cauchon as "an unscrupulous and ambitious man" and states in dealing with the various acts of Pope Callixtus III that the sentence passed on Joan by the first (Cauchon's) court was "quashed and the innocence of the Maid of Orleans proclaimed." The Encyclopedia Britannica quoted on the program, tells more harshly of Cauchon's fate, in that "he was excommunicated posthumously by the Pope, his body exhumed and thrown in the common sewer."

And so it seems that "Joan the Woman" is free to sweep on to complete success, offending none and pleasing all. It seems peculiar perhaps to see the French and English in such bitter conflict when the present time is called to mind, but then remember that the chief opponent of the French was the Duke of Burgundy and if one cares to delve far enough back into the history of the middle ages he will discover that a bit of Teutonic blood ran in the Burgundian's veins. So there is little worry on this score either.

And if this does not suffice witness the manner in which Miss MacPherson was attempted and to our mind succeeded to do away with the revival of extinct prejudices of race. The picture opens with a scene in an English trench at the present time. An officer has just been commissioned to go on a mission from which he will never return and pondering over it a vision of Joan of Arc appears before him and bids him do and die, that his sin against her, centuries ago, may be effaced. Wallace Reid, who appears as the modern Englishman, also takes the part of Eric Trent, the lover of Joan who betrays her to the Burgundians.

To come down to the more minute details of the production, there are so many that space forbids their complete listing. The color effects introduced by Alvin Wyckoff are perhaps the most startling in their realism and beauty. The settings and the costuming on the other hand, which we suppose were in charge of Art Director Wilfred Buckland, are elaborate and lend a fine atmosphere of reality to every scene. As for Miss Farrar's support, one hardly knows where to begin. Raymond Hatton as the degenerate Charles VII gives a wonderful characterization of the part. Theodore Roberts is horribly wicked as Cauchon and Tully Marshall as a half witted monk is fine. Hobart Bosworth makes General Le Hire an heroic figure, and there is Wallace Reid as Trent. Charles Clary, James Neill and Larry Peyton head a large cast of competent supporting players.

In closing let it be said that "Joan the Woman" deserves to rank as a true classic of the screen. It deals with one of the most thrilling episodes of history. It presents real facts enhanced by imagined incidents. It has the spectacular side; the personal side. To alter an old phrase, it makes the audience run the gamut of human emotions.

"Vanity"

(Metro—Five Reels)
REVIEWED BY GEORGE N. SHOREY

AN eye for an eye is the moral excuse for this play, which gives Emmy Wehlen a fine opportunity to enact the role of a young woman who from unfortunate circumstances finds herself in the uncomfortable position of betraying her betrothed to the police for a murder committed by him under extenuating circumstances. The only unsatisfactory part in the story is the



"The Crime of Bigamy Means Twenty Years!"

fact that the real villain is not punished, only forced to remove his fangs from the friends whom we have been following with sympathy through the unraveling of an interesting plot.

Miss Wehlen pleases in this picture, and the plot is an acceptable revamping of old material. Tom O'Keefe, Edward Martindell and Paul Gordon play the principal supporting roles of Chief Burke, and the Armstrongs, father and son. Esther Evans pleases as Bessie Allen.

"Twenty Thousand Leagues Under the Sea"

(Universal Special Production—Eight Reels)
REVIEWED BY GEORGE N. SHOREY

AS an adventure story, with the thrill of the pirate crew, and the call of the wild and the sea, with the improbable and impossible so combined with reality that one can hardly determine where truth begins and fiction ends, "Twenty Thousand Leagues Under the Sea" is a great success. Indeed the pictures of men and sharks and develfish, and whole gardens of undersea life, hold and fascinate and seem like a dream. For although Verne's submarines are now the commonest things we know—in pictures—yet combined with the marvelous Williamson pictures, the old fascination that held us spellbound till we finished one of Jules Verne's stories is now carried into motion picture entertainment of a most extraordinary kind.

Captain Nemo and his strange adventures prove an entertaining means of renewing one's childhood fancies. Submarine gardens of indescribable beauty, "tigers of the sea," ravenous looking sharks, one of which actually attacks one of our adventurers, and other novelties, work into a credible plot, which includes a fight with a devilfish and the rescue, all on the ocean's bottom. Torpedoing a good sized yacht, and the destruction of an East Indian Walled City over which Captain Nemo formerly ruled, furnish excellent spectacular effects in addition to the undersea wonders, and it can be surely said no one will be disappointed who makes proper allowance for the fanciful material from which this film story is constructed.

What more impressive dramatic scenes can be imagined than the burial of Captain Nemo under the familiar coral reefs which he traveled in his magic ship Nautillus?

This picture will be well received by the public as a whole. Some will say, "impossible," "ridiculous," but the great majority will say "marvelous," "how did they do it?" And those whose fancy and imagination will not carry them into the spirit of the drama, will see enough sensation in the undersea scenes alone to bountifully satisfy them.

"A Woman Alone"

(Peerless-World Film—Five Reels)
REVIEWED BY PETER MILNE

THE familiar triangle, represented by an unsympathetic husband, a justly bored wife and a relentless villain who pursues and pursues and pursues her is offered here in a setting of originality and presented with several unusually pleasing characterizations. The picture has been given a fine production from every angle. There is never a scene that strikes an unrealistic note, while the acting of the principals does much to carry the story through to a convincing finish, despite its several lapses in the last reel. Willard Mack who wrote the story has done more than give his several players a vehicle. His leading figure, the wife, suffers from an enforced environment. She is lonely and her monotonous life palls upon her. In her room above the station she hears the grinding of the train wheels and the dismal whine of the whistle from morning till night. Several scenes of this sort serve to get the character firmly placed, and so when the third angle of the story is introduced the manner in which she innocently plunges into trouble easily convinces the spectator, who by that time is thoroughly in sympathy with the woman.

Alice Brady is seen in the role of the wife. Her excellent performance is one of the dominating notes of the picture. Miss Brady perhaps can "suffer" better than any actress on the screen. Here she suppresses her emotions to a nicety; does not let them become so pronounced that she will meet the accusation of overacting. Her performance here is about the best she has contributed to the screen. Edwin T. Langford acts the husband to fine effect and Arthur Ashley typifies the idler wonderfully well. J. Clarence Harvey, Edward M. Kimball, Justine Cutting and Walter D. Greene comprise the supporting cast. Frances Marion did the scenario.

"Enlighten Thy Daughter"

(Ivan—Eight Reels)
REVIEWED BY GEORGE N. SHOREY

THIS is an unusually well told lesson-story, formulated upon this sex question of enlightenment by the father and mother of children, to save them from the irremediable disgrace liable to follow blind ignorance of the nature instinct and what it means. Delicacy of suggestion marks the presentation from beginning to end, but beyond that, we find more than adequate cast, direction that shows genius of a high quality added to infinite pains, and by no means average standard of staging this sort of play. I want to convey to the State-rights buyer, and to the theatre manager, the idea that this theme is dressed up in a manner that will command attention and is worthy any amount of genuine endorsement on the ground of good acting, good direction, and absorbing plot. The boldness of the theme itself is plainly indicated in the title. The picture may disappoint in not being ultra sensational, gruesome and horrifying.

The symbolic prologue, showing vividly the fall from the heights of purity to the depths of shame—a mere chance misstep plunging over the palisades, blind, unseeing, prepares for the story to come. Another symbolic scene that can be calculated to send some members of any audience home with a vision they will carry for months, perhaps for a lifetime, is the dagger pointed to destroy the unborn babe, which the mother sees in her dream following her consent to the unscrupulous physician's services.

The story is of a young girl who yields her virtue to a young fellow who does not think seriously of wrong, and who embraces an opportunity given him by being caught out in a storm with the girl. The wrong is not premediated. He is the ordinary good fellow of society, not a villain. Lillian's mother, and Ruth's mother are sisters. Lillian's mother gambles, and falls to an unscrupulous physician. She does not want Lillian to know the sordid side of life which she has seen. When Lillian, as the result of this ignorance, is ruined, the mother's paramour completes the ruin by an illegal operation, and Lillian dies. Harold, meantime, has reformed, and subsequently falls deeply and truly in love with Ruth. Lillian's death, and the knowledge that Harold caused it, breaks up this happiness and the story closes at this point, without uniting the lovers. If the ending here followed usual convention, the lesson would undoubtedly be weakened. We cite this as an example of the sincerity and art with which this play serves its mission. Frank Sheridan, Katherine Kaelred, Zena Keefe (as the girl), James Morrison (as the boy), and Violet Hodges, have important roles, which could hordly be better handled. Others in the cast furnished natural and pleasing support.

"Snow White"

(Famous Players-Paramount—Six Reels)
REVIEWED BY GEORGE N. SHOREY

IN "Snow White," Marguerite Clark repeats her former successes and adds another link to the chain of attractive plays which the Famous Players have furnished her. That they have not before delved into the unlocked treasures of her past stage successes is remarkable. This is the first appearance of this favorite of favorites in a play which she made a success before her transfer to the silent drama for expression of her charms.

As all know, this is a Grimm fairy tale, translated with all the charm and wealth of material for story-telling entertainment into a six-part photodrama of which the Famous Players Company may well be proud.

From the opening prologue, in which Snow White's arrival into this world through the beneficent auspices of a kindly stork is shown, we pass through several fantastic scenes, including a very clever transformation of a tableful of dolls left by Santa Claus



The Dwarfs Entertain a Pretty Visitor

into real little beings, to the point in the story where the wicked Brangomar is transformed into a beautiful Queen by the Witch Hex, and promises to give her heart to Hex in return, upon the betrothal of the Princess Snow White. So Snow White is kept always in the kitchen, like Cinderella, while not in rags, yet in calico, and supposedly unattractive dresses, which appear attractive on this petite little lady.

One day she goes to seek three ducks for dinner, and meets in the forest the Prince Florimund, who takes an instant fancy to her. Little does either realize that this prince is to demand her hand as "Princess Snow White," shortly afterward.

The wicked Brangomar, discovering the love of the Prince for Snow White, orders Snow White killed, but the man she chooses to command to do this terrible deed cannot bring himself to perform it, even under the fear that his own children will be sacrificed if he doesn't.

He tells Snow White his mission, and a way is found to seem to comply with the command, by substituting a pig's heart for Snow White's, which Berthold the huntsman duly delivers to the wicked Brangomar.

Left alone in the forest, Snow White finds the seven dwarfs, in their quaint retreat, and endears herself to them. Meantime the mirror tells Brangomar where Snow White has gone, and she makes two attempts to poison her. The last seems about to have succeeded, when Snow White suddenly awakes to find the poisoned apple lodged in her throat, so it only caused a temporary stupor, and the witch, relenting, appears just in time to see the transformation of the cruel Brangomar back into her original ugliness by the breaking of the magic mirror which has protected her and been her talisman.

In this play Miss Clark is charming beyond words to describe. She fits exactly into the role of the Princess Snow White, and Creighton Hale as Prince Florimund is a likely match for her charm and beauty.

The many clever tricks of photography and novelty which helped perfect the illusion speak of infinite pains in giving this worth while fairy story an adaptation worthy its former stage success and the vast number of persons who have been fascinated by it as a fairy story. The pet bird which entered into the plot wonderfully in several places, will be the talk of the children for months. This feathered member of the cast seemed to have a real personal affection for Miss Clark, and saved her life time and again as a reward for her kindness in liberating it from its cage early in the story. It led her to the dwarfs' house. It brought the rope to Berthold which enabled him to escape from the prison. it told the bunny that told the dwarfs of the impending peril of the deadly comb, and was really the hero of the play. The children will surely love that bird.

Grown people will enjoy this play fully as much as the children, and we know the children will just rave about it. There is a combination of fancy and fascination, of fine interpretation of a classic role by Miss Clark, not to mention individual scenes of surpassing beauty, which will entitle this subject to first recognition in the motion picture hall of fame. H. Lyman Broening is responsible for the excellent camera work.

"A House Built Upon Sand"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

HERE is a conventional sort of comedy-drama in which the man in the case practises the cave-man stunt and bears his flippant wife off to a factory town, where she learns there is something else in life besides the *dansants* and debutante receptions. She suffers terribly when her latest Fifth avenue creations are stolen from her over night and a coarse gingham gown, or one of equally despicable weave, is placed by her bedside. But it dosen't last long of course.

Her husband is interested in factory workers and she becomes interested also. She starts to love her husband after a while and first gives evidence of it by giving his pipes a thorough cleansing with soap and water. They had such an offensive odor. Poor hubby! And then just to bring on something of a climax she believes him faithless and runs away, but hubby runs after her and explanations make everything all well.

The element of humor is the saving grace in this picture. Without it there would be little to interest. With it a perfectly obvious story containing no suspense at all is made entertaining. Whatever demands were brought to bear on the director were met with ease. A fire scene in the last reel, though dragged in by the heels, as the saying goes, is executed with realism, considering the fact that the whole of the framework house is destroyed.



In the New House

Lillian Gish is at first the shallow wife. She plays well. Her forte is comedy and in it a certain theatrical tone in her work, which is apt to be taken for insincerity, is more appropriate. Hers is in general a fetching performance. When she smells the pipes she is great.

Roy Stuart is fully capable of carrying the husband's role. Others are William H. Brown, excellent as a fatherly old attorney; Bessie Buskirk, Jack Brammall, Josephine Crowell and Kate Bruce. Mary H. O'Connor wrote the scenario and Edward Morrisey directed.

"The Lash of Destiny"

(Art Dramas—Five Reels)

REVIEWED BY AGNES D. CAMP

"THE LASH OF DESTINY" describes the adventures of Myra Fielding, a village school teacher after she has been transplanted to Broadway. The incidents in the picture seem true to life without an unreasonable reliance upon coincidence; and the direction, which is exceptionally good, shows throughout a laudable independence of old situations and effects. With one exception, disagreeable scenes are made vivid without offensiveness.

Myra borrows money to pay for her father's operation, from Al Wayne, a man with a limited sense of decency. In this scene innocence and guile confront each other, and their faces register so faithfully that the subtitle telling what is in the man's mind is superfluous.

Bert Temple, a country admirer, follows Myra to the city, and finding her in the company of Al Wayne, denounces her without



Who is this Man?

listening to her explanation. Wayne lends his wife's money to Myra, who does not know that he is married. Later he is supposed to be killed on the way to Chicago. His wife takes a position in the same office with Myra's old sweetheart. They fall in love and believing that she is a widow, they marry.

Five years later Temple is district attorney in Chicago, where Wayne, under an assumed name, turns up as a political swindler. He tries to blackmail his former wife, now Mrs. Temple. He is suspected of treachery by a fellow grafter and the leader of this precious band decrees that he must die. Myra, anxious to make amends to Temple's wife for her innocent part in Wayne's fraud, goes to his apartment to urge him to leave his wife in peace. Mrs. Temple follows and in a quarrel with the swindler she shoots him. At the same moment a shot, fired from the window, kills Wayne. The wife believes that she did it and to spare her Myra takes the blame, the real murderer is captured and the generous girl is freed.

Gertrude McCoy as the village teacher is innocent and pretty. As a successful singer and dancer she is modest and natural. Miss McCoy is supported by Duncan McRae, Helen Green, Arthur Houseman and Mabel Scott. All do good work, but do not rise to the possibilities of the story.

Because there are no gross or violent incidents, and the interest is held throughout the picture by brisk action, "The Lash of Destiny" will be profitable to exhibitors and appeal to all audiences.

"The Jade Necklace"

(Niagara-Mutual—Two Reels)

REVIEWED BY AGNES D. CAMP

THE first part of "Our Girl Reporter" shows that through indulgent parents, who hate to wound her feelings, Dorothy Desmond is led to believe that she has the gift of a ready writer. After her father's death she applies at a newspaper office for a position. The editor with a concealed smile, tells her to get him a good slum story, then turns her over to the star reporter for further instructions.

She is told to go to Chinatown to get her story, but misses the star reporter, who is supposed to accompany her. She runs into a Tong battle, and takes refuge in the store of Shing Hatie, who before locking her in a dark room tries to tempt her with a fine jade necklace. He succeeds in putting it around her neck, where in the excitement that follows it remains.

The editor gets word of the Tong war that has broken out and sends every one on the staff, even the protesting dramatic critic, in search of Dorothy. After a great shooting fracas they rescue the girl and Shing Hatie is arrested.

It is to be hoped that more swiftly moving episodes of "Our Girl Reporter" will soon follow the first. Helen Green is the reporter, and a very timid one too, but she has started in well, and it is safe to predict that there will not be a dull moment in that editorial room as long as she is on the staff.

"The Victim"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

VALESKA SURATT does away with her role of the wicked seductress in "The Victim." Gone are the cigarettes, the cocktails, the sneering disposition. The impossible coiffure still remains, to be sure, and so do a good many of the gowns of a startling description, but the Valeska of the past is temporarily shelved, and instead we have the Valeska of girlish innocence who, to furnish situations of a conventionally popular character, is pursued villainously from first reel to last. She is the center of several intense scenes; for instance, the third degree episode, in which the star, tortured by the persistent nagging of the police, ends up by writhing on the floor.

Will S. Davis, who wrote and produced "The Victim," has worked on a sure-fire pattern. His is a story crammed to the full with situations of a luridly melodramatic character, and he piles them one upon another with such rapidity that no one will have cause to complain of a lack of action. If he be particular as to the kind of action his complaint might be registered with some justification. Mr. Fox, however, knows his public, and he knows with what to feed it.

Ruth (Valeska Suratt) is the daughter of a crook, who, when her father is arrested, is forced to serve six years in jail, though she be innocent. When released she finally secures a job as maid in the home of Dr. Boulden. She wins his heart and, after successfully putting to rout a villainous suitor of the doctor's sister, she marries her benefactor. Then a detective who was instru-



Ruth's Father Is Arrested

mental in convicting her turns up as a blackmailer. He is killed by Ruth's father, an escaped convict, and Ruth is accused and is put to the third degree. After it the father turns up, mortally burned in a fire, and confesses, and so all the troubles are over.

Miss Suratt is hardly fitted either by appearance or ability to carry the role of Ruth. She is a type, and a pronounced one. Herbert Hayes is a fairly good hero. John Charles, Joseph Granby, Charles Edwards, Oscar Nye and Claire Whitney make up a typical Fox supporting cast.

"Indiscretion"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THREE reels of introduction, showing Penelope in her many happy moods of unrestrained freedom, because her bookworm father has not time from his books to watch and safeguard her, take us from the pretty bathing pool, where Miss Walker's graceful poses in skin-tight bathing suit fascinating, through scene after scene of varying animation in which she is the center of attraction, whether it is fishing, or riding, or motoring, in all of which she excels.

Then the happy thought is suggested to the fond parent of sending his now thoroughly wilful daughter to a fashionable boarding school to "be civilized" as the bright lines of the title state. And here we are told, again by a title (and the titles in this offering have been given obvious attention and care) that "Caprice is always the companion of youth and indiscretion." The scenes



Penelope's Thoughtless Indiscretion Leads to Violence

where Penelope and her girl friends show the effects of this "civilization" by making a rarebit with real beer, and imitating their brothers in smoking cigarettes, too, much to the horror of the motherly principal, do not seem overdrawn, and doubtless typify real life in many such institutions.

The story gets really interesting when Penelope starts a flirtation at a dance with a married man, who mistakes her innocent freeness with him for genuine "indiscretion." And from this point the picture is melodramatic, although it is not made clear that her indiscretion is as great as the result makes it. However, when she finds herself at a road-house and realizes the meaning of the man, as he plainly enough tells it to her, when he says, "You are the friend I came here to meet" and shows her the adjoining bedroom, there is material for a stronger finish than is given even by the well-directed fight for freedom which she makes. Vitagraph handles these situations with a delicacy to be expected from this company. The surprise is, rather, that Vitagraph should essay a story with this kind of a climax. In the hands of Vitagraph, as those who know this company's policy will understand, it cannot be the kind of picture its title would indicate, and that some theatregoers will pay their money expecting to see.

The friends of Lillian Walker will enjoy immensely the working out of this theme, which gives her natural charm excellent opportunity.

"The Vampires"

("The Thunder Man," "The Poison Man," and "The Terrible Wedding"—Seventh, Eighth and Ninth Episodes. Gaumont-Mutual—Three Reels Each)

REVIEWED BY AGNES D. CAMP

ALL the deviltry that has not been practiced in the earlier parts of "The Vampires" is freely indulged in in the last three episodes. The most daring escapes and thrilling rescues are represented. These Vampires are "high class villains"; they do not murder or assassinate their enemies in the usual gangster fashion. No matter at what cost or trouble, their aim is to dispose of them in a truly scientific manner.

Elaborate plans are made to fire an electric gun from a hotel window, that blows up a ship at sea as easily as snuffing out a candle. Satanas is a terrible fellow, but he gets caught at last; and then, true to his ideals, he chews up a letter that has been inoculated with poison, and cheats the guillotine. Irma Vep, Satanas' accomplice, who was supposed to have been blown up on the ship, is rescued and returns to her old haunts. Every infernal device is employed by the Vampires to destroy Phil Guard, the Cub Reporter. Bombs are sent in hatboxes; an electric clock that is intended to do more than alarm, is found in a hat lining; its ticking betrays its presence.

A fearsome device with a long tube attachment is secreted in Phil's apartment; the tube is put in the keyhole of the Cub's sleeping room. Another view shows poisonous gas pouring into the other room. A well planned scheme is to poison the champagne at Phil Guard's wedding, but only the janitor is killed. His wife gave the alarm just in time to save the rest.

Normandin, the reformed Vampire, stumbles out of one trouble into another, but he manages to check the terrible band a good many times. On one occasion Irma sprays him with a potent anesthetic, which promptly puts the poor fellow temporarily *hors de combat*. The same spray is used for the inside of an automobile that Phil is supposed to occupy.

There is a very good climax to the last episode. The house in which Phil Guard's wife and the janitor's widow have been hidden by the Vampires is raided while Irma's "Terrible Wedding" is in progress, by Phil, Normandin and the police.

Every Vampire is killed or captured except the wicked Irma Vep, Queen of the Vampires. Determined to have a final inning with Phil Guard, the vixen finds a pistol and disappears into the basement where her prisoners are concealed. Her hand is raised and she is about to fire at the women, but she reckoned without nervy little Jane Guard. Phil had given his wife a pistol, which she uses effectively upon Irma. And so passes away the last of the terrible Vampires. Charles Moriss impersonates Venenos,



The Vampires Get in their Deadly Work

the Poison Man. Edmond Mathe is the Cub Reporter. Irma Vep is very well represented by Juliet Musidora. People who like lots of excitement, mystery, detectives, disguises and other melodramatic devices will like these episodes.

"The Bride of Hate"

(Ince-Triangle—Five Reels)

REVIEWED BY PETER MILNE

A POWERFUL dramatic offering is "The Bride of Hate," which stars Frank Keenan. The scene of the picture is the southland in the days before the Civil War, and happily the author, John Lynch, has written a drama and a good one without having recourse to the introduction of the strife. The South of the time had its own drama and it is still a fertile field for writers minus its conflict with the North, even though many of them seem to think this impossible.

For all Mr. Lynch's gripping story it takes Mr. Keenan to carry it convincingly over its one feeble place. This comes with the revelation that Mercedes has not a drop of negro blood in her veins. The story obviously takes this turn to fulfill the author's idea that a happy ending is always desired. Maybe it is. But the fact remains that minus Mr. Keenan such a twist would loom up awkwardly bare to the bone.

The atmosphere of the ante-bellum days has been effectively pictured with the exception of a very modern appearing deck of a Mississippi River boat. To bicker over that though would be an injustice. The actors with their stove-pipe hats, frilled shirt fronts, immense canes and long-skirted coats, and the selection of some typical old southern exteriors with interiors that in every respect are apropos, create an atmosphere of realism that pervades the entire picture.

Mr. Keenan is cast as Dr. Duprez, a doctor. The very apple of his eye is his grand neice who has faltered and loved too well.



An Impressive Moment

While the doctor is away on a trip she poisons herself. Discovering who the betrayer is, the doctor sets to work to avenge the girl's death. Mercedes, a beautiful slave, supposedly with only a slight trace of negro blood, is introduced to the man as a Spaniard. The betrayer is enraptured, and finally the two are married. Then the doctor makes known to the guests that "he is the husband of a nigger." Later he discovers that the girl is a real Spaniard and his own granddaughter. The betrayer is killed and Mercedes wins the old man's love and his apology.

Margery Wilson scores to good effect as Mercedes, while Jerome Storm does the heavy part villainously well. David M. Hartford, Elvira Weil and Mrs. J. Hunt give support. Walter Edwards directed.

"Black Orchids"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

CLEO MADISON is again the "beautiful sorceress, fickle and mercenary, whose only aim in life seems to be the entanglement of men in her meshes." She is in fact, as Zoraida, what would be called in the words of the elite a vampire. As such pictures go, "Black Orchids" is an average production, a little far-fetched, when a man with a sword thrust in his breast manages to walk around and arrange the death of Zoraida and her latest love, but maintaining throughout the usual appeal of such offerings.



The Story Completed

The story of Zoraida and her downfall is told a girl by her father, a famous novelist who has just completed "Black Orchids." The vampire is loved by father and son and when the former grows dangerous she poisons him. The son goes to war and, forgetting quickly, Zoraida marries De Chantal. Back comes the son from the front and back comes all Zoraida's old passion for him. She manœuvers things so that a duel comes about and De Chantal being sadly outclassed is believed to have paid the penalty. But instead he lives long enough to entrap Zoraida in a vault full of slime and snakes and then he kills the other fellow and throws him in with her.

Well produced in most respects "Black Orchids" has suffered somewhat by the introduction of too many subdued lighted scenes. The action in these is not always sufficiently clear. A good many of the scenes show the character acting before a background of black. There is no set. Luckily the action is strong enough in these places to make the spectator forget the lack of real background.

Miss Madison plays her role with great feeling and receives good support from Francis McDonald, Wedgwood Nowell, Howard Crampton and William J. Dyer. Rex Ingram wrote and produced the picture.

Two Educational Scenics

("High, Low and the Game"—One Reel. "Serene of Index"—One Reel)

REVIEWED BY PETER MILNE

"HIGH, Low and the Game" is a reel filled to the full of beautiful scenes, most of them taken on the shores of the Pacific in the state of Washington. Water stuff is never dry. In fact, to watch the rollers sweeping in across the sands, to look down on the breakers from a height of four hundred feet or more is one of the most restful pastimes we know of. This reel doesn't deserve to be pooh poohed and shunted aside merely because it



In America's Switzerland

hasn't the action and the touches of comedy that Robert Bruce so often obtains in his pictures. The camera was well placed for every shot and, with the ocean framed artistically, time and again the picture almost rivals the original.

"Serene of Index" runs short of a reel, but seems ideally suited to every exhibitor's needs. Why bother about going to Switzerland when you can get just as majestic views in the United States? Serene is a lake, Index a mountain. Mr. Bruce has arranged the film in diary form and shows various incidents connected with his rapid climb up the mountain until he comes to the lake and then to the summit. The view there makes him stop and look around. The spectator will want to look too, and he may be sorry when the picture fades on such a glorious scene.

"Polly Put the Kettle On"

(Universal-Red Feather—Five Reels)

REVIEWED BY AGNES D. CAMP

THERE is a Christmas tree and, to judge from the way the children go at the drum sticks, a real turkey in this very interesting picture. Polly does a great deal more than Put the Kettle On; she works by day and patches old clothes half the night for some of the cutest youngsters to be found in pictureland.

Mr. Vance, the father of this hungry family, is an inventor, who is so dead to what is going on in the world, that he works on a model that has been tried out and in use for years before his is completed. The shock of this discovery causes his death, which leaves his family still worse off. Polly takes a position to read and shop for a dame, who looks like a picture from Puck.

Aunt Johanna has a nephew, Chester Hollingsworth, impersonated by Douglas Gerrard, who comes between the cross old woman and Polly. This causes a parting. Chester leaves home and Polly is discharged. She becomes a nurse in the hospital where Chester is brought after rescuing the little Vance children from a burning house. The young man is blinded and only an expensive operation can restore his sight. He vows that he will never accept his aunt's money while she lives.

Polly goes to Aunt Johanna, who has searched in vain for her bright little companion. She explains Chester's danger and his resolution about his aunt's money. Polly advises Aunt Johanna to die, which the old lady, thoroughly softened, promptly does, officially. Later she appears before her sightless nephew as his housekeeper.

At the Christmas dinner, where the drum sticks are so much in evidence, the bandages are removed from Chester's eyes. His recognition of Aunt Johanna at the end of the table is a delightful climax. Mr. Gerrard is cleverly supported by Ruth Clifford, who makes a very lovable Polly. The rest of the company, including little Zoe Rae, round out an exceptionally good picture.

"Pearl of the Army"

(Pathe—Sixth Episode—Two Reels)
REVIEWED BY PETER MILNE

THE serial gathers in mystery in this number, owing to the introduction of another Menace, dressed exactly like the original. The fact is also disclosed that the first Menace dons the uniform of a United States army officer at times. We only see his back after this change of costume and the general contour suggests Major Brent, the gentleman who is forever hovering between deeds of heroism and villainy. On the other hand, there is the other peculiar gentleman who sallies about under the title of T. O. Adams. He it was who appeared so mysteriously after the death of Pearl's fiance. In fact, the mysterious



The Menace Makes Ready for Attack

is the main note of the whole serial to date. People will begin to look for an out-and-out hero before long.

Pearl and Adams, after escaping from the watery cellar, are again captured by the Grenadians. An aviator sailing above drops bombs on the renegades, freeing the captives. The aviator is forced to land, having been wounded and Pearl takes flight in the machine. Major Brent secures the plans from Adams and is commissioned to take them to Washington. Pearl accompanies him. On the train they are attacked by a Menace. Pearl, still in possession of the plans, is thrown from the train. Another Menace appears and the two masked marvels engage in a battle royal. While the train is crossing a bridge they fall off into the water. As Pearl sits reading the plans one of the Menaces approaches and steals them. . . . Next.

"Her New York"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

THE value of "Her New York" can be appraised by recalling "Prudence the Pirate," which presented the same star, Gladys Hulette in a vehicle by the same author, Agnes Johnston. Comparisons though are never pleasant and the mention of the former Hulette-Johnston picture is given merely to give the reader an idea of the commercial value of the present one. No one would accuse Miss Johnston of writing in a rut. The charm of her work lies in the human touches that she introduces in each and every scene. And the human element is so often lacking in pictures, no matter how good they may be from the dramatic point of view. This leads to the obvious conclusion that her work is original.



The Only Meal in Sight

Indeed it is. How many authors would have the daring to deprive the hero of a rescue scene and give it to a hen? The dramatic possibilities of the hen are further utilized when it is cooked and eaten. And better than the hen even is the baby, a homeless and nameless infant adopted by Phoebe and Philip. The baby is a young brother of Helen Badgley's, the famous Thanhouser kidlet. He has big brown eyes and a cheery disposition and when he looks at the camera and smiles you smile with him.

"Her New York" is the story of a country girl who idolizes the great city, of which she has heard so many alluring tales and none of the despairing ones. She has her wish at last and goes there to marry a young fellow who entertains ambitions to be a poet. They find the waif and adopt it, and then to spoil the happiness Philip starts gambling and gets in debt to his employer who looks with covetous eyes on Phoebe. The employer succeeds in creating a doubt that later turns to certainty in Phoebe's mind that her husband has deceived her. Then for a time there is only a hard unfeeling New York around the girl, but of course it all comes out right. New York gets bright and happy again.

If we had a review to write on the psychology of "Her New York" it would be simple. Phoebe finds her dream city drab and colorless when all the joy for a moment goes from her own life. And then her illusions of it are realized again when happiness returns to her. And of course New York was running along just the same. An audience will feel the effect of this either subconsciously or otherwise. But that is only one of the many ways in which it will respond to the picture. Aside from the fact that it is well written, well acted, well produced, and well subtitled there is a certain simple charm in "Her New York" that can not be described. Anyone is certain to be caught at it.

Miss Hulette gains new laurels as Phoebe. A girlish appearance and manner combined with an ability to act is her. Opposite her is William Parke, Jr., who plays the weak-willed Philip appropriately. The two leads make an excellent team. In other parts Robert Vaughn, Ethyle Cooke, Riley Chamberlain and Carey Hastings appear to good advantage. O. A. C. Lund directed the production.

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The Girl God Made for Jones." (Essanay. Screen time, 33 minutes. Comedy drama.)—Synopsis—Jones, searching for the girl he wanted did not know she was beside him, but in a railroad wreck where he is pinioned he hears a voice and believes he could love the owner of such if he should live. On his recovery he starts a search for the girl and on the suggestion of a newspaper man he writes his vivid account of the wreck. The editor to whom the story was sent directs Faith Garland, his secretary, to take further dictation from Jones and in this secretary Jones discovers the girl God had made for him. Released Tues., Jan. 2, 1917.

"A Dollar Down." (Essanay. Comedy. Split reel.)—Synopsis—A vaudeville actor vanquishes all comers in the lone game at Banana Harbor, all on account of his "dollar down" attire, and is about to become a subject for violence at the hands of the stevedores when he resorts to a grotesque make-up that scares them all off and he has the field to himself, and so wins the queen of the Settlement. The reel is shared by 500 feet of scenes, taken in Yosemite Valley. Released Wed., Jan. 3, 1917.

"When the Man Speaks." (Essanay. Synopsis. Drama. Screen time, 29 minutes.)—James Gordon, having killed a man and got away with it, resolves never again to lose his temper and his unwillingness to fight thereafter is construed as cowardice, and his actions disgust Irma Alvord, a social butterfly, now his wife. She makes no secret of her feelings, so that Gordon, driven to a frenzy by the taunts of his wife and friends, breaks his resolution. He invades a party in his own home and "cleans house," hurling guests right and left, and so wins back Irma's love and respect, and the regard of those who had formerly sneered at him. Released Sat., Jan. 6, 1917.

"Rival Romeos." (Kalem. One reel. Comedy. To be released Tues., Jan. 9)—This reel is chock full of the Ham and Bud uniqueness in comedy. The situations, though based on an old theme, are cleverly worked out and their attitude on discovering that both have been duped by a matrimonial agent is really laughable. For rough and tumble comedy with a true vein of humor "Rival Romeos" should find favor wherever Ham and Bud have been introduced.

"That Terrible Tenderfoot." (Kalem. One reel. Comedy. To be released Tues., Jan. 2.)—A cleverly conceived burlesque of the so-called bad men of the West. The "Screaming Skulls," a band of bad men, ride into town, driving everything before them and incidentally shooting up everything in their path and then the whole bunch are cowed by one man, and this one man in his turn is subjugated by Bud, although the latter has to resort to strategy to perform the trick. Nevertheless he gets away with it, and wins the plaudits of "the proud beauty of Blazing Berry Gulch." A good picture and bound to be well received by lovers of satire and travesty.

"A Mission of State." (Kalem. Grant, Police Reporter, Series. One reel. Drama. Fri., Dec. 29.)—It is really remarkable the way interest in this highly exciting serial is maintained. Up to the present there has not been a dull moment passed or a commonplace incident recorded in the versatile career of Grant, Police Reporter. And this latest is no exception. Ever on the alert for news items, Grant's inquisitive nose leads him into many escapades, most of which call for ready wit and readier action. Here, after an exciting automobile race to recover certain papers of international importance, which might "involve our country in war," he drops from a bridge into a rapidly moving automobile, where he has a strenuous struggle with Paul de Graf, accomplice of the Countess (Ollie Kirkby), who stole the papers by the substitution of a wallet. He brings them both to justice.

The photography of this reel is consistently clear and even and the surf scene is especially commendable. Grant has already made an enviable record for himself and this episode will not detract one iota from it.

"The Mogul Mountain Mystery." (Kalem Hazards of Helen Series. One reel. Drama. Released Sat., Jan. 6, 1917.)—Helen Gibson as Helen, the operator at Lone Point, still risks her one neck and all her limbs in her almost unbelievable stunts to protect the interests of her employers and incidentally to thwart the evil designs of various malefactors. In this instance, she is swung from the cross arm of a telegraph pole into an open freight car which has been turned loose on a down grade. Guaging the time to the fraction of a second, we see the lineman swinging Helen by the wrists and then as she drops in a heap, dazed and bruised in the car, it is but the work of a few moments to collect herself and bend her energies toward stopping the car before it comes into collision with a Special being run over the long discarded tracks to preserve the conditions of the charter. The car is brought to a standstill within a few yards of the Special and so a great catastrophe is averted, for a large case of Trojan powder has been placed aboard the car with evil intent Helen, of course, is congratulated on her bravery, complimented for the service thus rendered and once more proves herself worthy of the enconiums of her employers and the ardent support of her many film admirers.

Mutual Program

"Fickle All Around." (Vogue-Mutual. Two reels.)—Rube Miller directs and leads in this picture, which does not come up to his best work. His plot is frazzled and the tone is not what Mrs. Grundy would call high. Of course, Rube Miller is always funny, but that cannot be said of "Fickle All Around." A woman buys a coat with money she has received from Rube. Then she pawns the coat and tells her husband that she found the ticket, and asks him to redeem it. He gets the coat and gives it to another woman, who happens to be Rube's wife, and tells his wife that the coat was no good so he tore up the ticket. His wife is afraid to explain, but soon sees the coat on the other woman and such a hair pulling scene follows as we sincerely hope never to see again.

See America First, No. 67. (Gaumont. One reel.)—In this reel picturesque scenes in Virginia are shown—Monticello, the home of Thomas Jefferson; Staunton, the birthplace of President Wilson; beautiful orchards where the famous pippin apples grow; and distant views of the Blue Ridge Mountains.

Reel Life, No. 34. (Gaumont. One reel.)—"Food Products of Soudan," is an instructive film, showing how Karite nuts grow and are prepared for food; millet and its uses are clearly explained. "Pork and Beans" are shown in every detail; gathering the crop, carrying, threshing, cooking, making the cans and filling them. Even putting in the slice of pork and the tomato sauce, and sealing the cans are not left to the imagination. "Building Sailing Vessels" shows the out-of-date craft in the making. In "Rufus Rastus Rides the Road," a smiling darky is seen traveling in a flivver of his own invention. A pair of old wheels and somebody's discarded furnace are made to run along the country roads. The price of gasoline has no terrors for Rastus; when the power gives out he chops logs by the roadside, feeds the furnace and goes on his way.

Mutual Weekly, No. 103. (Gaumont.)—New York's blind receive annual Christmas aid: the government vessel Sumner caught in the shoals off Barnegat; Sir William Dunn, the new Lord Mayor of London, is seen in the famous Lord Mayor's show; the new ice skating rink at the Biltmore with demonstrations in fancy skating; King George reviews troops in London; more troops are seen landing at Salonica, and the British ship Strathaby strikes a mine off the coast of Ireland.

"Grouchy." (Mutual. One reel.)—Elijah Snow, the neighborhood grouch, after shooing away would-be tenants who have children, from the house he lives in, and getting struck on the head with a base ball, insures his life and makes out his will in favor of a bachelors' home. Coincidently he receives an invitation to visit his married niece. Anxious to know if there is any one who really cares for him, apart from his money, he decides to take the trip. He is horrified upon his arrival to find there are two children, and is about to return, but the young couple show great disappointment. He tests their sincerity by telling them that he has lost all his fortune. It makes no difference; they offer him a home. After hearing two of the cutest children mention him in their prayers he is completely won over and tears up the unsigned will. This picture is a capital climax for an evening's entertainment.

"Within the Lines." (Mutual. One reel.)—This picture is better than many stories of the war. Paul Parnane finds letters from his wife in the pocket of a wounded soldier. Among the man's papers are some war despatches. The injured husband decides to deliver the messages himself and leave his treacherous comrade to the mercy of the enemy. Meanwhile other French soldiers appear, to whom Maurice, the wounded man, declares that Paul has robbed him of his despatches to sell them to the enemy. The papers are found in Paul's pocket and he is arrested. His own home being the nearest place, his trial takes place there. He is sentenced to death. His wife tries to atone for her folly. She uses all her arts to wring the truth from Maurice. Believing that they are to elope, he writes a confession that clears Paul. The wife does some fine riding and arrives at the place of execution in time to prevent the shooting of her husband.

"Jealousy." (Mutual. Two reels.)—Featuring Ethel Grandin as a trained nurse who marries the chief surgeon (Warren Richmond) in the hospital, after a mild affair with one of the internes (Lawrence White). Her husband is insanely jealous and picks upon the young doctor ever after. His wife's attendance at the latter's sick child's bedside through all of a night brings about a crisis and she returns to her profession. Later her husband is summoned to operate on a patient there. When he finds it is none but his medical rival, and that he is attended by the much abused Ethel, he turns away in a frenzy, but is finally brought to the operating room by a recollection of the ethics of his profession. There he inadvertently learns things that prompt him to welcome her back to his home and promise to suppress his jealous instincts ever afterward. An operating room scene is rather morbidly staged, but it is realistic indeed.

Mutual Weekly, No. 103. (Gaumont. Wed., Dec. 20.)—This number shows scenes in Washington, D. C. Uncle Joe Cannon, to judge from the screen, is as alert and active as ever. School children of Washington co-operate in collecting waste paper. They are shown in an endless chain on the way to a paper mill to dispose of bundles, varying in size from a handful of newspapers to packages as big as themselves. Threshing Lima beans is made interesting by an ingenious contrivance that mows and gathers the beans at one end and threshes them at the other.

Pathe Exchange

"The Last Volunteer." (Three reels. Re issue.)—Originally offered as a five-reel feature some seasons ago, this has been trimmed down and now presents a three-reel story with action aplenty. It was a big money maker in the past and while in the matter of production present day pictures have advanced the plot is able to achieve just as big a hold on the spectator today. The story is laid in a mythical kingdom where romance comes to the king and a peasant girl. The match can never be. War breaks out and the Last Volunteer is the girl who dashes from the inn and raises the signal flags which save the day. The deed exposes her to the enemy's fire and when the king arrives victorious she is breathing her last. Irving Cummings and Eleanor Woodruff are the principals. The former poses too much in many of his scenes. Robert Broderick and Paul Panzer also appear.

"The Shielding Shadow." (Astra. Two reels. Last episode.)—"The Final Chapter" sees Jerry at last restored to Leontine, preceeded by numerous revelations as to his miraculous escapes in the past. There is a particularly good scene showing Jerry fighting with the octopus on the ocean's bed. Sebastian meets a villainous finish. When it comes to a choice of giving himself over to the law, or jumping over a precipice, he takes the latter course and is killed by the fall. A lavish wedding is staged in the last scene which will no doubt impress. It looks like the grand finale of a musical comedy.

"Luke's Lost Liberty." (Rolin.)—A burlesque on prison reformers is this comedy, an average reel starring Lonesome Luke. The convicts sit around, smoke good cigars and imbibe rare wines, while others less fortunate serve them dutifully. There are a few excellent gags introduced. The company has been offered in better stories.


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SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips..... 2 reels
1—15. Noah's Ark (Hark Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company

Monday, January 1, 1917

SELIG—On Italy's Firing Line (Title to be changed), 3 Warfilm..... 21590
SELIG—Selig-Tribune No. 107, 1 Top..... 21593
VITAGRAPH—Comedy (Title not reported), 1 C.....21594

Tuesday, January 2, 1917

ESSANAY—The Girl God Made for Jones, CD 33 mins..... 21595
KALEM—That Terrible Tenderfoot, 1 C.. 21597

Wednesday, January 3, 1917

ESSANAY—A Dollar Down, C, and Yosemite Valley, Sc, Split Reel..... 21598
KALEM—The False Prophet (The Girl from Frisco Series), 2 D..... 21599

Thursday, January 4, 1917

SELIG—Selig-Tribune No. 108, 1 Top... 21601
VITAGRAPH—Comedy (Title not reported), 1 C..... 21602
VIM—Comedy (Title not reported), 1 C.. 21603

Friday, January 5, 1917

KALEM—The House of Secrets (Grant, Police Reporter Series), 1 D..... 21604
VITAGRAPH—Comedy (Title not reported), 1 C..... 21605
VIM—Comedy (Title not reported), 1 C.. 21606

Saturday, January 6, 1917

ESSANAY—When the Man Speaks, D, 29 mins. 21607
KALEM—The Mogul Mountain Mystery Hazards of Helen Series), 1 D..... 21609
SELIG—In Payment of the Past (Robyn Adair and Virginia Kirsley), 1 D..... 21610

International Film Service

December releases will be found on page 124.

Metro Pictures Corporation

Monday, January 1, 1917.

ROLMA—The Matinee Idol (Ralph Herz) 1 C.
TRAVELOGUE—No. 27. Subject not announced.

Monday, January 8, 1917.

DREW—Cave Man's Buff (Mr. and Mrs. Sidnew Drew), 1 C.

Monday, January 15, 1917.

DREW—His Perfect Day (Mr. and Mrs. Sidney Drew), 1 C.

Monday, January 22, 1917.

ROLMA—Married But Single (Ralph Herz), 1 C.
Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.

Mutual Film Corporation

Monday, January 1, 1917

MUTUAL—Pangs of Jealousy (Ethel Grandin), 2 D..... 05257

Tuesday, January 2, 1917

GAUMONT—Mutual Tours Around the World, No. 9, Trav; Rio de Janeiro; A Ramble Around Lucknow..... 05259

Wednesday, January 3, 1917

MUTUAL—Mutual Weekly, No. 105, 1 Top. 05260
GAUMONT—See America First, Sc.; Kartoon Komics; Pasadena (The City of Roses), Calif.; Miss Catnip Goes to the Movies. Split reel..... 05261

Thursday, January 4, 1917

CUB—Jerry's Double Header (Geo. Ovey) 1 C 05262

Friday, January 5, 1917

AMERICAN—From Civilian to Soldier (No. 1 of Uncle Sam's Defenders Series), 1 Ed. 05263

Saturday, January 6, 1917

STAR—The Girl Who Can Cook (Lois Meredith), 1 C..... 05264

Sunday, January 7, 1917

VOGUE—The Land of Nowhere (Rube Miller), 2 C.....05265
GAUMONT—Reel Life, 1 Mag..... 05267

Monday, January 8, 1917

MUTUAL—When Hands Are Idle, 2 D.. 05268

Tuesday, January 9, 1917

GAUMONT—Tours Around the World No. 10 (The Foothills of the Pyrenees. Life in Egypt, Budapest, Hungary), 1 Trav. 05270

Wednesday, January 10, 1917

MUTUAL—Mutual Weekly No. 106, 1 Top. 05271
GAUMONT—See America First No. 70 (In the Heart of the Blue Ridge), Sc.; Kartoon Komic, Humor, The Gourmand, Split Reel..... 05272

Thursday, January 11, 1917

GAUMONT—Comedy (Title not reported) (George Ovey), 1 C..... 05273

Friday, January 12, 1917

MUTUAL—Our Boys at the Border (Uncle Sam's Defenders No. 2) 1 Top..... 05274

Saturday, January 13, 1917

STAR—The Honeymooners (George Derr), 1 C 05275

Sunday, January 14, 1917

VOGUE—Comedy (Title not reported), 2 C 05276
GAUMONT—Reel Life, Making Kid Gloves, Pickles, Good Teeth, 1 Mag.. 05278

Paramount Pictures Corporation

Monday, January 1, 1917.

BURTON HOLMES—From the Bay of Fundy to the St. Lawrence, including a pilgrimage to Ste. Anne Beaupre, 1 Trav.
KLEVER KOMEDY—He Meant Well, 1 C.
PICTOGRAPH—Subjects not announced.

Monday, January 8, 1917

BURTON HOLMES—Quaint Quebes, 1 Trav.
KLEVER KOMEDY—
PICTOGRAPH—Subjects not announced.

Pathe Exchange, Inc.

Sunday, December 31, 1916.

The Shielding Shadow, No. 14 (Absolute Black), Astra, 2 D.
Pearl of the Army, No. 5 (Somewhere in Grenada), Astra, 2 D.
Luke's Shattered Sleep, Rolin, 1 C.
Silk Industry, Pathe and Leggett, 2 Ind.
Florence Rose Fashions, No. 12 (Rose), 1 Fash.
Making Raisins (Calif.), 1 Ind.

Wednesday, January 3, 1917.

Pathe News, No. 1, 1 Top.

Saturday, January 6, 1917.

Pathe News, No. 2, 1 Top.

Sunday, January 7, 1917

The Shielding Shadow, No. 15 (The Final Chapter), Astra, 2 D.
Pearl of the Army, No. 6 (Major Brent's Perfidy), Astra, 2 D.
Luke's Lost Liberty, Rolin, 1 C.
The Last Volunteer, Pathe, 3 D.
Florence Rose Fashions, No. 13 (Rose), Fash.; Lion Cubs (colored), Pathe, Ed., Split Reel.

Wednesday, January 10, 1917

Pathe News, No. 3, 1 Top.

Saturday, January 13, 1917

Pathe News, No. 4, 1 Top.

Sunday, January 14, 1917

Pearl of the Army, No. 7 (For the Stars and Stripes), Astra, 2D.
Kick In, Astra, 2 D.
Shadows of Shame, Pathe, 1 D.
Schemer Skinny's Schemes, Rolin, 1 C.
Florence Rose Fashions, No. 14 (Rose), Fash.; Little Feathered Songsters (Pathe), Ed. Split Reel. ....

Wednesday, January 17, 1917

Pathe News, No. 6, 1 Top.

Saturday, January 20, 1917

Pathe News, No. 7, 1 Top.

Unicorn Film Service*

* Releases issued every two weeks.

December releases will be found on page 125.

Unity Film Corporation

Monday, January 15, 1917.

GLORY—(Juanita Hansen, Kolb and Dill)7 reels

Universal Film Company

Monday, January 1, 1917.

RED FEATHER—See Feature Releases.. 02049
NESTOR—Practice What You Preach (Eddie Lyons and Edith Roberts) 1 C 02050

Tuesday, January 2, 1917.

GOLD SEAL—An Old Soldier's Romance (W. V. Mong and Nellie Allen), 3 D. 02051
VICTOR—Bombs and Banknotes (Wallace Beery), 1 C..... 02052

Wednesday, January 3, 1917.

LAEMMLE—No release this week.
L-KO—On the Trail of the Lonsome Pill (Phil Dunham), 2 C..... 02053
UNIVERSAL—Animated Weekly, No. 53 02054
LAEMMLE—Alone in the World (The Smalleys and Antrim Short, Re-issue, 1 D..... 02055

Thursday, January 4, 1917.

REX—The Red Stain (Molly Malone and Jack Nelson), 2 M. D..... 02056
BIG U—No release this week.
POWERS—No release this week.
BIG U—The Uprising (Mona Darkfeather), Re-issue, 1 D..... 02057

Friday, January 5, 1917.

IMP—The Moral Right (Douglas Gerard), 2 D..... 02058
UNIVERSAL—Screen Magazine, Issue No. 4, 1 Mag..... 02059
VICTOR—How to be Happy, though Married (Agnes Vernon), 1 C..... 02060

Saturday, January 6, 1917

BISON—Blood Money (Harry Carey and Louise Lovely), 2 D..... 02061
LAEMMLE—No release this week.
JOKER—Love in Suspense (Gale Henry and Wm. Franey), 1 C..... 02062
REX—The Wall of Money (Pauline Bush and Wallace Reid), Re-issue, 1 D.... 02063

Sunday, January 7, 1917.

REX—No release this week.
IMP—The Whelp (Edith Roberts and Malcolm Blevins), 1 D..... 02064
POWERS—The Trials of Willie Winks (C. Cart.), and The Forbidden City, Ed. As Seen by Dr. Dorsey. (Split Reel) 02065
BIG U—The Jewel of Death (Edna Maison), Re-issue, 2 D 02066
UNIVERSAL SPECIAL — Suspected (2d Episode of The Purple Mask), (Grace Cunard and Francis Ford), 2 D..... 02067

(Continued on page 125)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

12— 4. The Lash of Destiny (Gertrude McCoy) .....5 reels
12—11. Whoso Taketh a Wife (Jean Sothern) .....5 reels
12—18. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels
12—21 Lash of Destiny (Gertrude McCoy) .....5 reels
12—28. Whoso Taketh a Wife (Jean Sothern) .....5 reels
1 —4. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....5 reels
1— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels
12—18. The Honor of Mary Blake (Violet Mersereau) .....5 reels
12—25. The Right to be Happy (Rupert Julian) .....5 reels
1— 1. Black Orchids (Cleo Madison)...5 reels
1— 8. The Piper's Price (Dorothy Phillips) .....5 reels
1—15. Her Soul's Inspiration (Ella Hall) 5 reels
1—29. The Devil's Pay Day (Franklin Farnum) .....5 reels

Fox Film Corporation

12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels
12—18. The Love Thief (Gretchen Hartman and Alan Hale).....5 reels
1— 1. The Island of Desire (George Walsh) .....5 reels
1— 8. The Price of Silence (William Farnum) .....5 reels
1— 8. A Modern Cinderella (June Caprice) .....5 reels
1—15. Bitter Truth (Virginia Pearson)..5 reels
1—22. The Darling of Paris (Theda Bara) 5 reels
1—22. The Primitive Call (Gladys Coburn) .....5 reels

Frohman Amusement Corp.

10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Cones) .....5 reels

International Film Service

11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels
Coming—When My Ship Comes In (Jane Grey) .....5 reels

Ivan Feature Productions

12— 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) .....5 reels

Kleine-Edison-Selig-Essanay

12— 4. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—18. The Phantom Buccaneer (Richard Travers) Essanay.....5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....7 reels
1— 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison. 5 reels
1— 8. Little Lost Sister, Selig.....5 reels
1—15. Little Shoes (Henry Walthall) Essanay .....5 reels
1—22. Master Passion, Edison.....5 reels

Metro Pictures Corporation

12— 4. The Black Butterfly (Madame Petrova) .....5 reels
12—11. The Stolen Triumph (Julius Steger)5 reels
12—18. The Awakening of Helena Richie (Ethel Barrymore).....5 reels
1— 1. Pidgin Island (Harold Lockwood and May Allison).....5 reels
12—25. Vanity (Emmy Whelan), Popular Plays and Players.....5 reels
1— 8. A Wife by Proxy (Mabel Talliaferro), Columbia Pictures Corp...5 reels
1—15. The White Raven (Ethel Barrymore), Rolfe .....5 reels
1—22. The Promise (Harold Lockwood and May Allison), Yorke Film Corp. .....5 reels
1—29. The End of the Tour (Lionel Barrymore), Columbia Pictures Corp. .....5 reels
2— 5. Bridges Burned (Madame Petrova), Popular Plays and Players.....5 reels

Mutual Film Corporation

12— 4. The Valley of Decision (Richard Bennett), American.....5 reels
12—11. Lonesome Town (Kolb and Dill), American .....5 reels
12—18. Miss Jackie of the Navy (Margarita Fischer), Fischer.....5 reels
12—25. The Innocence of Lizette (Mary Miles Minter) Minter.....5 reels
1— 1. A Gilded Youth (Richard Bennett), American .....5 reels
1— 8. The Butterfly Girl (Margarita Fischer), Fischer .....5 reels

Paramount Pictures Corporation

11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels
12— 4. A Coney Island Princess (Irene Fenwick and Owen Moore), Famous Players.....5 reels
12— 7. The Road to Love (Lenore Ulrich), Morosco .....5 reels
12—11. Oliver Twist (Marie Doro), Lasky.5 reels
12—14. Victoria Cross (Lou Tellegen), Lasky .....5 reels
12—18. Traveling Salesman (Frank McIntyre), Famous Players.....5 reels
12—21. The Right Direction (Vivian Martin) Pallas.....5 reels
12—23. Snow-White (Marguerite Clark) Famous Players .....6 reels
12—28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco .....5 reels
1— 1. The Slave Market (Pauline Frederick) Famous Players.....5 reels
1— 4. The Evil Eye (Blanche Sweet), Lasky .....5 reels
1— 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players .....5 reels
1—11. A Mormon Maid (Mae Murray). Lasky, ...5 reels
1—15. Betty to the Rescue (Fannie Ward), Lasky.....5 reels
1—18. The Happiness of Three Women (Myrtle Stedman and House Peters), Morosco .....5 reels
1—22. Lost and Won (Marie Doro), Lasky) .....5 reels
1—25. The Golden Fetter (Anita King and Wallace Reid), Lasky.....5 reels
1—29. His Sweetheart (George Beban), Morosco .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels
12—10. Life of Our Savior (Re-issue Colored) Bibl.....7 reels
12—17. King Lear (Frederick Warde)....5 reels
12—24. The Romantic Journey (William Courtenay, Alice Dovey and Macey Harlan), Astra.....5 reels
12—31. Joy and the Dragon (Baby Marie Osborne and Henry King) Balboa .....5 reels
1— 7. Her New York (Gladys Hulette, William Parke, Jr. and Robert Vaughn), Thanhouser.....5 reels

Red Feather Productions

12—4. Kinkaid, Gambler (Ruth Stonehouse) .....5 reels
12—11. The Morals of Hilda (Lois Wilson) .....5 reels
12—18. Mixed Blood (Claire McDowell and Roy Stewart).....5 reels
12—25. A Child of Mystery (Hobert Henley and Gertrude Selby.....5 reels
1— 1. Polly Put the Kettle On.....5 reels
1— 8. Fighting for Love (Ruth Stonehouse and Jack Mulhall).....5 reels
1—15. The Double Room Mystery (Hayward Mack and Ed. Hearn)....5 reels

Selznick Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts
1— 1. The Foolish Virgin.....5 reels

HERBERT BRENON PRODUCTIONS

12—18. War Brides (Mme. Nazimova).. 8 reels
12— The Eternal Sin (Florence Reed and William E. Shay),.....5 reels
12— Panthea (Norma Talmadge)..

Triangle Film Corporation

12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—17. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—17. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—24. The Heiress at Coffee Dan's (Bessie Love), Fine Arts.....5 reels
12—24. Three of Many (Clara Williams), Kay-Bee) .....5 reels
12—31. The House Built Upon Sand (L. Gish), Fine Arts.....5 reels
12—31. The Female of the Species (Dalton-Markey-Hickman), Kay-Bee.....5 reels
11— 7. Truthful Tulliver (W. S. Hart), Kay-Bee .....5 reels
1— 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay-Bee .....5 reels
1— 8. Seven Deadly Sins—Envy (Ann Murdoch, Shirley Mason and George LeGuere), Super-pictures, Inc. .....5 reels
1—14. The Little Yank (G. Gish), Fine Arts .....5 reels
1—14. The Bride of Hate (Keenan-Margery Wilson), Kay-Bee.....5 reels
1—15. Seven Deadly Sins—Pride (Holbrook Blinn, Shirley Mason and George LeGuere), Super-pictures, Inc. .....5 reels
1—21. Nina, the Flower Girl (Love), Fine Arts .....5 reels
1—21. The Iced Bullet (Wm. Desmond), Kay-Bee .....5 reels
1—22. Seven Deadly Sins—Passion (Shirley Mason and George Le Guere), Super-pictures .....5 reels

Unity Sales Corporation

10—16. Land Just Over Yonder.....6 reels
11—16. Humanizing Mr. Winsby.....5 reels

Vitagraph—V-L-S-E

12— 4. Rose of the South (Peggy Hyland and Antonio Moreno.....5 reels
12—11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
12—18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) .....5 reels
12—25. The Ninety and Nine (William Courtney and Lucille Lee).....5 reels
1— 1. Indiscretion (Lillian Walker)....5 reels
1— 1. The Sacred Kingdom (Second Episode, Royalty at Red Wing), (Charles Richmond and Arthur Kelly) .....
1— 1. The Soul Master (Earle Williams).5 reels
1— 8. The Man of Mystery (E. H. Sothern) .....5 reels
1— 8. The Secret Kingdom (Third Episode, The Sealed Packet).....2 reels
1—15. The Glory of Yolande (Anita Stewart) .....5 reels
1—15. The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham
1—22. Her Right to Live (Peggy Hyland and Antonio Moreno).....5 reels

World Pictures

12— 4. All Man (Robert Warwick and Mollie King).....5 reels.
12—11. Broken Chains (Ethel Clayton and Carlyle Blackwell).....5 reels
12—18. The Rise of Susan (Clara Kimball Young) 5 reels
12—25. The World Against Him (E. K. Lincoln and June Elvidge).....5 reels
1— 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell).....5 reels
1—15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) .....5 reels
1—17. A Woman Alone (Alice Brady)..5 reels
1—22. The Bondage of Fear (Ethel Clayton) .....5 reels

SHORT SUBJECTS—Monthly Reference Calendar

FROM NOVEMBER 27 to DECEMBER 30, 1916, INCLUSIVE

GENERAL PROGRAM

Monday, November 27, 1916.

SELIG—Following the Flag, D, 3000..... 21456
VITAGRAPH—Taking the Honey Out of Honeymoon (Mary Anderson), C, 1000 21459
SELIG—Selig-Tribune No. 95, 1000..... 21460
BIOGRAPH—The Influence of the Unknown, D, 1000 (Re-issue. Mae Marsh and Henry Walthall)..... 21461

Tuesday, November 28, 1916.

ESSANAY—A Tin Soldier, C, 2000 (George Beane)..... 21462
KALEM—Dudes for a Day, C, 1000 (Ham and Bud, Ethel Teare and Henry Murdoch) 21464

Wednesday, November 29, 1916.

ESSANAY—Dreamy Dud Joyriding with Princess Zlim, C, 500..... 21465
ESSANAY—Scenic, 500.....
VIM—Hubby's Chicken, C, 1000 (Harry Myers and Rosemary Theby)..... 21466
KALEM—Border Wolves, D, 2000 (17th Episode of The Girl from 'Frisco. Marin Sais and True Boardman)..... 21467
BIOGRAPH—The Wages of Sin, D (Re-issue), 3000 (Irene Howley)..... 21469

Thursday, November 30, 1916.

SELIG—Selig-Tribune No. 96, 1000..... 21472
VIM—The Prize Winners, C, 1000 (Babe Hardy and Billie Ruge)..... 21473

Friday, December 1, 1916.

KNICKER—Butts Casey—Crook, D, 2000 21474
KALEM—The Wizard's Plot, D, 1000 (7th of Grant, Police Reporter. (Ollie Kirkby and Geo. Larkin)..... 21476
VITAGRAPH—Have You Heard About Lillie? C, 1000..... 21477
VIM—Ambitious Ethel, C, 1000 (Pokes and Jabs) 21478

Saturday, December 2, 1916.

ESSANAY—The Final Fraud, D, 3000 (Bryant Washburn and Gertrude Glover) 21479
VITAGRAPH—Our Other Lives, D, 3000 (Adele Kelly and Raymond Walburn). 21482
KALEM—The Trial Run, D, 1000 (An Episode of the Hazards of Helen Series, Helen Gibson)..... 21485
SELIG—Mistakes Will Happen, D, 1000 (Tom Mix) 21486

Monday, December 4, 1916.

SELIG—The Brand of Cain (Kathlyn Williams) 2 D.....21487
VITAGRAPH—Where is Your Friend, 1 C.21489
SELIG—Selig Tribune, No. 97, 1 R.....21490
BIOGRAPH—My Baby (Mary Pickford) (Re-Issue) 1 D.....21491

Tuesday, December 5, 1916.

ESSANAY—The Egg (Richard Travers and Marguerite Clayton), 2 C.....21492
KALEM—Jailbirds (Ham and Bud, Ethel Teare and Henry Murdoch), 1 C.....21494
BIOGRAPH—A Bit of Human Driftwood (Irene Howley) (Re-Issue), 2 D.....21495

Wednesday, December 6, 1916.

ESSANAY—A Waiting Game (Ben Turpin), C., 1000.....21497
VIM—Title Not Reported, 1 D.....21498
KALEM—The Poisoned Dart (18th Episode "Girl from 'Frisco"), D., 2000.....21499

Thursday, December 7, 1916.

SELIG—Selig-Tribune, No. 98, 1 R.....21501
VIM—The Guilty One (Nate Price and Babe Hardy), 1 C.....21502

Friday, December 8, 1916.

KNICKERBOCKER STAR FEATURE—Title Not Reported, 3 D.....21503
KALEM—The Trunk Mystery (Episode of Grant, Police Reporter), 1 D.....21506
VITAGRAPH—His Wife's Allowance (Corinne Griffiths and Carlton Weatherby), 1 C 21507
VIM—A Rare Boarder (Pokes and Jabs), 1 C 21508

Saturday, December 9, 1916.

ESSANAY—A Failure at Fifty (Thomas Comerford and Alice McChesney), 3 C.-D.....21509
KALEM—The Lineman's Peril (Episode of Hazards of Helen), 1 D.....21512
SELIG—The Purchase Price, 1 D.....21513

Monday, December 11, 1916.

SELIG—Twisted Trails (Tom Mix and Bessie Lyton), 3 D..... 21514
VITAGRAPH—Accident is the Best Policy, 1 C..... 21517
SELIG—Selig-Tribune No. 99, 1 Top.... 21518
BIOGRAPH—Her Sacrifice (Re-issue), (Vivian Prescott), 1 D..... 21519

Tuesday, December 12, 1916.

ESSANAY—In a Looking Glass (2nd of the Black Cat Series) (Nell Craig and Richard Travers), 2 C. D..... 21521
KALEM—The Icemen and the Artist (Ham and Bud, Ethel Teare and Henry Murdoch), 1 C..... 21522

Wednesday, December 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Com.) and Long Beach, Cal. (Scenic), Split Reel..... 21523
VIM—Charity Begins at Home, 1 C..... 21524
KALEM—The Stain of Chuckawalla (19th Episode of the Girl from 'Frisco) (Marin Sais and True Boardman), 2 D. 21525
BIOGRAPH—The Honor of the Law (Irene Howley), 2 D..... 21527

Thursday, December 14, 1916.

SELIG—Selig-Tribune No. 100..... 21529

Friday, December 15, 1916.

KALEM—The Menace (9th of Grant, Police Reporter) (Ollie Kirkby and George Larkin), 1 D..... 21531
VITAGRAPH—Bears and Bullets, 1 C.... 21532
VIM—What's the Use (Pokes and Jabs), 1 C..... 21533

Saturday, December 16, 1916.

ESSANAY—The Burning Band (1st of Is Marriage Sacred) (Marguerite Clayton and Sydney Ainsworth), 2 D..... 21534
VITAGRAPH—Pep's Legacy (Mary Anderson), 3 D..... 21536
KALEM—The Midnight Express (An Episode of the Hazards of Helen Series) (Helen Gibson), 1 D..... 21539
SELIG—The Road to Fame (Robyn Adair and Virginia Kirtley), 1 D..... 21540

Monday, December 18, 1916.

SELIG—The Five Franc Piece (Edith Johnson), 2 D..... 21541
VITAGRAPH—A Lesson for Somebody, 1 C..... 21543
SELIG—Selig-Tribune, No. 101, 1 Top.. 21544
BIOGRAPH—The Conscience of Hassan Bey (Lillian Gish) (Re-Issue), 1 D.. 21545

Tuesday, December 19, 1916.

ESSANAY—The Little Brown Mole (3d of the Black Cat Series), Lillian Drew and Sydney Ainsworth), 2 D..... 21546
KALEM—The Fatal Violin (Ham and Bud and Ethel Teare), 1 C..... 21548
BIOGRAPH—His Wife's Story (Gretchen Hartman and Jose Ruben), 2 D..... 21549

Wednesday, December 20, 1916.

ESSANAY—Taking the Count (Ben Turpin), 1 C..... 21551
KALEM—On the Brink of War (20th Episode of the Girl from 'Frisco) (Marin Sais and True Boardman), 2 D 21552
VIM—They Practice Economy (Harry Meyers and Rosemary Theby), 1 C.. 21554

Thursday, December 21, 1916.

SELIG—Selig-Tribune, No. 102, 1 Top... 21555
VIM—He Winked and Won, 1 C..... 21556

Friday, December 22, 1916.

KNICKERBOCKER STAR FEATURE—The Dawn of Wisdom (Frank Mayo), 3 D..... 21557
KALEM—The Tiger's Claw (10th Episode of Grant, the Reporter) (Ollie Kirkby and George Larkin), 1 D..... 21560
VITAGRAPH—A Bit of Bent Wire (1st of the Dangers of Doris), Mary Anderson, 1 C..... 21561
VIM—Reckless Romeos (Pokes and Jabs 1 C..... 21562

Saturday, December 23, 1916.

ESSANAY—Dancing with Folly (2d Episode of Is Marriage Sacred?) (Marguerite Clayton, Edward Arnold and Sydney Ainsworth), 2 D..... 21563
KALEM—The Vanishing Box Car (Hazard of Helen Series), 1 D..... 21565
SELIG—The Man He Might Have Been Robyn Adair and Eugenie Forde), 1 D..... 21566

Monday, December 25, 1916.

SELIG—The Golden Thought (Tom Mix and Victoria Forde), 2 D..... 21567
VITAGRAPH—A Journey to Nowhere (Some of our Biggest Star Performers), 1 C..... 21569
SELIG—Selig Tribune No. 103, 1 Top... 21570
BIOGRAPH—Two Men of the Desert (Reissue), (Henry Walthall), 1 D.... 21571

Tuesday, December 26, 1916.

ESSANAY—A Tale from the Decameron (Nell Craig), (4th of the Black Cat Series), 2 D..... 21572
KALEM—The Quest of the Golden Goat (Ham and Budd, Ethel Teare and Henry Murdock), 1 C..... 21574

Wednesday, December 27, 1916.

ESSANAY—Canimated Nooz Pictorial, No. 21 C; Lake Tahoe, Calif., Sc. Split Reel..... 21575
VIM—A Financial Frenzy (Harry Myers and Rosemary Theby), 1 C..... 21576
KALEM—The False Prophet (21st Episode of the "Girl from 'Frisco"), (Marin Sais and True Broadman), 2 D 21577
BIOGRAPH—The Rehearsal (Reissue), (Vera Sisson and Jose Ruben), 2 D.. 21579

Thursday, December 28, 1916.

SELIG—Selig Tribune, No. 104, 1 Top.. 21581
VIM—Title not announced, 1 C..... 21582

Friday, December 29, 1916.

KALEM—A Mission of State (11th of Grant, Police Reporter), (Ollie Kirkby and George Larkin), 1 D..... 21583
VITA—The Luck Charm (2d of Dangers of Doris), (Mary Anderson), 1 C..... 21584
VIM—Before the Show (Pokes and Jabs) 1 C 21585

Saturday, December 30, 1916.

ESSANAY—Wife in Sunshine (3d of Is Marriage Sacred?), (Marguerite Clayton, Edward Arnold and Sydney Ainsworth), 2 D..... 21586
KALEM—A Race with Death (Hazards of Helen Series), (Helen Gibson), 1 D. 21588
SELIG—The Right Hand Path (Robyn Adair and Virginia Kirkby), 1 D... 21589

INTERNATIONAL PROGRAM

Monday, December 4, 1916

Where Land and Water Meet (Scenes Along the Oregon Coast); Father Gets Out for a Night (Bringing Up Father), Cart. Com.

Tuesday, December 5, 1916

Hearst International News Pictorial, No. 97, 1 Top.

Friday, December 8, 1916

Hearst International News Pictorial, No. 98, 1 Top.

Monday, December 11, 1916

The Katzenjammer Kids—The Captain Goes a-Swimming (Animated Cartoon Comedy); The Magic Isle (Scenes photographed in the West Indies by Tracy Mathewson, 1 C.

Tuesday, December 12, 1916

Hearst International News Pictorial, No. 99, 1 Top.

Friday, December 15, 1916

Hearst International News Pictorial, No. 100, 1 Top.

Monday, December 18, 1916

Through the West Indies. Views of the Wonderful Tropical Isle, Photographed for the International Film Service, Inc., by Tracy Mathewson; On the Cannibal Isle (Jerry on the Job), Animated Cartoon Comedy by W. C. Hoban, 1 C.

Tuesday, December 19, 1916.

Hearst International News, Pictorial, No. 101, 1 Top.

Friday, December 22, 1916.

Hearst International News, Pictorial, No. 102, 1 Top.

Monday, December 25, 1916.

Krazy Kat—Krazy Kat Takes Little Katrina Out for an Airing. (Animated Cartoon Comedy by George Herriman). The Home of the Oyster (A pictorial study of the oyster industry, showing the capturing and preparing of this shell fish for the market.)

Tuesday, December 26, 1916.

Hearst International News Pictorial, No. 103, 1 Top.

Friday, December 29, 1916.

Hearst International News Pictorial, No. 104, 1 Top.

METRO PROGRAM

Monday, December 4, 1916.

DREW COMEDY—His Wife's Mother...1 reel
TRAVELOGUE, No. 24—Beautiful Horsewomen, Society Plays at Golf, Walled Battlements of Wales.....1 reel

Monday, December 11, 1916.

DREW—"Duplicity," 1 C.
TRAVELOGUE, No. 25. Horses for War; In the Moonshine Country; One False Step Means Death and Chimneys of Nature.

Monday, December 18, 1916.

ROLMA—He Would Not Wear Glasses (Max Figman), 1 C.

Monday, December 25, 1916

DREW—Her Perfect Husband, 1 C.

MUTUAL PROGRAM

Monday, November 27, 1916.

MUTUAL—The Turn of the Wheel, 2000. 05193
MUTUAL—Tom Wise in Grouchy, 1000.. 05194

Tuesday, November 28, 1916.

GAUMONT—Mutual Tours Around the World, 1000..... 05195

Wednesday, November 29, 1916.

MUTUAL—Mutual Weekly, No. 100, T, 1000 05196
GAUMONT—See America First, Sc-C, 1000 05197

Thursday, November 30, 1916.

American—His Uncle's Ward, Com. D, 2000 05198
AMERICAN—Calamity Ann's Vanity, C (re-issue) 05200

Friday, December 1, 1916.

CUB—Comedy 05201

Saturday, December 2, 1916.

AMERICAN—The Capture of Rattlesnake Ike, D. (Re-issue), 1000..... 05202
MUTUAL—Admirers Three, Com., 2000.. 05203

Sunday, December 3, 1916.

VOGUE—Freed, C, 2000..... 05204
GAUMONT—Reel Life, Magazine, 1000.. 05206

Monday, December 4, 1916.

MUTUAL—The Turn of the Wheel, 2D...05207

Tuesday, December 5, 1916.

GAUMONT—Mutual Tours Around the World, 1 Sc.....05209

Wednesday, December 6, 1916.

MUTUAL—Mutual Weekly, No. 101, 1 Top 05210
GAUMONT—See America First and Kartoon Komics, split reel.....05211

Thursday, December 7, 1916.

MUTUAL—His Uncle's Ward, 2 C.-D....05212
MUTUAL—Gertie's Latest Affair, 1 C....

Friday, December 8, 1916.

CUB—Comedy, 1 R.....05215
MUTUAL—From Civilian to Soldier, 1 D.
MUTUAL—Uncle Sam's Defenders, Ed., 1 R.....
MUTUAL—Beach Birds, 1 C.....

Saturday, December 9, 1916.

MUTUAL STAR COMEDY—Admirers Three, 1 C.....05217

Sunday, December 10, 1916.

VOGUE—Freed, 2 C.....05218
VOGUE—Reel Life, 1 magazine.....05220

Monday, December 11, 1916

MUTUAL—The Turn of the Wheel, Ethel Grandin, 2 D..... 05221

Tuesday, December 12, 1916

GAUMONT—Mutual Tours Around the World, 1 Sc..... 05223

Wednesday, December 13, 1916

MUTUAL—Mutual Weekly, No. 102, 1 Top 05224
GAUMONT—See America First and Kartoon Komics, Split reel..... 05225

Thursday, December 14, 1916

MUTUAL—Beach Birds, 1 C..... 05226
CUB—The Elopement, 1 C..... 05227

Friday, December 15, 1916

MUTUAL—Uncle Sam's Defenders, Ed. 1 R 05228
MUTUAL—Our Boys at the Border, 1 R. 05229

Saturday, December 16, 1916

NOVELTY—Peter, the Comic Poet, 1 C.. 05230
MUTUAL—Star Comedy (Title not announced), 1 C..... 05231

Sunday, December 17, 1916

VOGUE—Treed, 2 D..... 05232
VOGUE—Reel Life, 1 Magazine..... 05234

Monday, December 18, 1916.

MUTUAL—Buddy's Christmas (E. K. Lincoln), Mutual, 2 D..... 05235

Tuesday, December 19, 1916.

MUTUAL—Mutual Tours Around the World 05237

Wednesday, December 20, 1916.

MUTUAL—Mutual Weekly No. 103, Top. 05238
GAUMONT—See America First and Kartoon Komics, Cart. and Sc..... 05239

Thursday, December 21, 1916.

MUTUAL—The Elopement, 1 C..... 05240

Friday, December 22, 1916.

MUTUAL—Uncle Sam's Defenders No. 3 (A Jack Tar in the Making), Top.... 05241

Saturday, December 23, 1916.

STAR—Every Lassie Has a Lover (Alice Dovey), 1 C..... 05242

Sunday, December 24, 1916.

VOGUE—Fickle All Around (Rube Miller), 2 C..... 05243
GAUMONT—Reel Life (Mag.), 1 R..... 05245

Monday, December 25, 1916.

MUTUAL—Indiscretion (Ethel Grandin) 2 D 05246

Tuesday, December 26, 1916.

GAUMONT—Mutual Tours Around the World (The Theve River, France; Florence, and in the Swiss Alps) 1 Trav. 05248

Wednesday, December 27, 1916.

MUTUAL—Mutual Weekly, No. 104, 1 Top 05249
GAUMONT—See America First (Sc.), and Kartoon Komics (Cart.), Split Reel.. 05250

Thursday, December 28, 1916.

MUTUAL—Peter's Perfect Photoplay (Bud Ross), 1 C..... 05251

Saturday, December 30, 1916.

STAR—Grimsey, the Bellhop (Alex. Clark) 05253

Sunday, December 31, 1916.

VOGUE—Jealous Jolts (Ben Turpin), 2 C 05254
GAUMONT—Reel Life, The Olive Industry, The Most Unique Basket, Mag. 05256

PARAMOUNT PROGRAM

Monday, December 11, 1916.

BURTON HOLMES—The Upper Nile, 1 Trav.
BLACK DIAMOND—His Ivory Dome, 1 C.
PICTOGRAPH, No. 45—Evolution of a Poster; Holiday Resorts of Italy; A Little Experiment in Lip Reading; Turkey Punching.

Thursday, December 14, 1916.

BRAY CARTOON—Bobby Bumps Helps a Book Agent (By Earl Hurd); Ditmar's Nature Study, 1 C, Ed.

Monday, December 18, 1916.

BURTON HOLMES—Going to Halifax, 1 Trav.
KLEVER—In Society and Out, 1 C.
PICTOGRAPH, No. 46—An American Vesuvius; Championship Billiards, Illustrated by Maurice Daly, World Champion; The Toll Gate of the Atlantic; Fifty-Fifty, Comedy a la Plastique (Ashley Miller).

Thursday, December 21, 1916.

BRAY CARTOON—Bobby Bumps at the Circus; The Best Man (Victor Moore), 1 C.

Monday, December 25, 1916.

BLACK DIAMOND—Their Week End, 1 C.
BURTON HOLMES—The Land of Evangeline, 1 Trav.
PICTOGRAPH—Subjects not announced.

Thursday, December 28, 1916.

BRAY CARTOON—Jack, the Giant Killer, by L. M. Glackens.

PATHE PROGRAM

Sunday, December 3, 1916

Shielding Shadow, No. 10 (The Disaping Mantle), 2 D.
Pearl of the Army, No. 1, The Traitor, 2 D.
Divorce and the Woman, D.
Pathe News, No. 98, 1 Top.
Luke's Movie Muddle, 1 C.
The Resurrection, 2 D.
Life of Our Saviour (Colored), 7 Bibl.
How Matches Are Made, Ed. Scen.
The Island of Kyuschu (Colored), (Southernmost Japan).

Sunday, December 10, 1916

The Shielding Shadow, No. 11 (The Great Sacrifice), 1 D.
Pearl of the Army, No. 2 (Found Guilty), 2 D.
The Challenge, 2 D.
The Faithless Friend, 2 D.
Florence Rose Fashions, No. 10 (Fashions and Charity), 1 Fash.
Pathe News, No. 100, 1 Top.
Pathe News, No. 101, 1 Top.

Sunday, December 17, 1916.

The Shielding Shadow, No. 12 (The Stolen Shadow), Astra, 2 D.
Pearl of the Army, No. 3 (The Silent Menace), Astra, 2 D.
King Lear, Thanhouser, 5 D.
The Taint, Pathe, 3 D.
Luke's Fireworks Fizzle, Rolin, 1 C.
Bobby—Bear Investigator—Colored, Pathe, 1 Educ.
Spanish Costumes and Dances—Colored, Pathe, 1 Cost.

Wednesday, December 20, 1916.

Pathe News, No. 102, 1 Top.

Saturday, December 23, 1916.

Pathe News, No. 103, 1 Top.

Sunday, December 24, 1916.

The Shielding Shadow, No. 13 (The Hidden Menace), Astra, 2 D.
Pearl of the Army, No. 4 (War Clouds), Astra, 2 D.
Against Heavy Odds, Pathe, 1 D.
Luke Locates the Loot, Rolin, 1 C.
Florence Rose Fashions, No. 11 (Fashions) and Young Fur-Bearing Animals (Col.), Educ., Split Reel.

Wednesday, December 27, 1916.

Pathe News, No. 104, 1 Top.

Saturday, December 30, 1916.

Pathe News, No. 105, 1 Top.

UNICORN PROGRAM

Monday, November 27, 1916.

RANCHO—The Flower of the Prairie, 2 W..... 950A
SUNSET—Deserted, 1 D..... 950B

Tuesday, November 28, 1916.

JUDY—He Loved and Rode Away, 1 C... 951A
BUFFALO—The Guilty Hand, 2 D..... 951B

Wednesday, November 29, 1916.

HIAWATHA—The Other Wife, 1 D..... 952A
HIPPO—Cupid's Torpedoes, 1 C..... 952B
UTAH—Scarbrow's Revenge, 1 D.....953C

Thursday, November 30, 1916.

JOCKEY—Curse You, Jack Dalton, 1 C...953A
SUPREME—Who's Was the Hand, 2 D.. 953B

Friday, December 1, 1916.

SUNSET—Love's Sacrifice, 1 D..... 954A
GAIETY—Watches and Women, 1 C..... 954B
RANCHO—The Brand of Cain, 1 D..... 954C

Saturday, December 2, 1916.

HIAWATHA—The Heart of Ramona, 2 D 955A

Sunday, December 3, 1916.

JUDY—Rocking the Baby to Sleep, 1 C.. 956A
SUPREME—The Tell-tale Heart, 1 D..... 956B
UTAH—Love's Mirage, 1 W..... 956C

Monday, December 4, 1916.

SUPREME—Tides of Time, 2 D..... 95GA
JUDY—Watch Your Step, 1 C..... 957B

Tuesday, December 5, 1916.

HIPPO—Muddle and Matrimony, 1 C..... 958A
HIAWATHA—Pursuing Conscience, 3 D. 958B

Wednesday, December 6, 1916.

GAIETY—Mumps and Bumps, 1 C..... 959A
UTAH—The Heart of the Ranch, 2 W.... 959B

Thursday, December 7, 1916.

JOKER—When a Fellow Needs a Friend, 1 C 960A
RANCHO—A Knight of the Range, 2 W.. 960B
JUDY—It Happened in Harlem, 1 C..... 960C

Friday, December 8, 1916.

SUPREME—The End of the Road, 3 D... 961A

Saturday, December 9, 1916.

SUNSET—The Toll of the City, 1 D.... 962A
JOCKEY—Walking the Dog, 1 C..... 962B

Sunday, December 10, 1916.

RANCHO—His Battling Blood, 2 W..... 963A

Monday, December 11, 1916.

SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B

Tuesday, December 12, 1916.

JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B

Wednesday, December 13, 1916.

SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B

Thursday, December 14, 1916.

RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C

Friday, December 15, 1916.

JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B

Saturday, December 16, 1916.

SUPREME—The Challenge of Chivalry, 2 D 1118A

Sunday, December 17, 1916.

JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B

UNITY PROGRAM

Monday, December 4, 1916.

TWEEDLEDUM COMEDY—Somewhere in Mexico.....1 reel
YELLOW MENACE SERIAL, NO. 13—The Spy and the Submarine (Edwin Stevens) .....2 reels

Monday, December 11, 1916.

TWEEDLEDUM COMEDY—The Burlesque Show.....2 reels
YELLOW MENACE SERIAL, NO. 14—The Interrupted Nuptials (Edwin Stevens) .....2 reels

Monday, December 18, 1916.

TWEEDLEDUM COMEDY—The Burlesque Show.....1 reel
YELLOW MENACE SERIAL, No. 15—Ray of Death.

UNIVERSAL PROGRAM

Monday, November 27, 1916.

RED FEATHER—The Main Spring (Ben Wilson and Francelia Billington)..... 01953
NESTOR—The White Turkey (Eddie Lyons, Lee Moran and Priscilla Dean)5 reels

Tuesday, November 28, 1916.

GOLD SEAL—Should She Have Told? D, (Ed Hearn and Ruth Clifford), 3000.. 01955

Wednesday, November 29, 1916.

LAEMMLE—The Last of the Morgans, D, (W. V. Mong and Nellie Allen), 2000.. 01056
L-KO—Eat and Grow Hungry, C. (Phil Dunham), 1000..... 01957
ANIMATED WEEKLY—Weekly No. 48, 1000 01958

Thursday, November 30, 1916.

BIG U—The Mother Call, D. (Dorothy Davenport), 1000..... 01959
POWERS—The Fascinating Model, C, and At the Top of the World—Alaska, Ed. (Split Reel) 01969
IMP—The Heel of the Law, D. (King Baggot and Jane Gail), 2000..... 01961

Friday, December 1, 1916.

IMP—The Mansard Mystery, D. (Joseph Girard and Neva Gerber), 2000..... 01962
L-KO—Tattle Tale Alice, C. (Alice Howell), 1000..... 01963
BIG U—The Circle of Death, D. (Mona Darkfeather), 1000..... 01964

Saturday, December 2, 1916.

BISON—The Greater Power, 2000..... 01965
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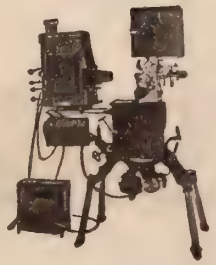
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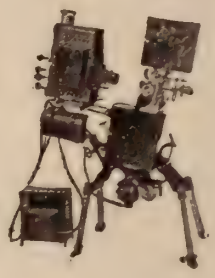
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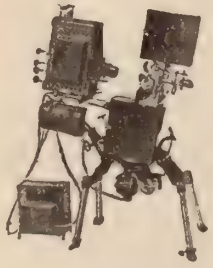
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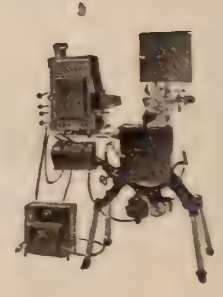


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SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

IF THE HAT FITS, PUT IT ON

THE following letter needs no introduction. It speaks for itself. When you have read it, you can see whether it fits your case. If so, our suggestions may be found to be worth while.

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

BEING an exchangeman and being on the road a gread deal of time, many things come up connected with motion pictures which need concerted action in order to have them remedied. In the exchange we may be criticised for many faults, some within the power of the manager to remedy and others due to those higher up in the home office. I may write about those later, but as time is short I merely want to point out one thing which is helping kill pictures, particularly in the transient houses.

AN actual illustration is probably the best method of showing just what I mean. I had booked a film in one of the larger downtown houses of ————, Pennsylvania, and was standing outside when the first show was over to hear what the patrons had to say. I do this as often as possible, for the successful exchangeman must know exactly how his pictures are taking.

AS the people came out, I heard what I wanted, namely, an unbiased opinion. As I stood there the manager came up and asked me if I did not feel flattered. I told him I did in the main, but on the other hand I was not enthusiastic with some of the opinions which I had heard. As we talked, a middle-aged man and woman came up to the box office and asked when the big picture was to start. The girl selling tickets said it had just begun. The tickets were purchased and they went in. I took the manager by the arm and insisted that he go in with me. We followed the couple and took seats directly behind them.

THE title on the screen said "Part 3." I sat and waited. I had seen it happen often before. Our friends in front, for whom the theatre should be run, began to fidget; finally they began to talk in a stage whisper. I told the manager to listen; enough could be heard to understand their state of mind.

THEY were sore, sore at the theatre, sore at pictures in general, and to my sorrow they were sore at my film. Why? Because they felt that they had been misled. The ticket girl had told them the picture they wanted to see had just begun, when in reality it was half over when they came in. She was there to sell tickets; she had done it—the manager had thirty cents more to his credit than as though this couple had not gone in—but what was the result?

1. At least two of the audience were dissatisfied.
2. They left knocking the theatre.
3. They would tell their friends all about how they had been skinned.
4. It was a fair gamble they would never come back to that house.
5. It was a definite set-back to pictures in that district.

LAST, but not least, they were dissatisfied with my picture, which is my reason for asking the NEWS to step in and give exhibitors a hint by publishing my ideas on a subject which, to my mind, is one of the most important before the exhibitors today.

I HOPE this letter is not too long and that it may meet with your approval. I wish the NEWS the best of success during the coming year, for you are doing a great work in the way in which you are helping exchangemen and exhibitors alike.

Very truly yours,
A NEWS BOOSTER.

THIS is a great letter and hits one of the weak spots in the exhibiting business right on the head. Our pictures are better than they used to be; our projection is excellent in the real picture houses, which are built with the idea 100 per cent. perfect projection; our theatres in most cases are neat and clean, but personal attention to the patron in this particular way is not all that it should be.

CRITICISM without remedy is bad, so we will make two suggestions which will eliminate entirely the trouble to which our friend refers. The first method is more expensive than the last, though in the end more satisfactory.

1. There are manufactured by several companies interior telephones with two or more terminals. By installing one of these, the projection room may be directly connected with the ticket window, so that when patrons come up and ask when such and such a picture is to be shown, the ticket seller can give them accurate information so that they may judge for themselves whether it is worth while going in or not.

This method may be extended so that terminals may be placed in the manager's office as well as in the orchestra pit. The entire house may be thus connected so that each unit may be kept in constant touch with every other one. This is important.

2. The following method is cheap and practical, though not as satisfactory as the first. Have your operator connect his projection room and ticket window so that there may be an electric button within his reach and a light buzzer in the ticket booth. Have a card drawn up similar to the one shown here, tacked up by the button,

TITLE of FILM	NO. Reels	TIME Begun	TIME Ended	TOTAL Minutes
Scenic — — — — — —	1	7 30	7 44	14
Feature — — — — — —	5	7 50	9 00	70
Comedy — — — — —	2	9 04	9 36	32

and another exactly like it placed near the ticket seller.

When the first picture begins the operator rings the buzzer once—several times at intervals, the time being re-

(*Continued on page* 143)

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EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

A B C of the Motion Picture Operating Room

THROUGH the courtesy of the Bausch and Lomb Optical Company, Rochester, N. Y., I am going to give my readers this week a few of the principles of optical projection. The matter contained herein is largely culled from their booklet on Projection Lenses.

This brief review is designed for the operator who, having no knowledge of the science of optics, wishes to understand the operation of projection apparatus. In Fig. 1 it is seen that with the aid of the projector we throw or project upon the screen an enlarged image of a transparent object which may be either a slide or film.

This process is almost the reverse of ordinary photography. In photography the scene is taken by means of a photographic objective or lens and is registered, greatly reduced, upon a sensitized plate and by the use of certain chemicals the image is fixed thereon. In projection we reverse this process.

From the picture made with the camera lens we make a transparent slide, or we use the film negatives, and by means of a condensed light we strongly illuminate these, and with an objective lens an enlarged image is projected upon the screen, and this screen image corresponds to the scene first photographed.

From the accompanying illustration it will be seen that the first essential in projection is the lens or objective. As in photography the quality and tone of the picture depends upon, to a great extent, the quality and character of the lens, so in projection does the objective become a factor in determining the excellence of the screen image.

The condensing lenses must be of a diameter slightly greater than the diagonal of the slide or film in use. The size which is most generally used is 4½ inches in diameter.

As the condensing lenses are in close proximity to the arc or other sources of light, they are, of course, subjected to considerable heat and will expand and contract accordingly as they are heated or cooled. This has been taken care of by the various machine manufacturers, by having their condenser mounts so arranged that the circulation of air is such as to ensure the even expansion and contraction of the condensers.

The optical principle of projection for both lantern slide and moving picture film will, perhaps, be more understandable from the diagram.

At E is an electric light or other suitable illuminant the light from which is caught up by the condensing lenses or condenser C; this condenser is an arrangement of lenses so constructed as to gather up as great a light as possible and to concentrate that light at the center or diaphragm plane of the objective when the objective is located at the proper distance from the slide or film, which distance is determined by the focal length of the objective.

The slide or film should be placed at such a point that the entire area of the opening is fully illuminated, and it should also be placed so that the greatest number of light rays possible should pass through it. Taking into consideration the fact that the opening in the mat in the lantern slide is 2¾ x 3 inches and in the moving picture film is 11/16 x 15/16 inches, it will at once be evident that the slide must be placed at D in the diagram in order that its entire area be covered, and the moving picture film must be located at F in order that it may take in the greatest number of light rays.

Proceeding from the slide the light passes through the objective O, where the rays cross and the object is reversed, and by means of the objective lens the object is imaged or delineated upon the screen S. The degree of sharpness and flatness of the image depends upon the optical correctness of the lens. The relative position of the arc, condenser, and objective must be such that an image of the light source will be formed at the diaphragm of the objective. All light coming from the condenser is then utilized and the image on the screen is at its brightest.

Oftentimes lantern slides and films are to be used interchangeably, and approximately the same sized image is desired with both. As the opening of the slide mat is approximately three times greater than the size of the moving picture film, it is, therefore, necessary to have a lens for lantern slides approximately three times the focal length of the lens being used for motion picture projection, and as it is impossible to match the size of the images in one dimension only (either width or height) as the two opening are not proportionate in size, it is necessary, therefore, in ordering lenses to specify whether the two images are to be of the same height or width.

At a given distance the greater the focal length the smaller will be the image. Short focus lenses, therefore, will give large images. Do not make the mistake of selecting a lens of such short focus, that the magnification will be so great that when the observer is seated near the screen much of the definition and perspective will be lost. BRILLIANT PICTURES OF MEDIUM SIZE ARE MORE SATISFACTORY than larger pictures with decreased illumination and less definition.

The following tables show the method of computing size of image, focal length, and distance from slide to screen:

SIZE OF IMAGE. This can be determined by multiplying the difference between the distance from lens to screen and the focal length of the objective, by the size of slide, and dividing the product by the focal length. For example: Let L be the projection distance, 40 feet (480 inches); S, the slide mat 3 inches; F, the focus of the lens, 12 inches; then we have the formula (in which D is the size of image)

$$d = \frac{S\ (L-F)}{F}$$. Substituting the known values for the letters we have

$$d = \frac{3\ (480-12)}{12} = 117 \text{ inches, or } 9\tfrac{3}{4} \text{ feet.}$$

FOCAL LENGTH. To determine this factor multiply the size of the slide or film opening by the distance from lens to screen, and divide the product by the sum of the size of image and the size of the slide. Thus we have the formula $F = \frac{S \times L}{d + S}$ and substituting their values as before

$$F = \frac{3 \times 480}{117 + 3} = \frac{1440}{120} = 12 \text{ inches.}$$

DISTANCE FROM SLIDE TO SCREEN. With the other factors given we can get this by multiplying the sum of the size

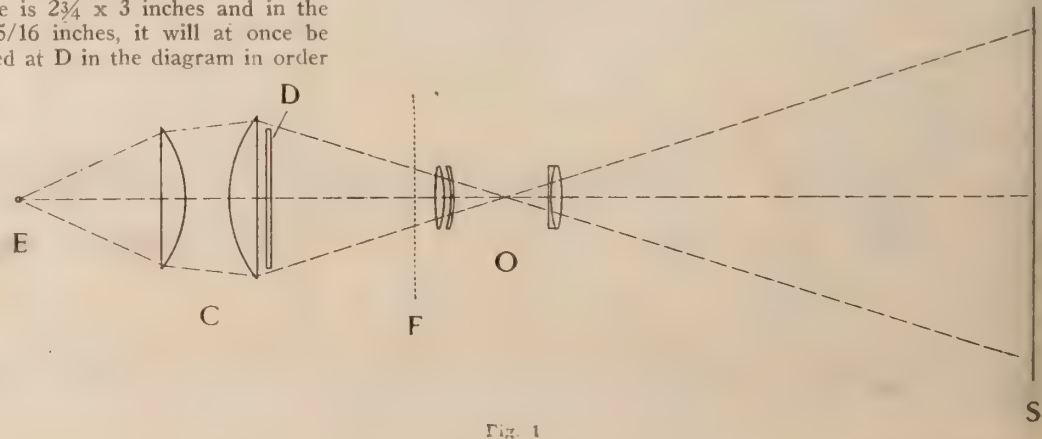


Fig. 1

of slide mat, by the focal length, and divide this product by the size of slide mat, thus:

$$L = \frac{(F\ d + S)}{S}$$

substituting values

$$L = \frac{12\ (117 + 3)}{3} = 480 \text{ inches, which reduced to feet equals}$$

40 feet.

I. G. Sherman.

New Theatre for the Bronx

The opening of the U. S. theatre, at 195th street and Webster avenue in the Bedford Park section under the management of the Big Three Amusement Company which comprises the Messrs. Fleischman, Goldreyer and Kramer will be long remembered by those fortunate enough to have been present.

Arriving at 95th street at 7:30 P. M., I was in doubt as to whether a fire or a political spellbinder was the cause of the enormous crowd which thronged the street. As I approached and mingled with the crowd I saw they were massed about the entrance of the Bronx's latest picture palace. There was a crowd of approximately 5,000 people trying to get in and I thought to myself, here's where I get stung and was about to hop on a car that would bring me back to the Big City. But at last plucking up sufficient courage I pushed and shoved and elbowed my way into the lobby and up to the entrance, presented my invitation and was pushed, shoved and elbowed into the theatre itself which was a little more than half filled at that early hour. The promenade was banked with floral pieces from the many friends and well wishers of the Big Three, and after pausing to admire the beautiful floral display, I began my tour of inspection.

The building occupies an entire city block, running from 194th to 195th street. The front of the building consists of a number of stores, some of which are already rented, and occupied, and is separated from the theatre proper by a narrow court, or alley. The theatre entrance is near 195th street, and upon entering one walks directly from the lobby into the rear of the auditorium which runs from 194th street to 195th street, the screen being located at the 194th street end and the operating room at the other.

The seating capacity of the U. S. is about 2,200, and 2,000 of these seats are located upon the main floor, while the balance of 200 is taken care of in the balcony, the front being divided into loges.

The distance from operating room to screen is approximately 190 feet, the auditorium is 200 feet long by 63 feet wide. The interior decorations, while nothing elaborate, are of a dignified and refined character, and with the lighting effects, are such as to appeal to the artistic sense of the patrons in the locality in which the theatre is situated.

The house rapidly filling, I made my way to the operating room which I wished to look over before the starting of the show, and there I met Harry B. Kraissman, chief operator, who was being assisted by J. F. Gruenberg, electrician for the Big Three, and my old friend Joe Abrams, of the Nicholas Power Company, which means that the projectors are Powers' 6-Bs, both of which are motor driven. Current is supplied to the machines by a 75 ampere "Transverter" manufactured by the Hertner Electric Company, Cleveland, Ohio.

The operating room is 10 feet deep by 30 feet in length, and is divided into three parts, the first being the operating room itself, the second, the rewinding and inspecting room, and the third the room containing the "Transverter" and other resistance devices, each room being separated by a fire proof door. The construction of this important part of the theatre is absolutely fire-proof, and well ventilated, as is the entire ventilation of the theatre which is accomplished, I think by Typhoon fans. It would hardly be fair at this time to make any lengthy criticism upon the operating room, the entire equipment not yet being installed, and it was evident that things had been rushed to allow the theatre to open on the specified date.

Shortly before eight o'clock Joseph I. Berry, Democratic Leader of the 35th Assembly District, walked upon the stage and dedicated the U. S. theatre to the residents of the Bronx in a few well chosen words, and also commended the Big Three upon their business enterprise.

As Mr. Berry left the stage the lights were gradually dimmed, and the beautiful red velvet curtains were drawn aside disclosing to the gaze of the audience the largest "Atmospheric" screen in the world, being 17 x 22 feet.

The piece de resistance was Thomas H. Ince's million dollar spectacle, "Civilization." The projection of this picture, supervised by Edward Burnes, was notable for the almost perfect timing of speed and the blending of colors which lent added tone and charm to this photoplay. The size of picture being projected was approximately 15 feet 11 inches, by 21 feet 3 inches, and considering that the width of the theatre is only 63 feet, I believe that this size may be reduced to a width of not more than 18 feet without materially affecting the view of those seats in the extreme rear of the theatre. Eight and a half inch, E. F. Gundlach lenses were being used, and although there was considerable loss of light it did not seem to have any effect upon the definition which was indeed very good on the opening night. The operator informed me that half size lenses were to be used as soon as they could be secured.

After the show, which was over shortly before 11, a number of invited guests made their way to the Plaza Restaurant, Webster avenue and Fordham Square, where a dinner was served under the direction of Martin Elkind, caterer, in honor of the opening of the U. S. theatre.

Among those present at the dinner besides Senator Sheridan, were the Messrs. Fleischman, Goldreyer and Kramer; Joseph I. Berry, Edwin Margoulis, Tobias A. Keppler, attorney; Jules Sarzin, James Kirkvoorde, William A. Schact, and I. G. Sherman, Motion Picture News.



U. S. Amusement Company's New Bronx Theatre

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Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Avenue, Chicago, Ill.



Your Operator's Third Hand

There's enough for two hands to do in the booth without tying one to the feed rod. Give that job to the

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Gives positive current control. Preserves focus with absolute precision. Floods screen with continuous, white light. Pays for itself in current saved. Fits any standard lamp. Pleases operator, as it leaves him free to attend to his other work.

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37 W. Van Buren Street CHICAGO, ILLINOIS



An Operator I'd Like to Know

An Operator I'd Like to Know

Frank McManus, Corvallis, Ore.: *Enclosed you will find a photo of myself and machines. The old Edison, which is shown by the side of the Powers 6-B, has been out of service for several years. It was one of the first machines in Corvallis, and the picture shows a marked contrast between the old style machines ond the new, for which reason I am sending it to you. I thank you very much for your kind and courteous reply to my question in regard to setting up the intermittent sprocket on the Powers 6-B. While the answer contained nothing new to me, I felt that you had taken an interest in my question and was willing to help me out, and that is more than I can say for some editors.*

I have written to some projection departments and if my questions did not seem practical enough for them they would give me an answer sarcastic enough to make a person feel like "crawling in a hole and pulling the hole in after him." I can set the intermittent on the Powers machine O. K., but it takes so long and is such a hard job that I thought you might give me some hint as to a shorter method.

It seems to me that Mr. Power could devise a method for setting up this part of his machine which would be effective and yet simple. The crude method now employed is not in keeping with the rest of the machine. It is a slipshod method and only an expert machinist can set it up as it should be.

Answer: Mr. McManus is one of my valued correspondents, and it is with pleasure that I received the photo and am reproducing it in these columns. A fellow likes to know who he is "talking," to and from the various letters I have received from the above correspondent I had pictured him altogether differently. The photograph does show a "marked contrast" in the different style machines used, but the "Old Edison" looks in a healthy condition yet. I have taken up with Mr. Power the matter of setting up the intermittent in a more simple way and am waiting to hear from him as to whether he cannot devise some more "effective yet simple" way to do it.

It will always be my aim to treat in a courteous way any communication sent me. Having been an operator myself for a number of years, I try and put myself in the other fellow's place and give to him the courtesy I would like to receive were the positions reversed. There are times though when a communication will be received that appears nonsensical, but I try to find some merit in it, and when an operator encloses postage for a reply I believe him to be on the level and do my best to be of assistance to him.

It is impossible to reply personally to the many correspondents other than in the columns of this department, and as the number of inquiries that have been received has reached as many as forty a day, you can readily see that it takes some time to answer them and have these answers published. I will let you know the results of Mr. Power's findings as soon as I hear from him.

Poor Light

Harry MacMasters, Lincoln, Neb.: *I don't seem to be getting as good a light now as I did when we first installed our generator. The generator is apparently working all right and I am getting a good arc, but the picture does not show up on the screen as good as I think it should. We are using a reflecting type screen and Motiograph projector. Current is 220 volts A. C., through a Ft. Wayne Compensarc, and, believe me, it is some generator. I have never had a bit of trouble with it since it has been installed, and if I can find a remedy for my present trouble I'll have no kick to make.*

Answer: If that is all you want I think I can help you out all right. If the generator is apparently all right, and it surely must be, for from what I have seen of these generators they are well built and meeting with much favor among operators. It caused me to smile when I read your boost, for generally when anything goes wrong the first thing the operator does is to blame it on the equipment, and in this case, if you will pardon me, I think you are to blame.

Try the following suggestions and let me know the results: First, examine the wires leading to your lamp and see if they are not badly decomposed. If they are, cut off a sufficient length from the end which attaches to the carbon arm and when you find wire that is not lifeless, i. e., fresh copper surface, put your lugs back on, making them tight, and attach to your lamp. Also be sure that the inside of your carbon jaws are bright and clean, allowing the carbons to make good electrical contact.

See that the deposit of carbon dust is removed from the burner at least once a day and the entire lamp house thoroughly brushed out once a week. Cleanliness is one of the most important factors in the conductivity of electricity, and if it is adhered to will surely prevent much of the trouble which you and others complain of. The second point to be considered, even though I have my doubts as to such being the case, is that your screen may have become dulled by a deposit of dust accumulating upon its surface, which will in a larger or smaller degree affect the brilliancy of the picture.

It would do no harm, however, to first brush off the screen with a soft brush such as the women use to clean up about the house with, and afterward wash off the screen with soap and water, using a soap in which there is no alkili.

This is the method which this certain manufacturer recommends, and there is no doubt but what it will greatly improve your projection. If you follow out the above instructions I feel sure that you will indeed have a Happy New Year, as far as the operating room is conecrned.

Freezes Carbons with Mercury Arc

William B. Smith, Ohio, writes: *"Am using a G. E. Mercury Arc Rectifier and at times the arc burns unsteadily and makes a roaring noise which I overcome by freezing the carbons, that is, jamming them together and separating them quickly several times. What I want to know is, Does this cause any injury to the tube?"*

Answer: It is evident that you hold your arc too short, and where the carbons are too close together this will cause your light to become unsteady for the reason that a tit develops on the lower carbon by reason of the arc not getting sufficient air to allow it to volatize properly, and graphite is formed to such an extent that the lower carbon burns to a mushroom shape, commonly called a "tit."

This tit has the effect of lessening your illumination while it increases your amperage and you then proceed to jam your carbons together in an attempt to remove this tit, which is noticeable upon the screen and very annoying to the audience. Sometimes you may be successful in removing it at once, but there is also the possibility that you may break off one of the carbon points and so destroy your crater, and will be giving poor results on the screen until a new crater has been formed and the light restored to its normal intensity.

EVERY TIME YOU FREEZE YOUR CARBONS YOU THROW AN OVERLOAD ON THE TUBE, AND THIS IS NOT GOOD PRACTICE. This overload may only be for a few seconds, but if continued from day to day will greatly shorten the life of the tube. Three things to remember are these: First: DON'T FREEZE YOUR CARBONS. Second: Burn a longer arc. Third: Should a "tit" develop at any time, have a pair of arc glasses to look through and open the door of the lamp house and with an old screw driver gently knock it off.

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ARE ELIMINATING
ALL PROJECTION TROUBLES

THE HARD CORE AND METAL COATING
ASSURE A PERMANENT ARC AND
PREVENT WANDERING

Carbon Experts
PRONOUNCE THEM THE BEST
NEGATIVE CARBON
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Enterprising Manager for Enterprise Optical Company



O. F. Spahr

O. F. SPAHR, whose photograph appears herewith, has been intimately identified with the progress and expansion of the Enterprise Optical Manufacturing Company, Chicago. As Vice-President and General Manager of this company, he has been largely responsible for the rapid growth of this firm.

Mr. Spahr joined the Enterprise Optical Manufacturing Company in the fall of 1913. The first year of his association with this company was spent in reorganizing and strengthening every department. The sales of the season of 1914-15 showed a 90 per cent. increase over those of 1913-14. The following year, 1915 to 1916, marked an increase of 300 per cent. in the Motiograph business. In the fall of 1915 the Enterprise Optical Manufacturing Company offered to the trade its new and improved model projector.

During 1916 Mr. Spahr has devoted a great deal of his time in traveling about the country, getting in touch with dealers, exhibitors and operators in all sections of the United States. Being a man of fine personality, courteous in his dealings with all those he met, he has made possible the establishing of a really helpful Service Department. In organizing this department Mr. Spahr utilized all the ideas he picked up during his extensive travels.

Before joining the Enterprise Optical Manufacturing Company, Mr. Spahr was connected with two large corporations in other fields. Having shown his ability as an organizer and efficiency expert in these companies, he was called upon to put into practice the ideas which he had gathered.

Wagner Forces Shift About

Various important changes in sales office personnel and locations, and in department heads are announced by the Wagner Electric Manufacturing Company of St. Louis, incident to its extensive expansion. They include the following:

The Chicago office will remove to 918 South Michigan avenue, where it will combine with the service station. The Boston office will remove to 88 Brookline avenue, where it will combine with the service station. The San Francisco office will remove to 159 New Montgomery street, where it will combine with the service station.

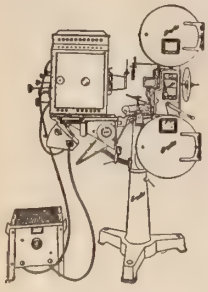
P. B. Postelthwaite, formerly manager of the Cincinnati office, is now in charge of the service department with headquarters at the home office. J. T. Bryant, formerly in charge of the Buffalo and Syracuse offices, is now Cincinnati manager. C. P. MacGonigal, of the Philadelphia office, will be in charge of the Syracuse and Buffalo office.

The Los Angeles office will be augmented by the services of H. W. Doubrava, for many years with the New York office. The St. Louis Service Station is now under the direction of Mr. C. M. McCord, who was with the home office. The sales force of the home office has been augmented by Messrs. E. V. Potter, E. Holstrum and O. J. Miller.

Calehuff Supply Company in New Home

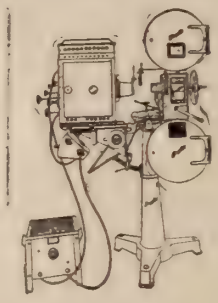
With the installation of the Calehuff Supply Company in its comfortable new home, 1233 Vine street, Philadelphia, this supply house acquires the largest quarters in the city, occupying a space of 2,000 square feet. The building is tastefully fitted up, with walls of pleasing yellow tone, floor coverings of substantial brown linoleum and offices furnished in handsome mahogany. The firm handles a complete line of supplies, including screens, scenery, stage settings as well as all the necessities, so that any new theatre may be equipped complete.

Charles A. Calehuff, the president and general manager of the Calehuff Supply Company, is one of the most popular men in the industry.



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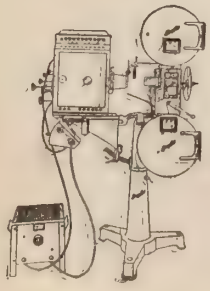


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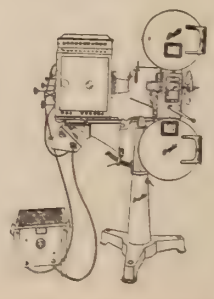


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No matter how good the film story is, if the projected images are dull, flat, or uninteresting, the story is killed and patrons naturally dissatisfied.

Bausch and Lomb Projection Lenses

help insure a steady, repeating patronage because they liven up the picture—give it crisp definition. Every object, even to the edge of the screen, is shown clearly defined and evenly illuminated.

Now part of the equipment of Edison and Nicholas Power machines, and procurable at all exchanges.

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THE PERFECT TYPEWRITER MAT-SLIDE

Enables the exhibitor to flash clear, crisp typewritten announcements in a minute at a cost of a few cents. Does away with the "sloppy" handwritten slide. "60 words in 60 seconds."

SIMPLE, EFFECTIVE, IMMEDIATE

For Sale by all Leading Dealers

RadiO Mat-Slides
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Quickly and simply made on any typewriter at a cost of a few cents.

Just what you want to say—Right when you want to say it.

A clear, crisp announcement on your screen in one minute.

Use your own screen—and RadiO Mat-Slides. For you could not have a better advertising medium at any price.

Let your patrons know more of your plans, pictures and your theatre. You should let them know every interesting fact—flash items of news and bits of humor, etc.

Don't forget that

RadiO Mat-Slides catch and hold the attention of your patrons better than any other form of communication, with clear, crisp, direct messages which reflect your personality and good taste.

The following dealers are among those who will be glad to serve you the best. Ask them for RadiO Mat-Slides:

J. H. Hallberg, New York.
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Kleine Optical Company, Chicago, Illinois.
E. E. Fulton Company, Chicago, Illinois.
G. A. Metcalfe, San Francisco, California.
Southern Theatre Equipment Co., Dallas, Texas, Atlanta, Ga.
Rialto Theatre Supply Co., Minneapolis, Minnesota.
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BOX OF 50—$1.75 AT ALL DEALERS
Accept no substitute—samples free.

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The man who uses alternating current for projection is putting himself in a poor light before his patrons. Perhaps he thinks his light is good enough. Is anything less than the best good enough if the best costs no more? More, a better light with less current than from alternating current is the best reason we can advance for the purchase of a Wagner White Light Converter.

If we can prove this claim, can you afford to be without one? Send for Bulletin 10922 today.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
417

THE CAMERA

How Photographic Developing Compounds Are Made

THE severe shortage of German developing chemicals, caused by the European war, and the subsequent disappearance of practically all such compounds of foreign manufacture, has been the means of attracting considerable attention to the chemistry of benzene or naphthalene derivatives during the past two years.

As is, perhaps, well known, some of the more prominent organic developing substances are being made in the United States—notably hydrokinone, pyrogallic acid and paramidophenol—and while domestic hydrokinone of satisfactory quality is now obtainable, the American made pyro, paramidophenol, and numerous synthetic mixtures sold as photographic developers, leave much to be desired as regards their chemical stability and the quality of results which they produce.

At an opportune time (issues of May 20 and 27, and June 3 and 10, 1916) there appeared in the Camera Department a description of the chemical constituency of the various well-known developing reagents, with some further remarks concerning their characteristics and utility in processing cinematograph film.

As the subject of photographic chemistry is one of absorbing interest, so also is the chemistry of aniline colors and organic developers. It will, therefore, prove interesting to photographers and laboratory men in general, and to our more technical readers in particular, to survey briefly the rationale of the processes by which the more prominent developing substances are prepared.

The following outline of the methods by which photographic developers are prepared is abstracted from the "Chemist and Druggist," a London publication, and well repays the reading.

"Pyrogallic acid, or pyrogallol, is always prepared from gallic acid. On the commercial scale, gallic acid is heated with two to three times its weight of water in a bronze digester at 200 to 210 degrees Centigrade for about half an hour, a paper ring being placed between the vessel and its cover to allow the carbon dioxide to escape. The resulting solution of pyrogallol is boiled with animal charcoal, filtered and concentrated. The pyrogallol, which crystallizes out on cooling, is finally distilled under a pressure of 20 to 30 mm., in order to obtain it perfectly white.

"Hydrokinone or quinol—Aniline (1 part) is dissolved in sulphuric acid (8 parts) and water (30 parts), and a solution of sodium bichromate (2.5 parts) gradually added to the cooled (5 deg. to 10 deg.) solution. Potassium sulphite is added to the brown liquid thus obtained, and the whole extracted with ether. The ether is then distilled off, the residue dissolved in the smallest possible quantity of hot water, sulphurous acid and animal charcoal added, and the solution boiled and filtered. On standing, the quinol separates out from the filtrate.

"Adurol is a haloid substitution-product of quinol, the monochlor-compound being made by passing chlorine through quinol dissolved in benzol. The bromo-derivative is obtained by adding a solution of bromine in benzol to a solution of quinol in the same solvent, evaporating the benzol and crystallizing from ligroin.

"Pyrocatechin, or catechol, is obtained from Beechwood-tar creosote, or by fusing Phenol-ortho-sulphonic acid with twenty-four molecular proportions of Caustic potash at 320 to 330 degs. C.

"Eikonogen is the sodium salt of amido-beta napthol-beta-monosulphonic acid, the discovery of which was made in 1880 (or 1881 Ed.) by the late Professor R. Meldola. It is prepared from Schaeffer's acid, obtained as a by-product in the aniline-dye industry.

"Imogen is eikonogen modified by the introduction of another amido group.

"Diogen is also a napthalene compound—sodium amidonaphtholdisulphonate.

"Para-amidophenol is photographically of considerable importance. The following are two methods by which it is prepared:

"(1) Para-nitrophenol (25 Kilos.) is added to hydrochloric acid (180 Kilos.) at 20 deg. Beaume, and tin (75 Kilos.) contained in an earthenware vessel, the temperature rising to 100 to 106 deg. Concentrated sulphuric acid (200 Kilos.) is next added in a fine stream. After standing for three days, the para-amidophenolsulphate which has separated is filtered off, drained, dissolved in cold water (200 litres) and decomposed with soda, sodium bisulphite (1 Kilo.) being added to the solution to protect the precipitated base from oxidation. The precipitate is filter pressed and dissolved in boiling water (200 to 300 litres) along with sodium bisulphite (10 Kilos.), the filtered solution, on cooling, depositing the base in colorless needles.

"(2) Para-nitrophenol (250 grams), hydrochloric acid, 20 deg. B. (45 grams) and water (500 cc.) are heated to 98 deg. C. in an iron vessel provided with an agitator, and iron borings or filings (about 400 grams) added gradually (15 to 20 grams at a time), so long as a vigorous reaction takes place. The whole is then boiled for half an hour, and extracted with water (about 2 litres) and sodium carbonate (25 to 30 grams). The filtered solution deposits para-amidophenol on cooling, and the mother-liquor is used for the next extraction, which is continued so long as para-amidophenol crystallizes out on cooling.

"Rodinol, as is generally known, is the hydrochloride of para-amidophenol in concentrated solution.

"Orthol is methyl-ortho-amidophenol combined with hydrokinone in its chemical state. The starting point in the manufacture of ortho-amidophenol is ortho-nitrophenol, the ammonium salt being reduced by passing hydrogen sulphide into the solution slowly heated to 40 deg. C.

"Metol, or methyl-para-amidophenol sulphate, is obtained by methylating para-amidophenol by an indirect method such as the following: Two molecules of para-amidophenol and one molecule of chloracetic acid in aqueous solution are boiled for about an hour. On cooling para-hydroxyglycine crystallizes out, which, on melting at 245 to 247 deg. C., decomposes into carbonic acid and metol base, the sulphate of which is the metol of commerce.

"Amidol, or diamidophenol sulphate, is prepared by reducing ordinary dinitrophenol with tin and hydrochloric acid in a similar way to that practised in making para-amidophenol. Dinitro-phenol is best prepared by warming para-nitrophenol with an equal weight of Nitric acid (specific gravity 1.37).

"Glycin, or para-oxyphenylglycocoll, is also prepared from para-amidophenol by the action of monochloracetic acid.

"Edinol is para-amido-saligenin hydrochloride, the saligenin being made from salicin.

"Diphenal, or diamido-oxydiphenyl, is prepared by a method described in British patent No. 25,136 of 1897 (now expired)."

Our non-technical readers will more readily comprehend these descriptions of interesting chemical processes by first referring to our former article on "Photographic Developers," which appeared in the previously cited issues of the Camera Department. Some of the developing reagents at present being manufactured in this country are doubtless produced by methods closely resembling those outlined above, but it remains a source of surprise that the American chemists are, as yet, unable to produce a satisfactory grade of "Metol." It might be of interest to state here that a very high grade of Metol is produced by a concern in France—the Societe Chimique des Usines du Rhone of 6 Rue Pigalle, Paris. This French made Metol has been used with great satisfaction, being known in America under the trade name "Rhodol."

Kodak Company Reissues "Wratten Light Filter" Booklet

WE are pleased to note that the Eastman Kodak Company has brought out a new and revised edition of that extremely valuable booklet, "Wratten Light Filters."

The booklet in question is an atlas of the absorption spectra of an extensive series (something like 100) of photographic light filters, prepared by the Research Laboratory of the Eastman Kodak Company and supplied for use with Wratten Panchromatic plates and for all other branches of scientific, orthochromatic, and color photography.

There have been two previous editions of "Wratten Light Fil-

ters," both issued by the Wratten and Wainwright firm in London, but the latest edition is miles ahead of its predecessors, and will find favor with color photographers (and cinematographers) everywhere.

In previous editions of the Wratten filter booklet, the absorptions of the various color filters were illustrated by half-tone illustrations reproduced from Spectrograms taken through a black-glass wedge, this artifice having been introduced by Dr. Mees in 1907. Modern practise in spectroscopic work and in sensitometry has resulted, however, in the appearance of very precise instruments of the polarization type called Spectro-photometers. It is with such instruments as the Hüfner Spectrophotometer or the König-Martens polarization photometer that present-day research work is carried out, and in the present edition of "Wratten Light Filters," the absorption curves of the various filters are depicted exactly as measured on the spectrophotometer and plotted on a wave-length scale. The absorptions of the filters shown are printed black (blocked out) on the diagrams, and the remaining white portion of each diagram shows at a glance the spectral transmission of the filter.

For those who require more quantitative information there are provided, at the back of the book, tables showing the percentage of the incident light transmitted by any given filter at 100 wave-length intervals throughout the spectrum.

There is much further information of value in the booklet in question, and those working on natural color cinematographic processes will see listed numerous filters and sets of filters specially prepared for such work. Although the filters are the main issue, the booklet also has great value, and we recommend its study by all workers on Color Cinematography. While the edition lasts, "Wratten Light Filters" may be obtained from the Eastman Kodak Company for fifty cents per copy.

If the Hat Fits, Put It On

(*Continued from page* 135)

corded at both ends. When it is over, the buzzer is rung twice several times at intervals. When the second picture begins the buzzer is again sounded, just as it was when the picture started, except that two rings are used. Each time a record of the exact time is made. It is important to have a pencil attached by a string near the card so that there is no excuse for either the operator or ticket seller not keeping the record.

IN addition to helping the patrons, it is a time record for the manager, which will help him regulate the schedule of the house. It is a record of films shown and the back of the card may be used as a record of receipts and attendance, which also helps materially in checking up the income of a theatre.

E. K. GILLETT.



Manhattan Theatre, New York City

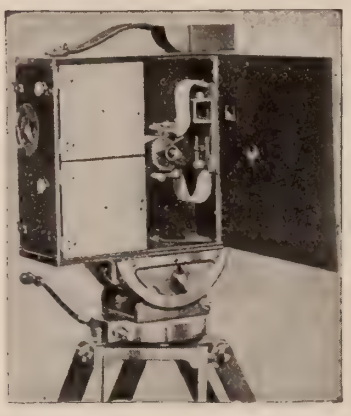
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Suggests a Column of Ideas Contributed by Cameramen

W. G. B., Allston, Mass., writes:

"I have just finished your 'Color Cinematography' series, and think it was all good stuff, especially inasmuch as it really *explained*, instead of jumping over the hard places.

"Might I suggest that a department of 'kinks and twists,' made up of little practical suggestions and odds and ends of helpful information not known by *every* cameraman might do a whole lot towards helping a good many of us who haven't years of experience in the game? If every cameraman in the business would "come thru" with just one little bit from his own fund of experience, we would all be better photographers. I would be glad to have you comment on this in your columns and see what your readers would be willing to do to help. In all deference and respect to your knowledge and ability, I doubt that any one man could carry on such a department for any length of time, so suggest the contributing idea.

"With best wishes for departmental and personal success."

In Reply:

We are pleased to hear from Mr. B., whom we have previously met in New York, and who is the progressive and studious type of worker that will be heard from as a leading cameraman in the future. You rather flatter us, Mr. B., in your remarks concerning the "Color Cinematography" article. The pressure of regular Camera Department matters forced us to greatly curtail that article, and many interesting things which we wished to put upon record there must appear in forthcoming issues. We hope, moreover, to be able in a short while to place within reach of all those interested a revised and amplified version of "Color Cinematography."

Our statement that the correspondent is a true "progressive" is borne out by his suggestion concerning a department of "kinks and twists" contributed by cameramen from their own experience. The attitude of the Camera Department and the writer toward this proposition is a hospitable one. We will welcome any useful suggestions or ingenious and readily applicable remedies for the difficulties encountered by cameramen, and will present them to Camera Department readers with or without our comments as occasion may require.

Those who contribute should not fail, however, to bear in mind that their propositions must be in accordance with facts and not previously published elsewhere. As is generally known, the purpose of the Camera Department is to promote scientific knowledge of the practice of cinematography. The Department leads in this field, and of consequence material to be of service must be exclusive.

We believe that a perusal of former issues of the Camera Department will serve to show the correspondent that many kinks and twists are included in the text of the articles on various subjects. It has always been our endeavor to make each article a small encyclopedia of information on its particular subject.

Although many correspondents, both amateur and professional, have not so far favored the department with any ideas for publication, a large number of inquiries are constantly being dealt with. Our message to cinematography is—that the Camera Department is ready at all times to answer inquiries pertaining to photography, cinematography and laboratory work. No charge of any kind is exacted, but if anyone has anything good, we think it only fair that they give us a story in exchange for our advice.

Slide Company Opens Office in Heart of Industry

THE Greater New York Slide Company, which for the past four years has been located in the Academy of Music building, Fourteenth street, has opened its main offices and studio at 154 West Forty-fifth street, opposite the Film Exchange building.

Finding quarters getting too crowded to handle the volume of business, it opened an uptown studio and is now operating both.

It has been working to capacity filling the demand for Mica slides from the film trade, aside from making all the slides for the music publishers.

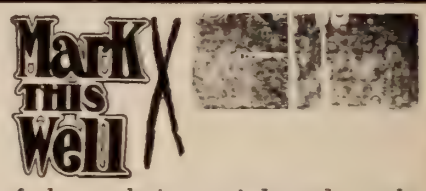
The Greater New York is now issuing a forty-eight-page catalogue, showing over three hundred illustrations pertaining to slides, which can be had free.

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MUSIC AND THE PICTURE

Poor Music Drives Away Patronage

SEVERAL days ago I had the opportunity of meeting a gentleman who I know as a great picture fan and a man who likes to see a good picture. "Well," he said to me, "don't you think that music is greatly improving our moving picture shows? Just look around and you will quickly notice that the most successful theatres today are the ones paying special attention to their musical programs." "Is that so?" my friend replied. "Well, it seems to me that you never visited some of my neighboring theatres," and then he began his sad story.

"We were out again searching for a show, myself and my wife. Nearing 174th street we noted some attractive posters that bespoke a good show within, and we hied ourselves thither. The pictures were good, very good, but ye gods, the music, if you dare call it music. The being who presided at the piano believed that he could really play that instrument. His wreteched melody (it's a crime to term it melody) was a mixture of discords and a lot of jamboree. When the picture called for staccato, he promptly rattled off moderato. When the scenes switched to that which would have balanced well with pianissimo music he jumped into fortissimo music. Altogether his offerings were terrible. I overheard remarks from neighbors something like this: 'For goodness sake, who let that pianist in?' 'Why don't they chloroform him?' It occurs to one that the owner of this music house certainly made a bad guess as regards his musical offerings.

"Of course, it is understood that in a small theatre the expense of a two or a three piece orchestra is out of the question, and that one player is all the owner can ordinarily afford; but, great guns! cannot the theatre owner provide a pianist who can at least finger the keys half way decent and entice from his instrument a semblance of what the average audience wants. This question of musical accompaniment for pictures is of vital importance. Ask the average theatre owner if he provides good music and he will say I certainly do, and when you hear the average offerings you feel like weeping in sympathy for the poor deluded exhibitor who thinks he is providing good music when what he offers as music is simply junk. If your music is poor your audience is first to scent it and you cannot remedy it unless you switch your player and get one who can really play pictures.

"Playing pictures is an art. The player must not only be alert to the constantly changing action going on all the time, but he must be able to shade his playing or accentuate it where such light and shade is required. Pay a little more attention to your music and you will be rewarded generously in growing patronage. Later I wrote a letter to the theatre manager and advised him to change his pianist. Goodness, goodness, how the theatre owner flew off his handle. 'You don't know what you are talking about. Why, I pay that pianoplayer $30 per week and his music is fine.'"

Moral: Look to the quality of your music, Mr. Exhibitor. Don't hire a player and pay him thirty dollars per—when you receive in return not alone about eight dollars' worth of music, but worse than that. Instead of attracting patrons for other nights, this bugbear melody drives people away. Who wants to attend a show where bad music is dispensed with the picture? How many others do you suppose sat in that house that night and squirmed through that show listening to the nerve-racking mixture of discords? How many people do you suppose walked out of that theatre disgusted, vowing never to return again unless new and better musical accompaniment was provided?

"News" Will Answer All Musical Inquiries

THE music page published in the NEWS is a great aid to orchestra leaders, and all the theatre manager has to do is to hand it to his musicians.

Suitable and effective musical accompaniments are of prime necessity and to every moving picture production. In view of this important necessity MOTION PICTURE NEWS has now completed special arrangements to provide all subscribers with complete musical cue sheets free of charge. The practical benefit of this service will and must be of incalculable benefit to musical directors as well as to exhibitors. Write to us as soon as you know your bookings for musical cue sheets, if you do not find them in the NEWS. All such requests for cue sheets will be promptly attended to.

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—"Intermezzo," by Arensky. One of the most effective and melodious of modern concert numbers in a perfect, artistic but not difficult arrangement. (Most appropriate for Society Dramas.) (Carl Fischer Edition.)

2—"Sunset Land," by Ione Kawelo—a Hawaiian masterpiece—melodious and appealing. (Sam Fox Edition.)

3—"Take Me To My Alabam." One-step by Dillon and Tobias; a tremendous popular hit. (M. Witmark Edition.)

4—"On the South Sea Isle," fox trot. The biggest Hawaiian song hit on the market. (Edition Harry von Tilzer.)

5—"Melody in G. Flat," by Ch. Cadman; a charming slow movement with a most delightful melody. (Boston Music Co.)

6—"Joyous Allegro," by Gaston Borch; a number depicting triumph or joy. (Edition S. M. Berg.)

7—A "Selection Waltz" and "One-step" from the late musical production "Flora Bella" has been published by Leo Feist, New York City.

When to Get "Effects"

MAURICE SMITH, Philadelphia:

I would greatly appreciate your opinion as to "effects" for the pictures. Are "effects" effective?

Answer—In many a moving picture orchestra there is more attention given to securing "effects" of a low comedy nature, than real consistent "effect." Sandpaper and bear growl, the slamming of a door and the screeching of steamboat whistles, imitation of a dog barking, gongs ringing out while a burglar sneaks through a chimney—burlesque realistic effects of this kind are anything but "effective" if not exactly timed.

We are very apt to get the would-be effect after the reason for it no longer exists. In many cases these forced "comedy effects" are vulgar and likely to offend the better part of an audience. And quite indefensible is the introduction of comedy effects into serious or tragic pictures. An occasional laugh may be secured, but at the expense of what is artistically right and fitting. It should be remembered that the majority of people who attend the photoplay houses are "serious in their serious moments," and object to the introduction of comedy where it is out of place.

Comedy has its own legitimate field, where humorous effects are in order, and in the company of music players the drummer

(*Continued on page* 146)

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is the leading comedian. But he should confine his efforts to his special field. To quote an authority on the subject:

"A comedy is the only battle field for the live drummer. He should try to work in all possible effects to get a good laugh from the audience. But he should not get the laugh owing to the confusion arising through being always too late with his instruments. I have heard a dog bark while a lady spoke—a locomotive bell ring for an ambulance!"

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—Bits of Remick's Hits No. 17. Compiled and arranged by J. Bodewalt Lampe, containing this season's popular song successes. (Jerome H. Remick Edition.)

2—"Do You Remember?" Song by Carrie Jacobs Bond, the composer of such famous songs as "Perfect Day," "Little Pink Rose," "The Shepherdess," etc. (Edition—Carrie Jacobs Bond—Chicago.)

3—Dialogue by Erik Meyer-Helmund. A delightful and charming 2/4 Andante Movement, very melodious and effectively arranged. (Most appropriate for love themes and scenes.) (Boston Music Co.)

4—L'Adieu, Melody by Karganoff. (Printed together with "Coquetterie" by Mathews.) Two exceptional compositions for the motion picture musician. (G. Schirmer Edition.)

5—Two Fine Waltzes have now been published by the Forster Music Co.—Chicago. "Missouri Waltz" and "Moonlight Waltz."

6—"Broken Melody," Intermezzo Pathetique by A. Van Viene, arranged for orchestra by Charles J. Roberts. A noble, impressive melody, and easily the crowning inspiration of this great artist's career. (Suitable for dramatic situations.) (Carl Fischer Edition.)

"MIXED BLOOD"

(Red Feather Photoplay)

"MEXICAN KISSES" (3/4 Allegor Moderato) by Roberts is the Theme

1—"Albumleaf" (4/4 Andante) by Kretschmer (Watch big bell) until—T: "The little town of San Carlos, etc."
2—Olla Podrida 2/4 Allegretto Giscoso) by Ch. Puerner until—T: "When I finish I come."
3—Theme until—T: "Lottie Nagle, Joe's Girl."
4—Manzano Utermezzo (2/4 Allegro Moderato) by Brooks until—T: "The fight."
5—Agitato No. 4 by Becker until—T: "After the fight."
6—Continue Manzano until—T: "The American law."
7—Serenade (3/4 Allegretto Grazioso) by Chaminade until—T: "The Mex. in Nita, etc."
8—"Moraima" (2/4 Allegretto quasi Andante) by Espinoso until—T: "She is the first Mex."
9—"Naila" (Intermezzo) by Delibes until—T: "He told me to get Carlos."
10—Theme until—T: "With the night the vulture, etc."
11—"La Paloma" (Spanish Serenade) by Yradier until—T: "I've fallen for you, etc."
12—Presto by Lake until—T: "The fight."
13—Agitato No. 45 by Tobani until—T: "Take your girl, etc."
14—Dramatic Tension by Winkler until—T: "A woman."
15—Dramatic Andante by Ascher until—T: "Everything I do for you."
16—Agitato No. 6 by Lake until—S: "Old woman helping sheriff."
17—Dramatic Adagio by Kretschmer until—T: "Just before dawn."
18—Prelude (4/4 Lento) by Rachmanioff until—S: "Church bell ringing."
19—Silence just produce effect until—T: "Nita the woman."
20—Pathetic Andante by Margis Berger (Watch church bell) until—S: "Nita finds the sheriff."
21—Theme until— * * * * * * * END.

"WHOM THE GODS DESTROY"

(The Greater Vitagraph)

THEME: "Dear Little Shamrock, Irish Song"

1—"Sounds from Ireland" (Selection of Irish Melodies by W. Bendix) until—T: "No word for me."
2—Theme until—T: "In the North Sea."
3—Agitato No. 4 by Becker (Watch Shots) until—T: "Esmond's mother."
4—"At Sunrise," Idylle (Andante con Moto) by Bratton until—S: "Mary receiving letter."
5—Novelette (Moderato) by Wheatley until—S: "Sir Dennis lands."
6—Theme until—T: "Our Secret informs us."
7—For Thee (Andante) by Kate Vannah until—T: "Esmond."
8—Hurry No. 4 by Lake until—T: "No not to save you."
9—Continue to action until—T: "When the conspirators met."
10—Allegro Hurry No. 42 by Becker until—S: "Crowds begin to gather."
11—Allegro Agitato No. 39 by Becker until—T: "Oh, my brothers."
12—Furioso No. 2 by Lake until—T: "The Naval Code signal."
13—Mysterioso Agitato by Becker until—T: "I command you all."
14—Agitato No. 11 by Becker until—T: "You gave your word."
15—Dramatic Tension by Winkler until—T: "She wanted to see Ireland."
16—"Laces and Graces" (Allegretto Moderato) by Bratton until—T: "The penalty."
17—"Amo," Melodie (Andante con effectuoso) by Robyn until—T: "In London."
18—Any good Military March until—T: "He realized at last."
19—"Rosemary" Reverie (Andante Moderato) by Barton until—T: "Back in Ireland."
20—"Dawn" (Andante) by Kate Vannah until—T: "The day of atonement."
21—Theme until—T: "King and father."
22—Organ to action until—T: "A pardon from the King."
23—Pathetic Andante by Margis-Berger until—T: "His reward."
24—Theme until— * * * * * * * END.

"THE LOVE THIEF"

(Fox Production)

"MEXICAN KISSES" (2/4 Allegro Moderato) by Roberts is the Theme

Reviewed on page 4239

1—Silence until—T: "Reveille."
2—Bugle call Reveille until—S: "Camp in View."
3—Silence until—T: "Marching."
4—Good Military March until—T: "In sunny California."
5—"Columbus" (Gavotte) by Bauer until—T: "The weary monotony is broken only."
6—"Jovitta Serenade" (2/4 Allegretto) by Armand until—T: "Good news for the little swee heart."
7—"Laughing Graces" (Intermezzo) by Gebest until—T: "My ward Miss Claire."
8—"Cavatine" (3/4 Moderato assai) by Bohm until—T: "The dance which Nelson gives, etc."
9—"Aero Travelers" (Luft-Schwaermer) Waltz by Weiss until—T: "The first dance."
10—Any good one step until—T: "While mammy is entertaining herself."
11—"Mammy's Shufflin' Dance" by Gideon until—T: "Captain Boyce you were so kind to me."
12—Theme until—T: "The close of the first unhappy evening."
13—Organ to action until—T: "The next morning."
14—"Among the Roses" (4/4 Andante Con Moto) by Lake until—T: "This is Juanita's work."
15—Theme until—T: "You snake."
16—Long Agitato to action pp or ff until—T: "Dress her in my clothes."
17—Repeat pp until—T: "The bill for 218 please."
18—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Juanita again the Queen and Goddess, etc."
19—"Rio Grande," Overture by Bergenholtz until—T: "Quaint Saint Felice."
20—Organ to action (short scene) until—T: "While Juanitas guard."
21—From 3/4 Andante Cantabile Movement of Rio Grande Overture until—S: "Battle scene."
22—Hurry for Battle Scenes until—T: "They forgot me."
23—Organ ff until—T: "With the coming of the morning."
24—"Manzano" (Intermezzo) by Brooks until—T: "Costa is a traitor."
25—Long hurry until—S: "Girl and Costa fall off horse."
26—Theme ff until—T: "With his release has come, etc."
27—Organ to action until—T: "You are to be my bride."
28—Battle hurry until—T: "So you refuse the suitor."
29—Cleopatra's Death (4/4 Andante Sostenute) by Oehmler T: "Colonel Taylor's division."
30—Lakesonian March by Lake until—T: "Captain Boyce Sir! is captured."
31—"Lion Chase" (Galop) by Koelling to action until—T: "The bugle—our only chance."
32—Continue pp watching bugle call ff until—T: "Juanita intended the plunger, etc."
33—Good heavy hurry watching explosion until—T: "Captain Boyce your position, etc."
34—"Star Spangled Banner," Song until—* * * * * * END.

"THE RIGHT TO BE HAPPY"

Dickens' "Christmas Carol"

(Bluebird Photoplay)

THEME: Cantique De Noel by Adams

Reviewed on page 4236

1—Theme until—T: "Now Marley was dead." (Watch Church Bells for Effects.)
2—"Berceuse' (Andante) by Karganoff until—T: "Fred Scrooge's Nephew."
3—Theme until—T: "At this festive season."
4—Erotik (Lento) by Grieg until—T: "A Christmas Carol."
5—Organ improvise to action until—T: "Tiny Tim, Bob's Son."
6—Christmas Dreams, Waltz by Bach until—S: "Scrooge starts to unlock door."
7—Four Songs (Andantes) by Bond (Note:—Watch door bell for effects) until—S: "A shadowy figure appears."
8—"Mysterioso" by Lake (Note:—Effects of clanking chains) until—T: "You will be haunted."
9—Andante Mysterioso by Lake until—T: "Good Heavens."
10—Melody of Peace (4/4 Andante) by Martin until—T: "Yo—Ho, My Boys."
11—On Christmas Day, song by Meyer until—T: "I should like to say."
12—Theme until—T: "I shall show you this."
13—Illusion (Intermezzo) by Bustanoboy until—S: "Vision of Christmas."
14—"Christmas Echoes," Fantasia by Brooks until—T: "Have you seen the goose?"
15—Repeat "Illusion" (Intermezzo) until—T: "Just think, what if some one."
16—"Mysterioso" by Becker until—T: "There never was such a goose."
17—Continue "Illusion" (Intermezzo) until—T: "My dear, remember."
18—"Around the Christmas Tree (A Yule Tide potpourri) by Tobani until—T: "I am the ghost."
19—"Dawn of Hope" (4/4 Andante) by Casella until—T: "My little, little child."
20—"Largo" by Haendel until—T: "I will honor Christmas."
21—"Sacred Night, Holy Night" (Christmas Song) (Note:—Watch Church Bells) until—T: "What's to-day, my fine fellow."
22—Theme until—T: "Hello—Merry Christmas."
23—"Santa Claus," Overture by Olney until—T: "The next morning."
24—Theme until—T: "And so, as Tiny Tim."
25—Silence. Just Watch Church Bells until—* * * * * * * END.

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Winter Garden of Westerville, Ohio, Is Artistically Decorated

THE Winter Garden, owned and operated by the Winter Garden Company under the management of Messrs. Williams and Phalor, is located in the business section of Westerville, Ohio, and is doing a big business.

The simplicity of construction of the house, together with its attractiveness, has been a source of considerable comment. There have been several theatres in towns of this locality copied along its lines, this theatre being ideally constructed for the showing of pictures.

The house is twenty-seven feet wide by seventy feet deep and is constructed of brick and concrete, thus making the building absolutely fireproof.

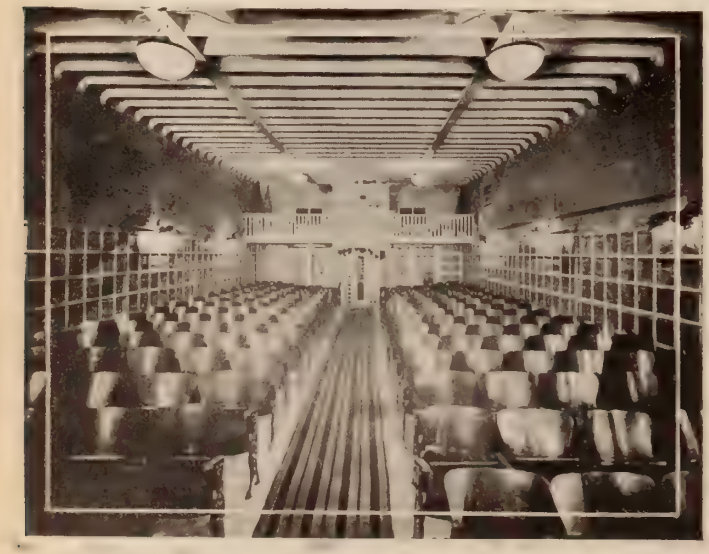
The front of the theatre is artistically decorated with small box-wood trees. A row of incandescent electric lamps is strung across the front of the theatre and some have been placed in the flower-box above. At night this lends a very pleasing and attractive effect.

The lobby, which is ten feet deep by twenty-six feet wide, is worthy of much comment for its simplicity. The box-office, which contains a National Cash Register Ticket Selling machine, is built right into the theatre and is centered between the two doors, the ticket window being flush with the front wall of the house. This idea in construction gives a neat and uniform appearance to the theatre. There are four poster frames in the lobby in which the posters of daily and coming attractions are displayed. The doors on either side of the ticket window lead directly into the theatre, there being no inner lobby or foyer. The floor of the lobby is of a composition red tile.

An Old English Garden was the theme for the interior decoration, the walls being of light green brick—no plastering—white trellis running around the wall to the height of six feet, covered with artificial vines, this giving the atmosphere of a garden more than an enclosed theatre. The woodwork throughout the interior is white, tastefully harmonizing with the green. The floor is of concrete.

The theatre was furnished by the Bennett Seating Company with 250 comfortable opera chairs (stained green to match interior) and the management contemplates adding 100 more.

The projection room, which is under the care of Merrit Ream, contains a Power's 6-B machine equipped with an Amberlux Lens Filter. The Winter Garden claims to be the first theatre in the world to use the Amberlux to eliminate eye strain on people in the front rows and make these seats as desirable as those in the rear.



Interior of the Winter Garden, Westerville

This projection room is ideally located in that it is placed in the exact center of the auditorium and its height is such as to show the pictures to their best advantage with absolutely no distortion at any point, thus securing perfect definition of the picture, bringing out every detail with absolute naturalness. The projection room is also equipped with a ventilating flue of ample dimensions, leading to the open air, which not only secures to the operator sufficient fresh air at all times, but will carry off all smoke and flame should any accident occur, without unnecessarily alarming the audience. The length of throw is 59 feet, and a Mirroroid screen is used, giving very satisfactory results.



Attractive Exterior of the Winter Garden

The theatre is heated by a hot-air furnace used in connection with electric forced draft. This system serves the same purpose as a more expensive outfit, and keeps the theatre well heated and ventilated at all times. The semi-indirect lighting system is used. The ceiling fixtures are the bowl type, opalescent globe suspended by chains, which light the auditorium by the indirect method, and can be dimmed down to the necessary degree by means of dimmers. In addition to the ceiling fixtures there are side-wall brackets containing two lamps each, which, used in conjunction with the other fixtures, make the interior of the theatre as bright as day.

The orchestra, consisting of a violin, clarionet and a Steinway grand piano, render music most suitable for the picture.

Pathe, Fox and Universal share the honors for the week, five reels being shown daily. The management advertises its daily attractions and features extensively in the local newspapers, by automobile and by distributing hand bills among its patrons.

There are three performances daily, no matinee. Admission prices are ten and fifteen cents.

"Before and After" Floral Decoration

THROUGH the courtesy of the Scroeder Art Flower Manufacturing Company some interesting pictures of theatres were shown in this department last week "before and after taking" their treatment for that cold bare feeling which some theatres find it so hard to get away from. The illustrations do not represent decoration that is by any means prohibitive in cost. The stage setting, which is typical of what can be done with the Opera House in any good sized town, is particularly worth study.

The modern tendency is of course away from too elaborate decorations, whether floral or otherwise, but the big stage, where pictures are shown in a setting that must be elaborate to be proudly effective, lends itself to the use of artificial flowers and greenery better than to any other form of treatment. All artificial flowers nowadays are fireproofed, when put to such use.

Washington's Savoy, Reconstructed, Is a "House of Beauty"

THE Savoy theatre, located on Fourteenth street, near Columbia road, Northwest, Washington, D. C., the fourth of the string of houses conducted by Harry M. Crandall, one of Washington's foremost exhibitors, is a surprise to those connected with the industry and a treat to the patrons, for during the period that it has been closed it has undergone many changes.

To permit of the installation of a balcony with seating accommodations, it was necessary to cut away a large section of the ceiling so that the projection would not be interrupted and to give the necessary height. Another important change was the entire refinishing of the front. As it was originally built, from plans drawn by B. Stanley Simmons, the front was of tapestry brick done in Old Colonial style. This has all been changed and one would hardly recognize the reconstructed building as that which has occupied this site for several years.

The interior is very beautiful. All ornamentation is carried out in the Italian renaissance style, grotesque ornament being entirely eliminated. At the back of the stage, curtains are drawn, completely covering the screen at intermission. These curtains are painted to lend distance through an Italian garden scene with banks of flowers obscuring the front of the stage. Over this the proscenium arch is highly ornamented, beginning with the receding color, blue, advancing with old ivory and French grays to the box line draped in the stationary color, red. Going forward the side walls are toned in old ivory and grays, with a base of Sienna marble, leading to the lobby.

The floor is of cement, having a hardened top layer, to prevent chipping, and is covered with cork carpet. In each of the ceiling panels there is suspended ornamental electric light fixtures, each containing lamps of one-hundred-watt power. On each of the twelve pilasters along the walls is a bracket with the lights masked by artificial fruits, leaves and flowers. At the rear of theatre, running from wall to wall, is an arch containing more than thirty electric lights.

The auditorium has a width of nearly seventy feet and a depth of about one hundred feet. The floor is laid bowl-shaped on an incline sloping one-eighth inch to the foot and as a result the screen is easily visible from all seats and there is no need for the patron to twist and turn in an effort to see over the heads of the other patron in front of him.

From the floor line at the walls a base of imitation marble extends to the belt course. The wall lines run to the first rib of the ceiling, forming a slow half elipse. Pilasters are placed on each side of a blind window which ornaments each of the walls. At the ends nearest the stage the walls have been splayed to an angle of sixty degrees and recesses formed therein to give the appearance of private boxes. These are decorated with fan-shaped ornaments and above the center of each is a cartouche.

The floor of the lobby is paved with mosaic blocks in which a handsome lyre is worked as a centerpiece. The walls are carried up to a height of six feet with a base of Irish Conamara marble and a dado of Carian green marble. The walls above this are of a greenish yellow Caen stone leading to a ceiling elaborately treated in gold leaf, French grays and cobalt blue. The mirrors across the west front of the operators' booth are done in gold leaf lacquered. The doors are full mirrored. The lobby is forty-five feet wide at the street line and has a depth of thirty-four feet.

The operators' booth runs the full width of the lobby and is eleven feet deep. It is equipped with toilet facilities and is well ventilated. Two new Simplex motor-driven machines have been installed, replacing the two that were formerly used.



Reconstructed Lobby, Crandall's Savoy, Washington, D. C.

The gallery, which seats three hundred people, is of the cantilever type, the face of which is handsomely ornamented in decorations and ornamental plaster. The seats are done in Flemish oak, with the ironwork colored French gray with the initial S done in gold, in relief, on the outside of each row.

The front is done in the Moorish East Indian type, the colors in the ornament being polychrome, worked up in vandykes, greens and reds. The background is pure with Medusa. The marquise is done in verde antique with high lights in vermilion. The doors and woodwork of the exterior is in the same colors.

Twelve exits make it possible to empty the theatre in a minute. Rest rooms have been provided for ladies and gentlemen at the entrance to the auditorium.

The Savoy theatre is operated by Harry M. Crandall, who has associated with him Joseph P. Morgan. The latter is the house manager.

Bethlehem to Have 1,400 Seat House

KURTZ BROTHERS, of Bethlehem, Pa., are planning to erect a new modern opera house. The new building will have a frontage of 100 feet on East Broad street, and a depth of 190 feet, leaving proper room for exits on each side. The width of the proscenium opening will be 50 feet and it will be 48 feet in height, shielded by an asbestos curtain. The stage will be the entire width of the opera house with a depth of 50 feet from footlights to the rear wall. There will be a number of modern equipped dressing rooms and a large rehearsal room underneath the stage. The auditorium will be 96 feet clear by 100 feet deep, from the entrance to footlights and the seating capacity will be 1,400.

The foyer will have a ladies' cloak room, with a matron in charge, and a men's lounging room. There will be six large loges on each side of the stage. The balcony will be of the very latest design, with a seating capacity of 600, making the entire capacity about 2,100. The furniture will be upholstered. The interior decoration will be carried out very handsomely with most modern electrical fixtures.



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DIRECTORY OF NEW THEATRES

CALIFORNIA

With the purchase a short time ago of a forty-acre tract of land on Murray Hill near San Diego, the Empire Feature Film trust began actual work in preparation for the construction of a motion picture studio that will cost $100,000. The site overlooks the city and bay and will be taken over by the Empire Trust for Henry Kabierske, who will produce, as director general, feature films.

Among some of his greater efforts will be three ten-reel features, "The Conquest," an Indian story; "The Silver Arrow," by Elbert Hubbard, and "The Ten Commandments."

Mr. Kabierske, it is known, directed "The Argonauts," "The Daughter of the Don," and other big pictures, and was formerly one of the greatest "pageant men" in the country.

The affairs of the trust will be administered by a board of managers composed of S. H. Woodruff, architect and builder of New York and Los Angeles; Tracy E. Shonts of Los Angeles; Hugh McKean of Philadelphia and Los Angeles, and William B. Gross, a well known wealthy citizen of San Diego.

A stipulation in the agreement for the transfer of the land calls for the expenditure of $20,000 within six months.

DISTRICT OF COLUMBIA

Negotiations have been closed for the construction of a handsome new theatre at Thirteenth street, between E and F, northwest, Washington, to be ready for opening next September. George M. Mann, the manager of Paramount films in this territory and Washington; H. Rozier Dulaney, representing the Willard estate; R. S. McGill, for Thomas J. Fisher and Company, representing A. T. Babcock, and C. M. Casey were the principals in the purchasing of the property.

GEORGIA

J. Wilson Smith has taken charge of the Alamo theatre No. 1, Atlanta.

Mr. Smith went to Atlanta from Spartansburg, S. C., where for a number of years he managed various theatres for the S. A. Lynch Enterprises.

Mr. Smith has been in the exhibitor end of the picture business for a number of years and will no doubt make a big success of the theatre as he is going to change the present policy of the house by giving the patrons a better class of pictures.

W. L. Schmidt has been appointed manager of the Savoy theatre, Atlanta, by Adolph Samuels to succeed Mr. Jackson.

Mr. Schmidt is an old timer in the film business, going to that city from New Castle, Ind., where for a number of years he has managed picture theatres.

He is going to change the present policy of the theatre by installing a seven-piece orchestra and running the Paramount service as well as other special features, and he believes by doing so he can furnish the patrons of his theatre a better class of pictures.

The house is to be thoroughly cleaned and art directors have been given instructions to proceed with the decoration. The house has a seating capacity of four hundred.

ILLINOIS

A $1,000,000 theatre is to be built in Chicago by Gilbert M. Anderson, formerly part owner of the Essanay Company and known to film fans as "Broncho Billy." It will be devoted to the legitimate drama and will be located in Randolph street, near the Garrick. Building operations will start May 1. With the new playhouse which Al H. Woods plans to adjoin the Garrick, Randolph street will rank a close second to Broadway as a rialto.

MASSACHUSETTS

Waltham.—Architects's plans for a new motion picture house on the North Side are completed and the city will have a theatre constructed upon the very latest model. Waltham men are furthering the project and work will start on the building within a short time.

OHIO

Mark Gates, who was instrumental in the promotion and erection of the Circle theatre, has just completed a deal for the erection of a motion picture theatre at Dayton, O. The Dayton Theatre Building Company is about to be incorporated under the laws of Ohio with a capital stock of $250,000. The new theatre is to be built near the new Miami hotel, also built by Indianapolis and Dayton men. Indianapolis men interested, in addition to Gates, who has been most active in the organization, include Meyer Efroymson of Efroymson and Wolf and Isadore Feibleman of Ramberger and Feibleman, attorneys.

W. A. Bryson of Dayton, Ohio, is handling a proposition to lease or purchase the old First Methodist Church site on Main between First and Second streets and to erect thereon a modern motion picture theatre to cost $100,000. An outright sale for $175,000 or a long term lease at $125,000 is the program. The building now on the site is owned by the Associates' Improvement Company, composed of Fred H. Rike, Frank R. Wright, and Harry L. Schenek.

KENTUCKY

The new Alhambra theatre, Campbellsville, Ky., was opened December 12. This motion picture house is one of the most modern and handsomest to be found in the state outside the city of Louisville. The theatre is under the management of W. I. Meader. James Arvin and Ray Borders have been engaged as operators.

The new Brownie theatre opened recently by the Brown Amusement Co. at Middlesboro, Ky., is the handsomest and best equipped motion picture house in the mountain region of the state. In design, decoration and equipment this theatre is in every way modern.

The lobby opens on and at the sidewalk level with entrances leading from it to the foyer of the first floor and to the stairways on either side which lead to the theatre balcony and to the third floor of the building. The foyer leads by side entrances to the aisles of the first floor. Eighteen rows of seats are arranged on the level floor of the auditorium and sixteen more rows of seats on an inclined rear floor. Access to the 142 balcony seats is had by side stairways from the lobby and thence by two partly inclosed side passageways. An unobstructed view of the screen is had from every seat in the house. The indirect system of lighting is used and the wall colors are of white and light yellow. The seating capacity is about 480.

PENNSYLVANIA

A new theatre is to be erected in Center avenue and is to be known as the New Victoria theatre. It is to be erected by the Enterprise Amusement Co. at 1714-20 Center avenue, Pittsburgh, and will be one of the finest theatres in that part of Pittsburgh.

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It will be erected in a district which is in need of a theatre, and Mark Browarsky, the manager, is well versed in the needs of his patrons. He now operates the Victoria theatre and has had a great deal of experience in the theatre business in that section of the city.

The lease on the Victoria theatre expires in the spring and the new Victoria theatre is to take the place of the one now running, which will be torn down later in the spring.

The new theatre will have a capacity of 1,000 and will be erected in the bleecher style, similar to several of the newer theatres in this section. The building will be 60 by 100 feet and four store rooms will be contained in the frontage of the first floor besides the entrance to the theatre.

The Enterprise Amusement Co. now operates four theatres in this section—The Rex, The Victoria, The Rialto and the Orpheum.

G. B. Meyers and Son, owners of the Gem theatre at Derry, Pa., are erecting a fine new picture house in that town which will cost when completed $10,000. The work on this theatre has been going on for some time and it is expected that the theatre will be completed by the middle of January.

The theatre will have a capacity of 550 and will be up to the minute in every particular. A balcony will be included in the plans and more than 100 persons will be seated there.

The owners of the new theatre have spent their time and money to make this theatre one of the best and safest in the state and will have one of the prettiest of theatres when the work is done and the doors opened to the public.

Philadelphia Has New $200,000 House

THAT part of northern Philadelphia known as Tioga, comprising an immense section including both business and residential patronage, has had a new theatre added to its list. The Strand, a $200,000 photoplay house, situated at the intersection of Venango street and Germantown avenue, will throw open its doors on New Year's Day.

Many new ideas are embodied in the construction of the Strand which is under the management of Herbert Effinger, also manager of the Leader in West Philadelphia. A full description of this newest Quaker City picture house will appear in a forthcoming issue of MOTION PICRURE NEWS.

Kansas Man Spending Money

HARRY MILLER is the proprietor of a new theatre at Greensburg, Kansas, the construction of which is now going on. The theatre will cost about $25,000 and will be strictly modern. Mr. Miller is a former Kansas City man.

Alexander Moore, owner of the Hilltop theatre, Warrington avenue, announces that he is making arrangements to remodel his theatre with the coming of the new year.

The seating capacity of the theatre is to be doubled and a new lighting system will be installed and the theatre is to be painted inside and out. The cost of the work is fixed at $6,000.

Work on the improvements will be started with the coming of the New Year and it is thought that the work will take two months to complete. There is to be no interruption with the shows of the theatre, all the work to be done will be carried on at night after the theatre is closed to patrons.

When all the work is completed this theatre will be one of the best in that part of the state and one that will be a credit to Pittsburgh. It will be one of the safest theatres in Pittsburgh also, as the aisles will be widened and fireproofing will be done.

American Auto Arc Again Raises Price

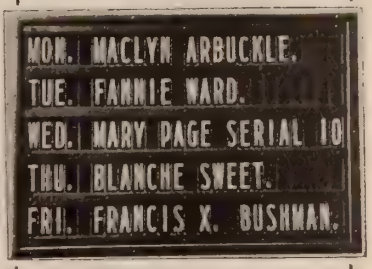
ANNOUNCEMENT has just been made that on February 1 the price of the American Auto Arc will be advanced to seventy-five dollars.

The reason for this second raise in price is due to the continued advance in price of raw materials as well as labor.

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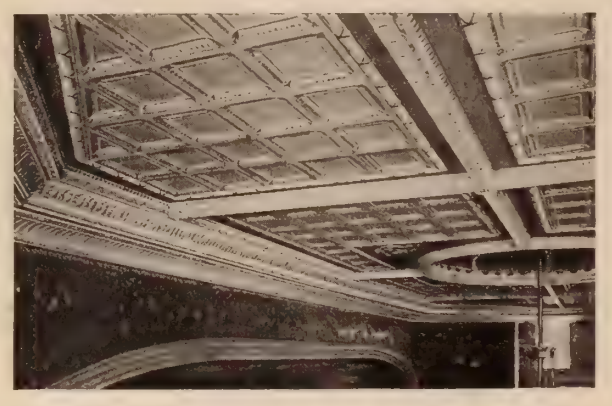
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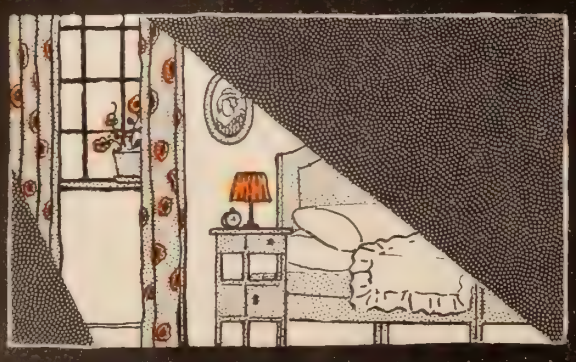
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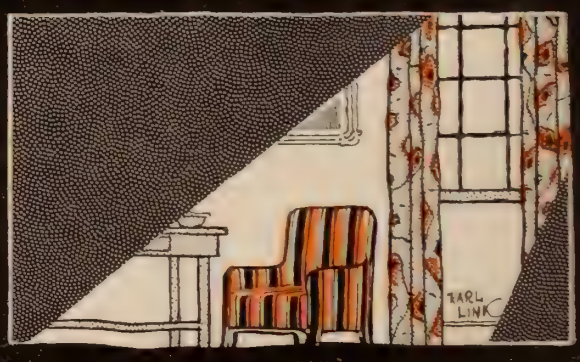


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Nature's Long-Closed Book Is OPENED WIDE By The Ditmars Wonderpictures Secrets of Animal Life Completely Revealed "Strand's" Marvelous Nature Films Are At Last Released To The Whole World

We have captured them with the largest payment ever recorded for a nature film We have secured ALL AMERICAN AND CANADIAN RELEASING RIGHTS to the Ditmars "Living Book of Nature" films so long under contract to show ONLY AT THE STRAND, NEW YORK. The Strand will continue to have them, but the difference is that *you can have them, too.*

A REAL NOVELTY FOR 1917

Let us prove it to you. Let us impress upon you what a 100 per cent. exclusive novelty you can offer your patrons. Let us show you the wonderful advertising points.

Let us convince you entirely and instantly why you should OPEN THE "LIVING BOOK OF NATURE" BEFORE YOUR COMPETITOR DOES.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.


PAULINE FREDERICK
STARS IN JANUARY
SEE HOW
Paramount
STARTS THE NEW YEAR!
Study the nine releases for January—weigh the stars—think of the dollar and cents strength of the combination!
Start the new year right by booking the foremost program of consistent quality.
Produced by
FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS
FANNIE WARD
ANITA KING
LOUISE HUFF
MYRTLE STEDMAN
GEORGE BEBAN

PLAYS OF THE MONTH

JANUARY SCHEDULE

PAULINE FREDERICK
in THE SLAVE MARKET
(January 1st)

BLANCHE SWEET
in THE EVIL EYE
(January 4th)

LOUISE HUFF—JACK PICKFORD
in GREAT EXPECTATIONS
(January 8th)

HOUSE PETERS—MYRTLE STEDMAN
in THE HAPPINESS OF THREE WOMEN
(January 11th)

FANNIE WARD
in BETTY TO THE RESCUE
(January 15th)

IRENE FENWICK—OWEN MOORE
in A GIRL LIKE THAT
(January 18th)

MARIE DORO
in LOST AND WON
(January 22nd)

WALLACE REID—ANITA KING
in THE GOLDEN FETTER
(January 25th)

GEORGE BEBAN
in HIS SWEETHEART
(January 29th)

Paramount Pictures


MARIE DORO


BLANCHE SWEET


MAE MURRAY


HOUSE PETERS


WALLACE REID


JACK PICKFORD

William Fox

Picture Achievements, 1916

During the year 1916, William Fox produced and presented to the public "A Daughter of the Gods"—the picture beautiful—with Annette Kellermann, the greatest "box office" moving picture ever made.

He also produced "The Honor System"—the greatest human story ever told, staged by R. A. Walsh, which will be the sensation of the coming season.

He also produced 52 big features during 1916, headed by 100 celebrated box office names.

Picture Promises, 1917

For the year 1917 William Fox will present to the exhibitors and public 70 productions varying in length from 4500 to 6000 feet.

These productions will be on a scale of unsurpassed magnificence and will maintain the Fox standard.

William Fox will also produce 52 comedy features of 2 reels each, released one every week, with production details that will startle the world.

Watch for the announcement of another gigantic production.

The William Fox organization includes such notable Stars as these:

Theda Bara
Gladys Brockwell
Dustin Farnum
Katherine Lee
Stuart Holmes
Valeska Suratt
William Farnum
June Caprice
Jane Lee
Gladys Coburn
Walter Law
Carmen Phillips
Winifred Kingston
Annette Kellermann
George Walsh
Jewel Carmen
Harry Hilliard
Vivian Rich
Hank Mann
Virginia Pearson
Mary Martin
Herbert Heyes
Anna Luther
Charles Arling
Irving Cummings
and 500 others

Branch Offices of the Fox Film Corporation:

United States

Atlanta, Ga., 619 Rhodes Bldg.
Boston, Mass., 10-12 Piedmont St.
Chicago, Ill., Mallers Bldg.
Cleveland, O., 750 Prospect Ave.
Cincinnati, O., 412 Vine St.
Dallas, Tex., 1907 Commerce St.
Detroit, Mich., 407 Smith Bldg.
Denver, Colo., 17th and Champa Sts.
Kansas City, Mo., 928 Main St.
Los Angeles, Cal., 734 S. Olive St.
Minneapolis, Minn., 627 First Ave. N.
Salt Lake City, Utah, McIntyre Bldg.
New Orleans, La, 826 Common St.
Omaha, Neb, 315 S. 16th St.
Philadelphia, Pa., 1333 Vine St.
Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Poli's Theatre Bldg.

Canada

Montreal, Quebec, 322 S. Catherine St., West
Toronto, Ontario, 12 Queen St., East.
St. John, N. B., 19 Market Square.
Vancouver, B. C., 508-9-10 Orpheum Theatre Bldg.
Winnipeg, 115 Phoenix Block.
Calgary, Dominion Exclusives, Ltd.

United Kingdom

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St
Manchester, 28 Deansgate Arcade, Deansgate.
Newcastle-on-Tyne, 20 Westgate Road.
Leeds, 29 Albion Place.
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9a Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

Australasia

Sydney, Symonds Bldg., 194 Pitt St., General P. O.
Melbourne, Victoria, Elizabeth House.
Wellington, 65 Willis St.

South America

Rio de Janeiro, Brazil, 110 Avenida Rio Branco.
Sao Paulo, Brazil, 73 Rua des Gumoes.
Buenos Aires, 951 Corrienties.
Rosario, Argentina.
Montevideo, Uruguay.

AGENCIES—Paris Barcelona Rome Moscow
STUDIOS—New York Los Angeles Kingston, Jamaica

NOW PLAYING "A DAUGHTER OF THE GODS" WITH ANNETTE KELLERMANN
LYRIC THEATRE, Broadway and 42d Street, New York—4TH MONTH TO CAPACITY BUSINESS

COMING! R. A. Walsh's Master Drama—the greatest human story ever told, **"THE HONOR SYSTEM"**

Laugh During 1917—52 Foxfilm 2-Reel Comedies Next Year—One a Week After Jan. 1

Fox Films Are for the Family

FOX FILM CORPORATION

WILLIAM FOX, President. WINFIELD SHEEHAN, General Manager.
General Office 130 West Forty-sixth Street, New York City.

VITAGRAPH

The Foremost Actor of the Modern Stage

E. H. SOTHERN

Supported by the Popular Actress

CHARLOTTE IVES

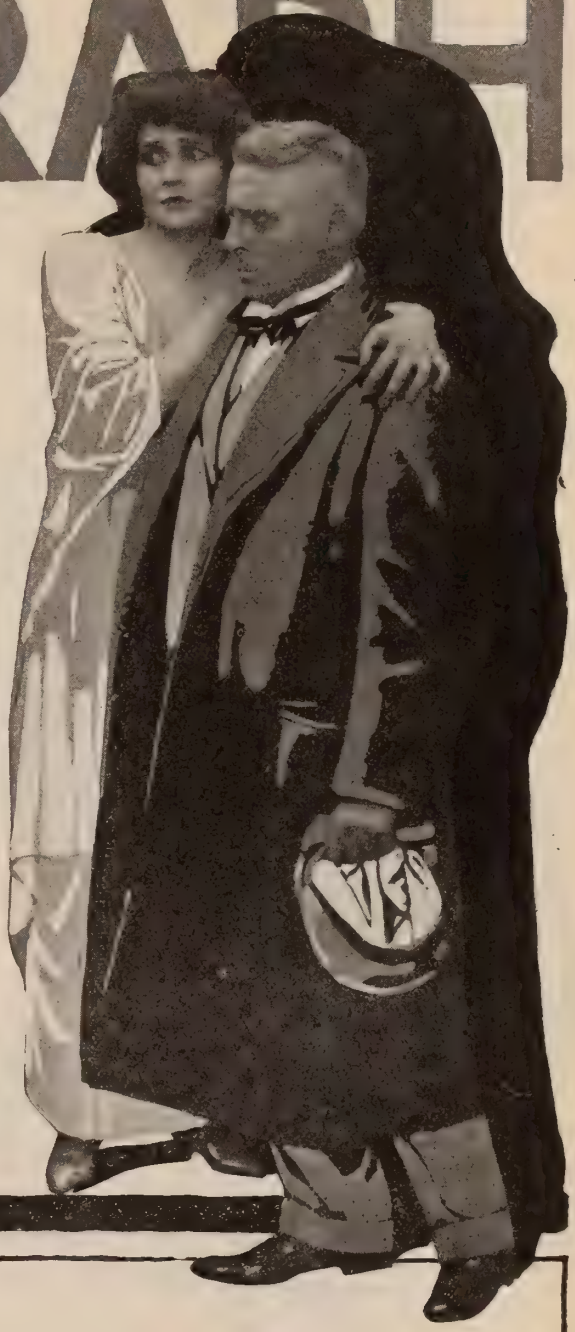
IN

"THE MAN *of* MYSTERY"

By A. C. Gunter

A Five Part Drama of a Man Who Returned from the Valley of the Shadow,—To Live Again Among Those Who Thought Him Dead.

Directed by Frederick Thomson



"The Chattel" and "An Enemy to the King", Mr. Sothern's earlier Vitagraph productions, have demonstrated conclusively his enormous box-office value.

"The Man of Mystery," his third Vitagraph photoplay, gives exhibitors yet another opportunity to bring to their theatres all the prestige and popularity that is carried by E. H. Sothern's name.

The unprecedented success of the first two Sothern releases assures crowded houses for "The Man of Mystery."

Our advertisers tell us when we give YOU the best magazine.

VITAGRAPH



America's Daintiest Actress

ANITA STEWART

in

"The Girl Philippa"

Robert W. Chambers' Greatest Novel

Directed by S. Rankin Drew

An Eight Part Special Blue Ribbon Feature

With charming Anita Stewart, darling of the millions, in the role of Robert W. Chambers' most lovable heroine, the wonder film comes into being.

Robert W. Chambers is unquestionably America's most popular author. When "The Girl Philippa" was published serially in Cosmopolitan Magazine it delighted upwards of five millions of readers and the story is now being widely read in book form.

This means months of crowded houses for the photoplay before the demand *already* created can be accommodated.

VITAGRAPH

Every Exhibitor Owes It To Himself To See

ANITA STEWART

in

"The Girl Philippa"

AT

The Rialto

New York's Photoplay Theatre De Luxe

Regardless of your distance from New York, it will pay you to be present at the Rialto Theatre this week and judge for yourself the possibilities for handsome profits which this surpassing photodrama presents for your house.

Enormous Advertising Campaign

All the Hearst newspapers throughout the country will carry full-page, half-page and quarter-page spreads for a period of eight weeks, timed to meet the release of "The Girl Philippa" in each territory.

Full pages will be taken for three issues each in Cosmopolitan Magazine, Harper's Bazar, Hearst's Magazine and Good Housekeeping Magazine.



"The Girl Philippa" is above all else, a drama of intense power.

True, it is a wonderful spectacle, but that is merely the setting. Secret service agents in a baffling chase that leads half across the world, Europe on the brink of the Great War, daring adventure and thrilling fights, and through it all as sweet a love story as has ever been told.

Here is a pulse-quickening drama that will make you forget even the spectacular beauty of the picture. It's the kind of a play you'll want to see again and again.

VITAGRAPH

A Superb Serial of Romantic Adventure



"The Secret Kingdom"

Fifteen Episodes
of Love, Thrills and Daring
by Louis Joseph Vance

Directed by
Theodore Marston and Charles Brabin

Featuring

Charles Richman and Dorothy Kelly

With an All-Star Cast Including

Arline Pretty, Joseph Kilgour, Ned Finley, Charles Wellesley, William Dunn, De Jalma West and a Host of Vitagraph Favorites

Backed by a

Nation-Wide Advertising Campaign

that will mean fifteen weeks of crowded houses for exhibitors who book the serial NOW

Headed by Marcus Loew

An Army of Exhibitors Takes

"THE SECRET KINGDOM"

By Storm!

The Entire New York Loew Circuit of Twenty-four Theatres Has Booked Vitagraph's Serial Supreme

Marcus Loew has the pick of the film market in New York. He is unquestionably one of the greatest judges of the box-office value of serials among exhibitors.

That he should have selected "The Secret Kingdom" out of the list of nine serials released during the month of January and placed it in every one of his Greater New York houses, and backed it by the most colossal advertising campaign he has ever put behind any production, is rich with significance for exhibitors everywhere.

Follow Mr. Loew's lead and book "The Secret Kingdom" now for the big Winter drive for profits.

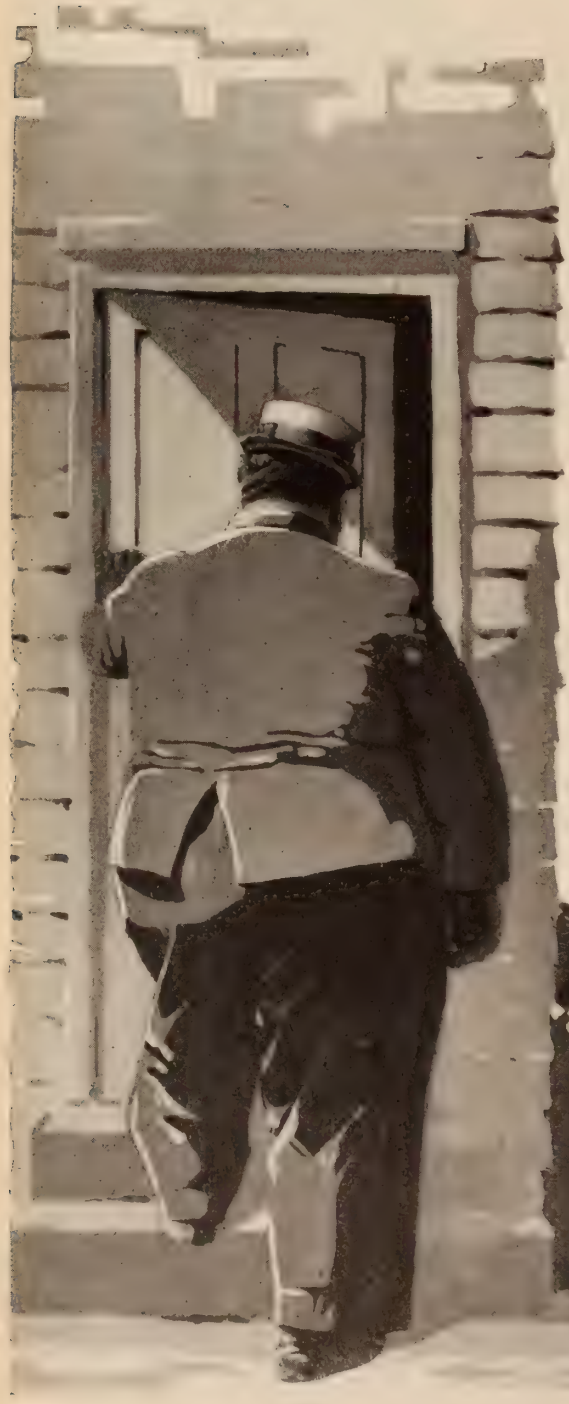


VITAGRAPH

VITAGRAPH

How Can the Crowd Get In?

That's What Worries Exhibitors Whenever They Run



Vitagraph Comedies

Frank Daniels

— The Man with a Million Laughs —

in

"Captain Jinks" Comedies

One Each Week

Big "V" Comedies

featuring

Hughie Mack

— 376 Pounds of Joy —

Written by Graham Baker and Lawrence Semon

Directed by Lawrence Semon

One Each Week





THEY'RE ALL GOING AFTER CHRISTIE COMEDIES

Exhibitors everywhere are realizing the box office value of the clean, clever, laughable Comedies that AL. E. CHRISTIE is producing and releasing on the OPEN MARKET. Here is a list of the foremost independent exchanges from whom you can book Christie Comedies. Get in touch with the nearest one at once and start profiting on these money-makers.

1 **San Francisco**
Peerless Film Exchange,
100 Golden Gate Ave.
California, Arizona, Nevada.

2 **Los Angeles**
Peerless Film Exchange,
224 L. A. Investment Bldg.
California, Arizona, Nevada.

3 **Minneapolis**
Zenith Feature Film Co.,
Produce Exchange Bldg.
Minnesota, North and South Dakota.

4 **Boston**
Phoenix Feature Film Exch.,
131 Columbus Ave.
New England States.

5 **Denver**
Consolidated Feature Film Exch.
1746 Curtis St.
Colo., Wyo., New Mex., Utah and Mont.

6 **Dallas**
Alliance Film Co.,
1905½ Commerce St.
Texas, Arkansas, Oklahoma.

7 **Toronto**
Famous Players Film Serv., Ltd.,
12 Queen St., East.
Canada.

8 **Detroit**
Superior Features,
71 Griswold St.
Michigan.

9 **Cleveland**
Tri-State Film Exchange,
Sincere Bldg.
Ohio and Kentucky.

10 **Cincinnati**
Tri-State Film Exchange,
Strand Theatre Bldg.
Ohio, Kentucky.

11 **Sioux City**
Globe Film Corp., Successors to
Western Film Co.
310 Nebraska St.
Iowa.

12 **Omaha**
Christie Comedy Exchange,
National Bldg.
Kansas, Nebraska.

13 **Melbourne, Australia**
Co-operative Film Exchange,
Australia.

14 **Chicago**
Celebrated Players Film Co.,
207 S. Wabash Ave.
Illinois, Indiana.

15 **Milwaukee**
Walter Baier,
3rd Floor Manhattan Bldg.
Wisconsin.

16 **Philadelphia**
Metro Film Exchange,
1331 Vine St.
Eastern Pa., Maryland, Virginia, Dist. Col.

17 **Brooklyn, N. Y.**
K & M. Film Exchange,
587 Fulton St.
New York, Northern New Jersey.

18 **Pittsburgh**
Liberty Film Renting Co.,
938 Penn Ave.
Western Pensylvania, West Virginia.

19 **Seattle**
Reel-Play Feature Co.
Washington, Idaho, Oregon.

20 **Birmingham**
Queen Features Film Co.,
24-25-26 Potter Bldg.
Southern Territory.

21 **Wellington, New Zealand**
Co-operative Film Co.,
New Zealand.



PRODUCER OF

CHRISTIE COMEDIES

COMING RELEASES

"Her Crooked Career"

"Black Hands and Soap Suds"



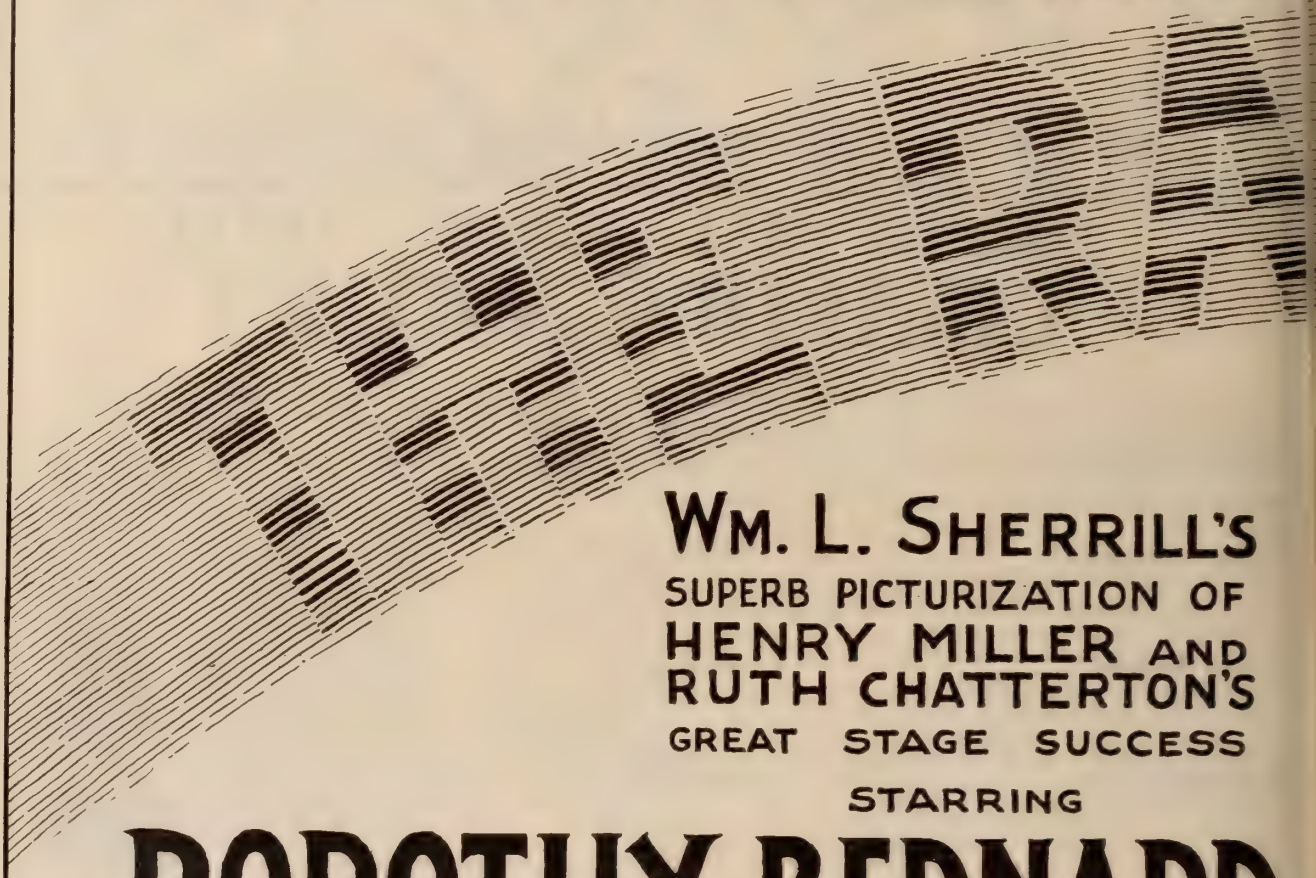
Christie Film Co.

SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.

How can an advertiser continue advertising? By giving YOU value.

ART DRAMAS

BIG ENOUGH TO WARRANT A SPECIAL RELEASE



WM. L. SHERRILL'S
SUPERB PICTURIZATION OF
HENRY MILLER AND
RUTH CHATTERTON'S
GREAT STAGE SUCCESS

STARRING

DOROTHY BERNARD

FEATURING

ROBERT CONNESS
AND
JACK SHERRILL

AN EXTRAORDINARY
PRODUCTION IN
SIX POWERFUL PARTS

DISTRIBUTORS OF

NEW YORK and NORTHERN NEW JERSEY
Modern Feature Photoplays, Inc.
729 Seventh Avenue, New York City
Chas. H. Streimer, Mgr.

NEW ENGLAND STATES
Art Dramas, Inc., of New England,
205 Pleasant Avenue, Boston, Mass.
Edw. A. Golden, Mgr.

SOUTHERN NEW JERSEY, EASTERN PENNSYLVANIA, MARYLAND, DELAWARE, VIRGINIA and DISTRICT OF COLUMBIA
Electric Theatre Supply Co.,
13th and Vine Streets, Philadelphia, Pa.
Harry Schwalbe, Mgr.

WEST VIRGINIA and WESTERN PENNSYLVANIA
Liberty Film Renting Co.,
934 Penn Avenue, Pittsburgh, Pa.
Mayer Silverman, Mgr.

MICHIGAN
Tri-State Film Exchange, Inc.,
120 Broadway, Detroit, Mich.
A. W. Blankmeyer, Mgr.

116 WEST 39TH STREET

INCORPORATED

BUT DISTRIBUTED ON THE ART DRAMAS PROGRAM

THE RAINBOW

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.
The Postal Telegraph-Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank.

COUNTER No.
TIME FILED 10: 30 A M

TELEGRAM

CHECK

SEND the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

(DESIGN PATENT No. 40529)

2-419

R. O. PROCTOR

ART DRAMAS SERVICE,

207 SO. WABASH AVE., CHICAGO, ILL.

OWING TO STRENGTH OF STORY AND SPLENDID WORK OF CAST FIND IT IMPOSSIBLE TO CUT "THE RAINBOW" TO LESS THAN SIX REELS PICTURE FULL OF HEART INTEREST AND PUNCH WILL STAND ADVERTISING AS SPECIAL ATTRACTION

ART DRAMAS INCORPORATED

ART DRAMAS PICTURES:

MISSOURI, KANSAS, IOWA, and NEBRASKA
Unity Film Corp.,
319 Gloyd Bldg., Kansas City, Mo.

NORTHERN OHIO
Tri-State Film Exchange, Inc.,
Sincere Bldg., Cleveland, O.
Julian S. Jossey

SOUTHERN OHIO and KENTUCKY
Tri-State Film Exchange, Inc.,
Strand Theatre Bldg., Cincinnati, O.
Ralph E. Peckham

ILLINOIS, INDIANA and SOUTHERN WISCONSIN
Art Dramas Service, Inc.,
207 South Wabash Avenue, Chicago, Ill.
R. O. Proctor, Mgr.

NORTHERN CALIFORNIA and NEVADA
De Luxe Film Lasky Corporation,
Humboldt Bldg., San Francisco, Cal.
Mark M. Leichter, Mgr.

SOUTHERN CALIFORNIA, ARIZONA and NEW MEXICO
De Luxe Film Lasky Corporation,
Los Angeles, Cal.

RELEASED JAN. 4



N. Y. C.

TRIANGLE

RELEASES FOR WEEK OF JANUARY 14TH

FRANK KEENAN
MARGERY WILSON
IN
"THE BRIDE OF HATE"
KAY BEE

A distinctive drama of the old South. A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing. Frank Keenan's most impressive characterization.

DOROTHY GISH
IN
"THE LITTLE YANK"
FINE ARTS

She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil War, exciting and appealing.

TRIANGLE KOMEDIES
TWO
"LOVE UNDER COVER" and "THE PIPE OF DISCONTENT"

They are clean, dashing, frothy; full of action, plot and hilarity.

A VALUABLE ADDITION TO THE TRIANGLE PROGRAM

DOROTHY GISH IN "THE LITTLE YANK"

TRIANGLE PLAYS



Dorothy Gish is a name for exhibitors to conjure with. "THE LITTLE YANK" is the story of a lovable girl, whose grit and determination carry her through myriad perilous situations in the cause of her country and that country's enemy, her lover.

FA

RELEASED BY TRIANGLE DISTRIBUTING CORPORATION



ALL PERMANENT successes in motion picture production have been founded on the greatness, the vitality and power of *the plays* offered to the public. After centuries no one has improved upon Shakespeare's "*The play's the thing.*"

GOLDWYN PICTURES will link the *greatest plays* with *stars* of only the first magnitude from the ranks of the theatre and the screen.

THIS ORGANIZATION will rank the play, its *production* and its star as of first concern. To guarantee picture perfection this company has allied with it the playwrights responsible for the greatest box office stage successes of the present theatrical decade. These authors are:

IRVIN S. COBB	PORTER EMERSON BROWNE
ROI COOPER MEGRUE	MARGARET MAYO
EDGAR SELWYN	AVERY HOPWOOD

and as many more, soon to be announced. Their plays will receive the most elaborate production that can be devised by the masters of stage, screen and scenic investiture.

BEFORE ONE PICTURE is released the exhibitors of America will have the opportunity to see not less than SIX finished Goldwyn Pictures, complete in every detail.

ONE OF THE NOVEL developments in this organization will be its reliance upon and confidence in the judgments of the nation's exhibitors—instead of treating their views with the contempt and disregard that have so undermined the solidarity of the picture industry.



Telephone: Vanderbilt 11

Main Offices: 16 East 42nd St., New York City

SAMUEL GOLDFISH, Pres., EDGAR SELWYN, Vice-Pres., ARTHUR HOPKINS, Vice-Pres., CROSBY GAIGE, Treas.



MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 13, 1917

MARGARITA FISCHER WILL BE SEEN IN "THE BUTTERFLY GIRL"

MARGARITA FISCHER'S third Fischer-Mutual Photoplay is ready. It's title is "The Butterfly Girl." It is released the week of January 8. It is in five acts. It was directed by Henry Otto. Miss Fischer is afforded unusual opportunities in the odd role of a girl of the sideshows. For it is as a girl of the "honkatonks" that she is cast. The cries of the sideshow "spieler" can almost be heard, so saturated is the production with the spirit of the carnival, the Midway and the amusement park.

Thrilling Scenes Aplenty.

Aside from the glamor and glitter of the sideshow, scenes of real thrill and daring mark the production. Ere it ends the spectator will witness some views of magnificent beauty atop a Hawaiian volcano. All the attention to detail which have made previous releases of the Pollard Picture Plays Company unique, is again assured. Miss Fischer is supported in this production by a remarkable cast. In even minor roles are cast players who are ordinarily stars themselves.

Third of the Fischer Series.

"The Butterfly Girl" is the third of the Margarita Fischer Series of Mutual Photoplays. "The Pearl of Paradise" and "Miss Jackie of the Navy," already released, are playing to capacity business at theatres all over the country. Bookings on these productions can be made at any of the 68 Mutual Film Exchanges in America. The coming Fischer-Mutual Photoplays are "The Devil's Assistant," "A Knight at Tarquizzi" and "Birds of Passage." The nearest Mutual Exchange can arrange bookings on the entire Fischer Series.

Unusual Lighting Effects In "Lumberlands" Serial

Notable as "A Lass of the Lumberlands" has been in other respects, it is setting new standards in lighting effects. Some of the night scenes recently shown have been little short of marvelous. Audiences everywhere have commented on the beauty of effects obtained by the filming of brightly-lighted trains rushing through the night at top speed—the weird light of bon-fires reflected on the faces of men assembled in the big forests of the lumbering regions—and other startling effects arranged by the director of the latest Helen Holmes production released by the Signal Film Corporation through the 68 Mutual Exchanges. Bookings on this startling chapterplay can be made now at any Mutual Exchange.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

NANCE O'NEIL WILL

In Her New Series of Mutual Photoplays

HAVE STAR SUPPORT

A supporting cast of unusual merit has been assembled by the Frank Powell Producing Corporation for the series of Nance O'Neil-Mutual Photoplays now under way. As leading man for Miss O'Neil in "Mrs. Balfame," the first of the O'Neil-Mutual Photoplays, Robert Elliott has been engaged. Mr. Elliott on the speaking stage has appeared in such famous productions as "The Country Girl," "Seven Keys to Baldpate," "Within the Law," and "The Lie." In musical comedy he has been cast in prominent roles in "The Arcadians," "The Quaker Girl" and "The Pink Lady." In pictures, too, he has won laurels of no mean sort. The supporting cast is still further augmented by the signing of Alfred Hickman and Agnes Eyre in other leading roles. "Mrs. Balfame." the first Nance O'Neil-Mutual Photoplay, is now in course of production. Its release date will soon be announced. Bookings on the O'Neil-Mutual Photoplays can now be made at any Mutual Film Exchange.

William Russell's Next

William Russell is already hard at work on the next Russell-Mutual photoplay—the first which has been undertaken since the renewal of his contract with the American Film Company, Inc. It is entitled, "A Son of Battle," and is from the pen of Nell Shipman, already famous for her stories and plays. Francelia Billington, recently secured as leading woman for Mr. Russell, will play the leading feminine role.

GAIL KANE SIGNED BY AMERICAN FILM FOR MUTUAL PLAYS

STILL another famous star has been secured for the Mutual photoplays. The American Film Company, Inc., announces the acquisition of Miss Gail Kane. Today this popular favorite is ranked as one of America's foremost artists, having risen to fame by sheer merit alone. On the speaking stage she scored many triumphs. Since adopting the screen as a medium of expression for her art she has endeared herself to thousands of motion picture goers. Now in Gail Kane-Mutual Photoplays she is to be provided with vehicles worthy of her talent and undoubtedly will rise to still greater heights.

Will Star in New Series.

Miss Kane will be presented in a series of Gail Kane-Mutual Photoplays. These multiple reel feature productions will be staged at the studios of the American Film Company, Inc. The utmost care and attention will be paid to each detail of production. Stories, staging and costuming will all be in keeping. The best of direction and photography will be assured. In every way the Mutual and the American will co-operate to the end that the Gail Kane-Mutual Photoplays may be fitting examples of the Mutual Film Corporation's new policy for 1917—"Big Stars Only."

Big Stories Provided.

A number of vehicles for Miss Kane's debut as an American-Mutual star are already under consideration. Among them are included manuscripts from some of the best known authors in the world. Only those plays best suited to Miss Kane's peculiar talents will be selected. The public may rest assured it is Mutual's intention to present only the leading stars in productions of the highest quality. Exhibitors will find it advantageous to confer with their nearest Mutual Exchange regarding the Gail Kane series of Mutual photoplays.

First "Reporters" Release Welcomed by Eager Public

"The Jade Necklace," first installment of the new Mutual serial, "The Perils of Our Girl Reporters," has been shown. It has gone over "Big." Exhibitors everywhere are reporting it brought them capacity business at every performance. It was hailed by the photoplay fans as something really new—really different—a novelty. It features Earl Metcalfe, Helen Greene and Zena Keefe. It is booking now at 68 Mutual Film Exchanges.

MUTUAL



MUTUAL

AMERICAN FILM COMPANY, INC.

Announces

Another New Mutual Star

The Popular Favorite

GAIL KANE

THIS announces the acquisition of another new American-Mutual Star—Miss Gail Kane. Among the foremost artistes of the screen and stage, Miss Kane occupies a most prominent position. Her charming personality and her extraordinary dramatic talent have won for her an exceptional reputation in the photoplay world.

Miss Kane will be presented in a series of super-productions to be made at the studios of the American Film Co., Inc., and to be distributed through the 68 Exchanges of the Mutual Film Corporation throughout America. A number of remarkable plays have been secured in which Miss Kane will be starred.

This announcement is made in furtherance of the Mutual Film Corporation's new policy for 1917—"*Big Stars Only.*" It is merely another indication of the Mutual plan to present only the leading stars in productions of the highest quality. Announcements of releases of the Gail Kane-Mutual Photoplays will be made shortly. Exhibitors are requested to confer with their Mutual Exchanges for detailed information.

Distributors
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Producers
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

"BIG STARS ONLY"

MUTUAL



POLLARD PICTURE PLAYS CO., *Presents*

MARGARITA FISCHER
in
"The BUTTERFLY GIRL"

A whimsical tale of the sideshows. A story which ends in a surprising fashion atop a Hawaiian volcano. Five Acts Directed by Henry Otto. Third of the Margarita Fischer-Mutual Photoplays. Released the week of January Eighth.

Now Playing:-
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"
Coming:-
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSAGE"
Booking Now At Mutual Exchanges.

MUTUAL

Signal Film Corporation Presents
The Fearless Film Star

HELEN HOLMES in A LASS OF THE LUMBERLANDS

A Spectacular Motion Picture Chapterplay of the North Woods

"We have been holding the people out every night we play 'A Lass of the Lumberlands' and now each night the receipts are bigger," writes J. Cairno, manager of the Amo Theatre of Detroit, Michigan. On the very first night that he opened with the big new Helen Holmes chapterplay a crowd jammed his lobby and extended out into the street before the doors were opened. For capacity business at YOUR theatre, book this spectacular story of the lumber camps—"A Lass of the Lumberlands." Fifteen chapters—a new chapter each week. See your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!



MUTUAL



Newspaper Life From The "Inside" -In This Thrilling, 15 Chapter Serial!

Society life and adventures in the slums—blackmailers in dress suits and "yeggs" in ragged raiment—crafty Celestials from the Oriental quarter and suave international spies from abroad—all these and others are woven into the fabric of this amazingly unique serial of newspaper life—told from the "inside".

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Motion picture fans are finding this big new Mutual serial surprisingly fascinating. They are following it with the utmost interest. Theatres playing it are taxed to their capacity every week. It is the "something different" in pictures that has been so long awaited. Produced by the Niagara Film Studios. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by George Terwilliger.

NOW Booking At 68 Mutual Exchanges

Produced by NIAGARA FILM STUDIOS

MUTUAL

Mr. Exhibitor no longer asks for a "filler". He says—

Give me a- REEL LIFE

•

Give me a- TOURS AROUND the WORLD

•

Give me the MUTUAL WEEKLY

•

Give me a- SEE AMERICA FIRST



Gaumont Co.

FLUSHING, N.Y.



SELZNICK PICTURES



READY FOR RELEASE

NORMA TALMADGE

Presented By

JOSEPH M. SCHENCK

In

"PANTHEA"

THE WORLD FAMOUS DRAMA

By Monckton Hoffe

Directed By

ALLAN DWAN

HARRY RAPF

Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford and William J. Burns.

Directed By

RALPH W. INCE



· SOLE DISTRIBUTORS ·

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

• SELZNICK PICTURES

HERBERT BRENON
Presents
The Distinguished American Player
FLORENCE REED
In
"THE ETERNAL SIN"
A LUXURIOUS SPECTACULAR DRAMA ADAPTED FROM ONE OF THE WORKS OF THE IMMORTAL
VICTOR HUGO





CLARA KIMBALL YOUNG
In
"THE FOOLISH VIRGIN"
By Thomas Dixon

"Clara Kimball Young, A Triumph in New Play"
N.Y. Telegraph.

Directed by
ALBERT CAPELLANI

Next Production
THE PRICE SHE PAID
FROM THE BRILLIANT SOCIETY NOVEL BY DAVID GRAHAM PHILLIPS
Directed by
CHARLES GIBLYN

BRANCHES • SOLE DISTRIBUTORS • LEWIS J. SELZNICK EXCHANGES EVERYWHERE

WORLD PICTURES BRADY-MADE

Our Record for 1916:

Every Promise Kept.

Our Promise for 1917:

Dependable Pictures, up to World Standard.

Our Start:

Jan. 1—Alice Brady in "A Woman Alone."

Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."

Jan. 15—Robert Warwick in "The Man Who Forgot." Cast including Gerda Holmes and Doris Kenyon.

Jan. 22—Ethel Clayton in "The Bondage of Fear." Cast including Rockliffe Fellowes, Arthur Ashley and John Bowers.

Jan. 29—Marie Dressler in "Tillie Wakes Up." Cast including Johnny Hines.

Feb. 5—Alice Brady in "A Hungry Heart."

Compare these program releases with the so-called "Specials."

Consider them from the viewpoint of the Box Office and NET PROFITS TO YOU.

***Then you'll say:* "I WANT BRADY-MADES."**



How can an advertiser continue advertising? By giving YOU value.



SEVEN DEADLY SINS

A series of seven five-reel pictures-sold to the public through merit and

McCLURE PUBLICITY

Mc Clure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway. New York City.

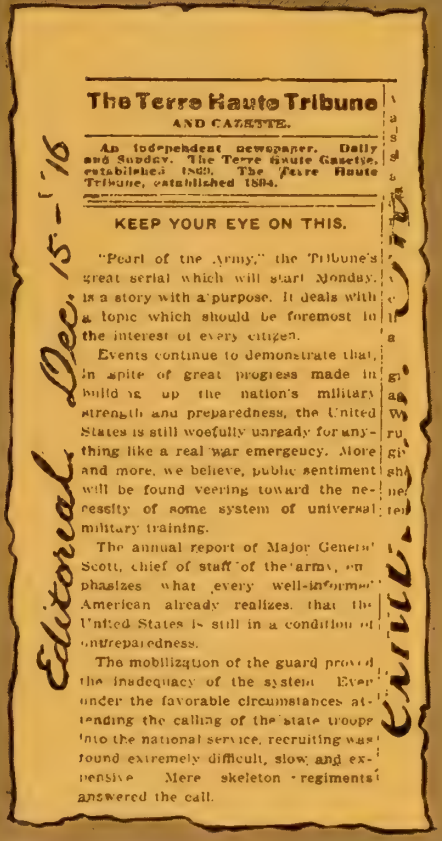
McCLURE PICTURES

Pathé

Another editorial in another prominent paper on

Pearl of the Army

We've been telling you that Pathé Serials are a real and definite part of national life - that everyone sees them and everyone talks of them.



The Terre Haute Tribune
AND GAZETTE.

An independent newspaper. Daily and Sunday. The Terre Haute Gazette, established 1869. The Terre Haute Tribune, established 1884.

KEEP YOUR EYE ON THIS.

"Pearl of the Army," the Tribune's great serial which will start Monday, is a story with a purpose. It deals with a topic which should be foremost in the interest of every citizen.

Events continue to demonstrate that, in spite of great progress made in building up the nation's military strength and preparedness, the United States is still woefully unready for anything like a real war emergency. More and more, we believe, public sentiment will be found veering toward the necessity of some system of universal military training.

The annual report of Major General Scott, chief of staff of the army, emphasizes what every well-informed American already realizes, that the United States is still in a condition of unpreparedness.

The mobilization of the guard proved the inadequacy of the system. Even under the favorable circumstances attending the calling of the state troops into the national service, recruiting was found extremely difficult, slow and expensive. Mere skeleton regiments answered the call.

Editorial, Dec. 15 - '16

Look through the papers, Mr. Exhibitor. Can you afford to overlook pictures so good that they are used as a basis for editorials, so good that the big papers are filled with mention of them?

Produced by Astra
under the direction of
Edward José

Pathé

They sat on the radiators!

"Stairways, radiators and orchestra pit all were occupied by the crowds wanting to see

The Shielding Shadow

They went out into a pouring rain happy that they came. They said it's <u>great!</u> I believe them."

A. C. Kadlower,
Palace Theatre,
Kenmore, Ohio.

Production by
Astra
Directed by Louis J. Gasnier
and Donald Mackenzie

Pathé

A. H. Woods presents
the stage hit of its season—
the phenomenally successful

Kick In

written by Willard Mack,
adapted for a five part
Gold Rooster Play and
directed by George
Fitzmaurice.

Featuring a superb
cast in which

William Courtenay

is supported by

Mollie King

Suzanne Willa, Robert Clugston,
Richard Tabor and John Boyle

Produced by **Astra**
Released Jan. 14

A great play and a
great picture.



William Courtenay

What one of the best houses in Rochester, N.Y. has to say about the best news film in the world –

Pathé News

BELL PHONE M-2361 HOME STONE-1880

ROCHESTER THEATRE COMPANY

VICTORIA THEATRE

ROCHESTER, N. Y.
October
TWENTY - EIGHTH
Nineteen Sixteen.....

Pathe Film Exchange, Inc.
47 West Swan St.,
Buffalo, N. Y.
Gentlemen:-

The writer wishes to state that no picture programme is complete without the PATHE WEEKLY. The above weekly is the best up-to-the-minute World News put across in a "LIVE-WIRE" Theatre. PATHE is first in current events; first in photography; first in class and fashions; liberal in politics, religion and morality.

Yours very truly,
ROCHESTER THEATRE CO.
Jno F. Farren.
Gen'l Mgr.
of VICTORIA THEATRE and
FARREN'S MURRAY ST. Theatre.

JJF-ak

The successful houses everywhere show the Pathé News. Ask the Exhibitor who runs it what he thinks of it. He'll tell you his public knows it's the best.

Announcement

Beginning Jan. 1st, 1917

ALL INTERNATIONAL PICTURES

will be consolidated with the

PATHE PROGRAM

and

HEARST PUBLICITY

will be added to

PATHE PUBLICITY

PATRIA

Written by Louis Joseph Vance



Patria

the Serial Supreme

with

Mrs. Vernon Castle

will be

RELEASED JANUARY 14th Through PATHE EXCHANGES





NOW BOOKING

INTERNATIONAL

The Serial Supreme



With Mrs Vernon Castle

The Best Known Woman in America



Produced by Wharton Inc.

INTERNATIONAL

To Exhibitors

The New **Hearst-Pathe News**

The World's Greatest News Reel

Twice a Week, Beginning January 10th

PATRIA

the International's Serial Supreme with

Mrs. Vernon Castle

the Best Known Woman in America

Released January 14th

The Famous

HEARST CARTOONS

Every Week

Ask Your Nearest Pathe Exchange About Them

Thanhouser-Made Pathé Gold Rooster Plays



GLADYS HULETTE
IN
"'HER' NEW YORK"
Released Jan. 7

VALKYRIEN
(BARONESS DEWITZ)
IN
"The IMAGE MAKER"
Released Jan. 21



THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. EDWIN THANHOUSER PRES. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS LTD., 167 WARDOUR ST., W., LONDON

Artcraft

Prestige and Profit

Mary Pickford in The Pride of the Clan

A typical Pickford Picture, with smiles and curls, with a thrill and a trickling tear.

You must show Pickford Pictures regardless of your Program or service connections.

OVER 100 ARTCRAFT THEATRES WILL SHOW THIS NEWEST PICKFORD PICTURE ON JANUARY 8th

Have You a Pickford Contract?

Artcraft Pictures Corporation

Artcraft

Prestige and Profit

George M. Cohan
in
Broadway Jones

His face is better known than the man in the moon's —his wit has spread further than the English language—his genius will make him a greater hit in pictures than he was on the stage.

THE COHAN PICTURE WILL BE ARTCRAFT'S FEBRUARY RELEASE.

Contract Now

729 Seventh Avenue, New York


GLORIA'S ROMANCE
KLEINE-EDISON-SELIG-ESSANAY SERVICE
Miss
Billie Burke
By special arrangement with F. Ziegfeld, Jr.
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
Small Town Exhibitors!
Has it ever occurred to you that Billie Burke is just as popular in your town as she is in any big city on earth? Have you thought of the opportunity for big box office receipts that await you if you book "Gloria's Romance" now when BILLIE BURKE'S name is on everyone's tongue? Start the New Year right. Make YOUR theatre the society center of your town. The best people in every community flock to the theatre showing "Gloria's Romance"—a society romance of Palm Beach, Florida, and Riverside Drive, New York. It's in twenty feature chapters—a new chapter every week for twenty weeks. The Lucile, Henri Bendel and Balcom gowns are a feature in themselves. Bookings can be obtained at the nearest Kleine-Edison-Selig-Essanay exchange or write direct to
GEORGE KLEINE
80 5th Avenue
NEW YORK CITY
"Most Elaborate Of All Picture Plays"

Released on the
METRO
PROGRAM
January 15th



B.A. ROLFE
presents
ETHEL BARRYMORE
in Charles A. Logue's
The WHITE RAVEN
Adapted and produced for
Rolfe Photoplays Inc. by
George D. Baker

They'r

For FIFTEEN

FRANCIS X.

BUSHMAN



Love, Mystery
Power, Romance,
Thrills and tense
Excitement

The Great

Presented by QUALITY Pictures Corporation
Produced by SERIAL Producing Company

Booked by Leading Theatres

e Off!

Consecutive Weeks

BEVERLY

and BAYNE



Secret

Story by Fred de Gresac

RELEASING THROUGH METRO EXCHANGES

throughout the world

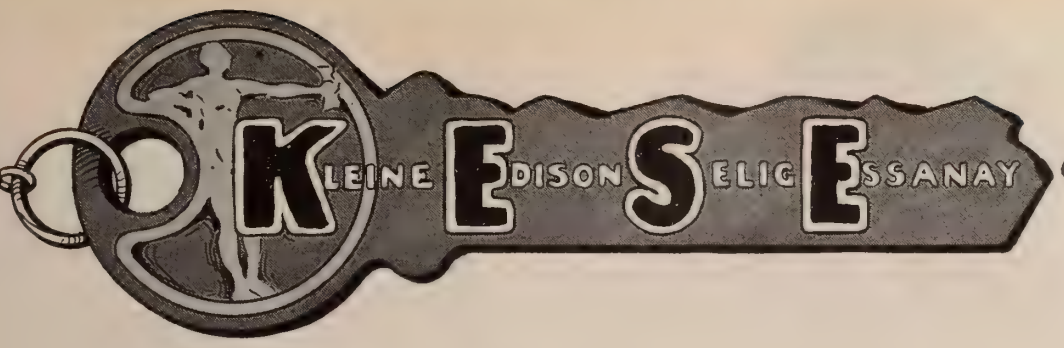


METRO DREW COMEDIES

are more than profitable
to the exhibitor

They give character, class
and prestige to his theatre

Book them
solid for the year.
1917



SELIG RED SEAL PLAYS

The Carpet from Bagdad
House of a Thousand Candles
The Millionaire Baby
The Circular Staircase

ARE PLAYS OF QUALITY

A Black Sheep
Thou Shalt Not Covet
The Country That God Forgot
Into the Primitive

RELEASED THROUGH K-E-S-E

Unto Those Who Sin
At Piney Ridge
The Prince Chap
The Cycle of Fate
No Greater Love
Valiants of Virginia

HAVE YOU BOOKED "THE ROSARY!"

---A Winner During Lent---

SELIG POLYSCOPE CO.

Chicago, Illinois



K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY

THE CHICAGO EVENING POST;

—"All
D—"The D[illegible]ple."

"The Truant Soul" Is Henry Walthall's Best

"THE TRUANT SOUL."

Produced by Essanay, released thru K. E. S. E. service; privately shown. The cast:

Dr. John Lancaster.....Henry B. Walthall
Joan Wentworth.....Mary Charleson
Myers.....Patrick Calhoun
Mrs. Dana.....Anna Mae Walthall
Mrs. Fraser.....Mary Parkyn
Dr. Jenkins.....U. K. Haupt

By Oma Moody Lawrence.

When Henry Walthall said that his role of Dr. John Lancaster in "The Truant Soul" was his best effort we who remembered "The Avenging Conscience" and "The Birth of a Nation" smiled dubiously and thought it was one of those little remarks that the press agent sometimes demands from even the most truthful star. But Mr. Walthall was too modest. For straight dramatic value we cannot expect better on the stage or the screen. That sounds like a strong statemen, but when an audience large enough to fill the Studebaker Theater sits tense and still for two hour and the voice of a little child in the balcony tells all of us to "look at the little mouse," we know that we have seen a masterpiece. Photoplays there have been with more beauty of pageantry, with more cleverness of dialog expressed in the subtitles, but for emotional acting there has not been anything seen lately that can compare with "The Truant Soul."

All the parts call for strong [illegible]trion[illegible] ability. The play [illegible] ram[illegible] but the only



is t[illegible] nurs[illegible] situ[illegible] ave[illegible] int[illegible] wi[illegible] is[illegible] s[illegible] v[illegible] s[illegible] a [illegible] C[illegible] th[illegible] let[illegible] me[illegible] sai[illegible] was[illegible] fus[illegible] wit[illegible] som[illegible] pers[illegible] her[illegible] We[illegible] com[illegible] blu[illegible] pleas[illegible] to be[illegible]

This is a sensation * Book it early

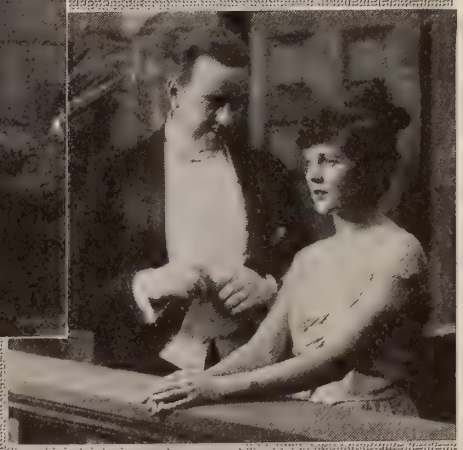
ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

KLEINE EDISON SELIG ESSANAY







RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Greatest Actor

with MARY CHARLESON

will appear in his next great feature

"LITTLE SHOES"

on January 15

Screen time
1 hour, 15 minute



Do your patrons love "little shoes" children?

Mr. Walthall, the greatest of emotional actors, has played the melody of child-love on the heart strings in this tense photodrama. It is a great drama of the heart, only such as Mr. Walthall can play it.

It is clean, sweet, beautiful—just the thing for the entire family.

Book it early

By Eleanor M. Ingram

Directed by Arthur Berthelet

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

General Film Service

ESSANAY STOCK COMPANY

FIVE STARS OF INTERNATIONAL REPUTATION



Marguerite Clayton | Edward Arnold | Sydney Ainsworth | Thomas Commerford | Lillian Drew

NOW APPEARING IN

Twelve Human Interest Dramas Dealing with Marriage and Divorce

ENTITLED

IS MARRIAGE SACRED?

"The Burning Band"—Dec. 16
"Dancing with Folly"—Dec. 23
"Wife in Sunshine"—Dec. 30
"When the Man Speaks"—Jan. 6
"The Sinful Marriage"—Jan. 13
"The Wide Wrong Way"—Jan. 20
By Charles Mortimer Peck

"The Magic Mirror"—Jan. 27
"Shifting Shadows"—Feb. 3
"Desertion and Nonsupport"—Feb. 10
"Ashes on the Hearthstone"—Feb. 17
"The Extravagant Bride"—Feb. 24
"Social Obligations"—March 3
Directed by E. H. Calvert

Screen time approximately 30 minutes

EACH PLAY A SEPARATE AND DISTINCT PLOT

Trademark Reg.U.S.Pat.1907

ESSANAY "FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St., Chicago

General Film Service

Broadway Star Features

Present
"His Lesson"
A One Part Comedy
Released January 1st.

"Sunshine"
Mary Anderson
in "The
Twin Fedoras"
Another adventure of
"The Dangers of Doris"
Released January 5th



"Billy Smoke"

A Three part feature with an all star cast including

"Sunshine" Mary Anderson
William Duncan
& George Holt

Written by the well known author
James Oliver Curwood

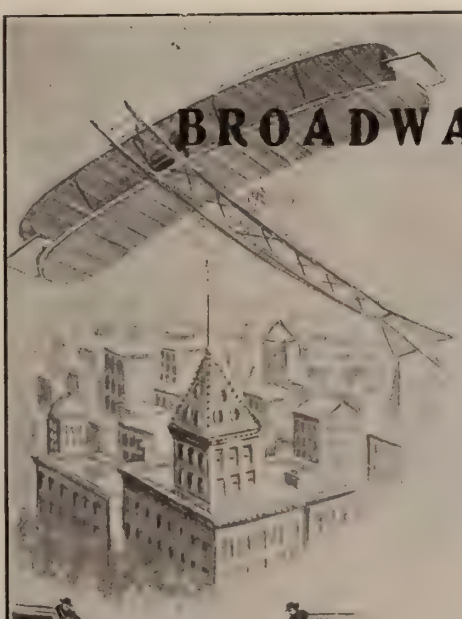
Directed by
William Wolbert
Producer of "THE LAST MAN"



Released January 6th.

General Film Service

BROADWAY STAR FEATURES





WHEN B. B. Hampton became President of the General Film Company—he announced a new policy. The main point was "feature quality in short length pictures."

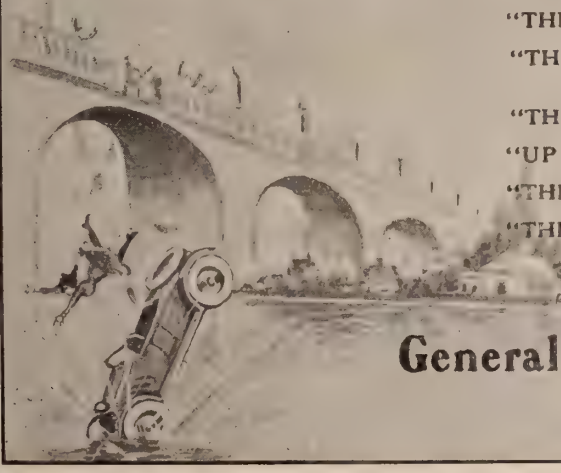
"THE DANGERS of DORIS"



are of feature quality—in short lengths with a thrill in every reel.

These one reel pictures released every Friday

"A BIT OF BENT WIRE"
Released December 22
"THE LUCK CHARM"
Released December 29
"THE TWIN FEDORAS"
Released January 5
"ONE GOOD TURN"
Released January 12
"THE SUITOR from SIAM"
Released January 19
"THE BURLESQUE BLACKMAILER"
Released January 26
"THE GANG"
Released February 2
"UP AND DOWN"
Released February 9
"THE OLD 4th WARD"
Released February 16
"THE ROAD to ETERNITY"
Released February 23





Through the

General Film Company

General Film Service

The KALEM KALENDAR

HAM is back. **ETHEL** is back. **BUD** and **HENRY MURDOCH** are right on the job, and have been all along. The combined efforts of these comedy artists can be seen to splendid advantage in the latest **HAM COMEDY** to be released ***Tuesday, January 9th.***

The Title—

"RIVAL ROMEOS"

The Funmakers—

HAM and BUD, ETHEL TEARE and HENRY MURDOCH

The Story—

Ham and Bud, without each other's knowledge, pay over fat fees to a marriage broker for young, domesticated wives. Both get stung when **the Girl** proves that she is already married.

Wednesday, January 10th.

"THE RESURRECTION OF GOLD BAR"

—another splendidly directed episode of "The Girl from Frisco."

The Stars—

MARIN SAIS and TRUE BOARDMAN

with a strong supporting cast, including Frank Jonasson, Ronald Bradbury and Edward Clisbee.

The Story—

The Girl from Frisco, accompanied by her father and her fiance, discovers gold in the abandoned mining town where she was born. Her fight to hold the newly staked out claim until the papers can be filed provides plenty of red-blooded excitement and snappy action. Written by Robert Welles Ritchie.

Friday, January 12th.

"THE TRAIL OF GRAFT"

"Up to the present time there has not been a dull moment passed or a commonplace incident in the versatile career of 'Grant, Police Reporter.'"—*Motion Picture News.*

The Stars—

OLLIE KIRKBY and GEORGE LARKIN

The Story—

Grant's adventures nailing the corroborative evidence necessary to expose a grafter form the basis of this thrilling chapter. Imprisoned in a smoke-filled room with the grafter's stenographer, whose notes constitute the evidence, he climbs out on a rope with the girl on his back and swings across and down to safety.

Saturday, January 13th.

"THE FIREMAN'S NEMESIS"

Maintaining the fast and furious pace set by "The Hazards of Helen" for the past two years, this second "Hazard" of the New Year makes good Kalem's boast that it is the Supreme Producer of Series Pictures.

The Star—

HELEN GIBSON

The Story—

Joe, the Wop, is promoted from engine wiper to the job of fireman. His success calls down upon him the hatred of an agent of a secret Vendetta. How Helen, the operator at Lone Point, goes to Joe's rescue, provides the thrills.

KALEM COMPANY

235 West 23rd Street, New York City

General Film Service



Knickerbocker

Star Features

Present

GLORIA DAYTON

LUCILLE DIETZ

NIEL HARDIN

IN

"TEMPTATION AND THE GIRL"

An Unusual Story Dramatically Told

3 ACTS

Supervised by

H.M. & E.D. HORKHEIMER

General Film Service

What of the New Year?

Here is a New Year Announcement from the Selig Company!

There will be an added number of spectacular specials, including "The Light of Western Stars," "Little Orphan Annie," "Bob Hampton, of Placer," "The City of Purple Dreams," etc., etc.

The Selig Red Seal plays, released through K.E.S.E., will include "The Princess of Patches," "The Little Lost Sister," and other winners.

In General Film service a succession of gilt-edged comedies and dramas are provided. These productions will be one, two and three reels in length.

The best authors and directors will contribute to Selig plays in General Film service in 1917. No expense will be spared in making the releases noteworthy.

The Selig-Tribune, the world's greatest news film, will continue to be released every Monday and Thursday in 1917 in General Film service.

During the past year the Selig-Tribune has scored a series of news pictorial "scoops." Alert cameramen in all parts of the world will see to it that the Selig-Tribune misses no important news pictorial event during the new year.

KEEP YOUR EYE ON THE SELIG SERVICE!

TRADE S MARK

Selig Polyscope Co.

Chicago, Ill.

STATE RIGHT BUYERS

"The Girl Who Doesn't Know" is the greatest sermon yet presented to parents through the medium of the screen—a theme positively untouched in motion pictures—a dramatic, heart-throbbing story

B. S. MOSS
729 SEVENTH AVENUE . NEW YORK CITY

Newest Photoplay

"The GIRL WHO DOESN'T KNOW"

Featuring
MARIE EMPRESS

will make parents think and discuss whether it is not best that their children learn the physiological facts of life in an earnest and chaste manner from one who is both mother and companion to her.

Everybody will Want to see it!

GUARD CHILD
MORALS, WARN
AND JURORS

ody, Stirred by Wave
ile Offenses, Urges
Watch by All Parents

wis Urges Chaper-
's in Homes--Third
icted Are Boys

ankrupt parents
solvent children
s of the Grand
too many in
gay parents

THAT DRIVE
INTO DISHONOR

Low Wages, Unfortu-
roundings Named
Commission.

—"Bad housing,
roundings, inade-
public recrea-
w wages, drive
the commis-
service re-
Council of
rica in se

St Andrews Parsonage
120 West 76th Street
New York

"The Girl who Doesn't Know", is a story of life that carries conviction in an earnest, chaste, and straight forward way. It is better a girl should learn some things from a moving picture than to learn them in the peril of society. It is best of all that she learn them at first hand from one who can be both Mother and companion to her daughter. The Girl who Doesn't Know speaks its mute appeal to mothers everywhere, to supplant ignorance with knowledge that girls forwarned may be forearmed.

Fred Winslow Adams

Dec 18 1916

Club Women Hear Lax Discipline With Children Derided

Dr. Charles E. Barker Says Indulgent Mother Is Child's Worse Enemy.

SYSTEMATIC EXERCISES FOR MOTHERS URGED

Teaching of Sex Hygiene in the Schools Declared to Be Harmful

NEW YORK JOURNAL

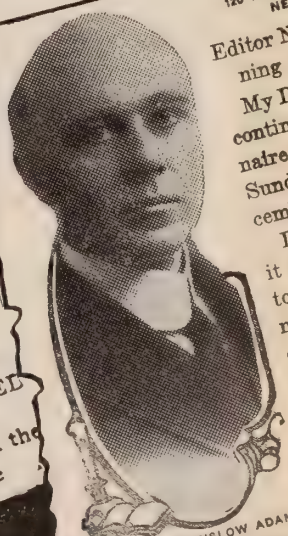
"What Is the Greatest SAFE-GUARD to Young Men or Women Against Temptation?"

The Reverend F. W. Adams Asks the Question. The Answer Is KNOWLEDGE.

Copyright, 1916, Star Company.

ST. ANDREW'S PARSONAGE
120 WEST 76TH STREET
NEW YORK.

Editor New York
ning Journal:
My Dear Sir—
continue my qu
naire on Tem
Sunday eveni
cember 10.
I will high
it if you wi
to be used
mon that
question,
the gree
GUARD
or wo
tempta
With



REV FRED WINSLOW ADAMS.

The Reverend Mr. Adams's question
d in one word. It is KNOWL
old men and women a
my and the only
forms is EDUC

SEVERAL TERRITORIES ARE STILL OPEN!

Takes Blame From Fallen Girl

Paper Read at Women's Club Scorns Society For Its Responsibility.

Dr. Carson On Educating Young Gi

Uplift seems to be the most po
subject that the public
with these

NEW YORK EXHIBITORS

Features That Mean Money To You

"THE MASQUE OF LIFE"

THE SIX REEL NOVELTY

A different romantic, exciting spectacle that has startled two continents.

"WHERE ARE MY CHILDREN"

Humanity's most powerful weapon against the premeditated destruction of the unborn.

"How Molly Made Good"

Introducing twelve stars of the dramatic stage, LULU GLASER, JULIAN ELTINGE, JULIE DEAN, CYRIL SCOTT, MAY ROBSON, HENRIETTA CROSMAN, ROBERT EDESON, MARGUERITE GALE and others.

JULES VERNE Masterpiece
in FIVE parts

"Around the World in 80 Days"

This picture is interwoven in a masterful way with a plot that keeps the audience in suspense.

"One Day"

The sensational and fascinating love drama in five parts.

"Birth of Man"

with

HENRY B. WALTHALL—5 Parts

"The Prima Donna's Husband"

A FIVE PART DRAMA with
HOLBROOK BLINN
and
KATHRYN BROWNE DECKER

A story of a husband's sacrifice to further the career of his wife.

WILLIAM COURTLEIGH

the distinguished stage star, in a thrilling five part dramatic tale,

"The Birth of Character"

"Charlie in the Trenches"

A three reel comedy
50 Laughs to a Reel

"The Salamander"

with

RUTH FINDLEY—5 Parts

ROGSON FILM COMPANY, INC.

LOUIS T. ROGERS, Pres.

218 West 42nd Street
New York City

15 West Swan Street
Buffalo, N. Y.

?

?

WHAT BECOMES OF THE CHILDREN ?

WRITTEN BY AND FEATURING

CORRA BEACH

AND

WALTER SHUMWAY

DIRECTED BY
WALTER RICHARD STAHL



?

?

Our advertisers tell us when we give YOU the best magazine.

For Exhibitors Who Want *Good* Comedies

David Horsley long ago established his reputation as a producer of "worth-while" comedies. He cherishes this reputation highly. So when the craze for multiple reel subjects struck the film business he did not slight his comedies in favor of greater length features.

Rather he redoubled his efforts to make them better. He put more time and money into them than before. He also saw to it that they conformed with the prevailing public taste. Naturally enough his product has had, and is having, a tremendous sale.

Right now really good comedies are harder to find than ever. And right now David Horsley is offering the best in that line he has ever made—a new series of Cub Comedies featuring George Ovey. This series is distributed through the Mutual, with a new release every Thursday. The current subject is "Jerry's Winning Way," released January 11th.

The pictures in this series are not "fillers," but one reel features —the best one reel comedies on the market. Your Mutual exchange can supply you with them.

DAVID HORSLEY PRODUCTIONS

THE KEY TO A BIG NEW YEAR



SERVICE IN NAME AND FACT

NOW BOOKING

1-2-3 REEL DRAMAS
WESTERNS WITH WALLOP
COMEDIES OF CLASS

THE "BILLY WEST" RIOTS
"HIS MARRIED LIFE"
"BOARDERS AND BOMBS"
"HIS WAITING CAREER"

EXECUTIVE OFFICES
126-130 West Forty-sixth St.
NEW YORK CITY

TWENTY-EIGHT EXCHANGES
EVERY PRINCIPAL CITY
OF THE U.S.

Now you know the record-breaking sales story of

"ARE PASSIONS INHERITED?"

A WARNER WINNER

The State Rights Sensation—A little more territory left.
Gilbert P. Hamilton's great 7-reel tragedy, featuring

DORATHEA FARLEY and WM. CONKLIN

It's *GREAT!* From the screen right into the lobby and out to the newspapers,—it's GREAT!

Big Paper, *Big* Press Helps, *Big* Booking Ammunition.

It's a *FEATURE* every way you look at it.

State Rights

SORRY—but we *HAD* to answer *TELEGRAMS FIRST!*

HENRY W. SAVAGE

Presents the 5-reel Florida-made Spectaclassic

"ROBINSON CRUSOE"

A WARNER WHIRLWIND

The genuine production, made by the genius of the stage!

Everything you need for it—plus some you never had before!
NOW is the time to buy.

State Rights

MARCUS LOEW

packed his houses with them—doesn't that prove their value? He booked all *SIX PRODUCTIONS* made from those overwhelmingly human poems of

ELLA WHEELER WILCOX

WARNER'S WILCOX WORTHWHILES

The millions of people who know her work through newspapers, books and magazines want to see it in pictures.

They're ready now! Follow *SUCCESS*—get the *BIG BUSINESS* in your territory *FIRST*—and you'll surely get the small accounts later, because they follow men like Loew every time! Logic? You bet! Wire for your territory *NOW!*

State Rights

Warner Brothers

729 Seventh Ave.
New York City

THE STRAND THEATRE

NEW YORK

After Weeks of Searching

DISCOVERED

AND

BOOKED

THE SENSATION OF THE SEASON

"GERMANY

AND ITS

ARMIES OF TODAY"

AUTHORIZED BY

The Imperial German Government

From December 31st to January 13th

The Germanic Official War Films, Inc.

1003 GODFREY BUILDING

729 SEVENTH AVE., NEW YORK

THE GLOBE FEATURE FILM CORPORATION

announces to the exhibitors of

Massachusetts, Connecticut, Rhode Island, Maine, New Hampshire and Vermont

that it has secured the rights in that territory to

the biggest screen production of the past six months

The Witching Hour

By AUGUSTUS THOMAS

with

C. Aubrey Smith, Marie Shotwell, Robert Conness, Jack Sherrill

NOW PLAYING TO S. R. O. AT THE
RIALTO THEATRE, NEW YORK CITY

From one of the biggest successes in the history of the legitimate stage, the Frohman Amusement Corporation has produced what will rank as one of the master productions of the screen

The Witching Hour

WILL PLAY TO CAPACITY BUSINESS WHEREVER IT IS SHOWN

BOOK IT NOW!

Globe Feature Film Corporation

H. G. SEGAL, General Manager

20 WINCHESTER ST., BOSTON, MASS.

GILBERT P. HAMILTON'S PRODUCTION

OF

"ARE PASSIONS INHERITED?"

FEATURING

DOROTHY FARLEY

AND

WILLIAM CONKLIN

OPEN FOR STATE RIGHTS BUYERS

DISTRIBUTORS

WARNER BROTHERS

SEVEN TWENTY NINE SEVENTH AVE., NEW YORK CITY

MR. EXHIBITOR—

YOU!!!

CAN NOW HAVE

MACK SENNETT-KEYSTONES

THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY???

To satisfy the demands the Box Office made on you and you made on us for the only standard quality comedies ever produced. Now ready for release. One every week.

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND 'BARS'"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, Distributors

KESSEL & BAUMANN, Executives, Long Acre Bldg., NEW YORK CITY

MISS MABEL NORMAND

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over the curtain goes down.

* * *

Methods and date of release will be announced later.

* * *

KESSEL & BAUMANN, Executives, NEW YORK CITY



MR. EXHIBITOR:

This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.

See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.

Geo. K. Spoor

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA — MAIN OFFICES: NEW YORK CITY — CHICAGO, ILLINOIS

Volume XV — JANUARY 13, 1917 — No. 2

FROM AN EFFICIENCY MAN

AN efficiency man has looked into the picture business and finds some glaring wrongs.

He raps them; and he says he speaks with full authority and knowledge of his facts.

He says, for one thing, that fifteen cents is an impossible admission price.

If he is right a good many people are wrong. What have you to say—you exhibitors who charge fifteen cents?

He says posters should be free; and he calls for the elimination of still photos, heralds and similar extras. Who will reply to this?

Editor MOTION PICTURE NEW:

The writer has noted, with great interest, your "Keep the ball rolling" article in this week's NEWS.

Permit me to add a few thoughts to those already expressed. As an efficiency man and one who has, for reasons not necessary to mention herein, given a careful study to the film business, I believe I can state a few fundamental reasons for the present chaotic conditions in the film market.

COLD figures and analysis of conditions show very clearly that in every branch of the business the expenditures have increased enormously but the receipts have not kept the same pace or anything like it, with the natural result that losses are being met with on every hand.

It will not be denied that the raise in the price of admission from five to ten cents was fully justified and was the logical move; better theatres and longer programs making it worth the difference in price to the public.

But when it is proposed to raise to fifteen cents it appears that the danger point has been reached. In the first place fifteen cents is not a popular price for any commodity; any merchant will verify that statement.

Fifteen cents admission—a danger point.

High prices hit only the high spots.

Low prices get "old junk."

Overhead today is ruinous.

Injudicious newspaper advertising.

Centralize the distributing business.

TEN cents is a popular figure and so is twenty-five; but not fifteen. Then again, it places the picture house on a plane of opposition to the cheap vaudeville house where, in most cases, just as good pictures are shown, a good sized orchestra is maintained and vaudeville shown besides.

A large seating capacity and best of locations gives the vaudeville house a great advantage over the picture house.

Ten cents keeps the picture house on a solid and lasting basis.

The manufacturer's cost of a picture and his possible profits are computed solely on the number of prints he sells and the profits of the exchange on the number of times the prints are rented. It will readily be noted that by increasing the number of prints sold and rented the cost per rental can be lowered without reducing the profit to the exchange or to the manufacturer.

This evident fact seems to have been entirely overlooked.

EACH big feature company, as now organized, has taken the wrong steps to remedy the evil and incidentally corral the business. Instead of making the price for service a very low one and in that way getting all the business, they have gone after the high spots at very high prices and have neglected the big end of the business.

Don't forget the five and ten cent stores of the country and how they have profited by selling at low prices only. The trouble has been that, in the film business, only "old junk" has been offered at the low prices.

THE office, overhead and advertising expenses of the manufacturing and releasing concerns as now conducted are not only extravagant but ruinous, and they naturally pass this on to the exhibiting end under the guise of a charge for film service.

All actors agree that picture work is much nicer, easier and far steadier from an employment standpoint than the stage ever was. Why, then, should they be paid such exorbitant salaries, so much more than they ever were paid when on the stage?

THE film heads—the so-called magnates—pretend to be big men, but they have shown themselves as almost anything else in the plans they have formulated and put into effect in the last few years.

None of them dares submit his work to the scrutiny of a competent efficiency man or skilled accountant.

Scenario writers of note are almost unknown, although some of the world's greatest and best known writers are inviting propositions to enter the field. I am not theorizing on this point. I speak with authority and with full knowledge of the facts.

NEWSPAPER advertising for regulation picture houses, regardless of their location, is a waste of money. I except from this statement, however, the former regulation theatres and very large, specially built houses of the Strand type, as these are in a class by themselves.

Free posters (and these should be few in number and very much toned down in color and design), elimination of "stills" and photos, heralds and similar extras would make a big difference to the exhibitor at the end of the week.

(*Continued on page 224*)

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Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVE., COR. 49TH ST., N. Y.—'PHONE 9360 BRYANT.

WILLIAM A. JOHNSTON.....PRESIDENT AND EDITOR
HENRY F. SEWALL.....VICE-PRESIDENT
E. KENDALL GILLETT.....SECRETARY
H. ASHTON WYCKOFF.....TREASURER AND BUSINESS MGR.

CHICAGO OFFICES.....MANAGER, T. S. MEAD
110 SOUTH DEARBORN STREET—'PHONE, 755 RANDOLPH
LOS ANGELES OFFICES.....MANAGER, J. C. JESSEN
427 S. FIGUEROA ST.—'PHONES, 7140 MAIN, 462 BD'WAY, F-2188

The office of the company is the address of the officers.
Entered as Second-Class matter at the New York Post-Office.

Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands, Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

VOL. XV January 13, 1917 No. 2

Down With Dickens!

FOR censorial assininity we award the year's grand prize to a Quebec censor. He condemned "Oliver Twist" as offering "a veritable lesson in sneak-thievery and robbery."

But Quebec isn't wholly saved. Dickens may yet stalk through the province, since an appeal is to be taken to the entire board of censors.

Page Dr. Crafts, H. C. Barber, Canon Chase, et al. Let their typewriters hum and post-card the province in a final appeal to parents and preachers. Down with Dickens!

Business Leagues

ELSEWHERE in this issue is an article dealing with a new type of exhibitors' organization which is rapidly taking form in various parts of the country. These organizations are casting abstract problems aside and getting down to the questions which deal with dollars and cents. Some of their aims are the abolishment of the advance deposit, friendly arrangements to eliminate competition of the cut-throat variety, and methods for the establishment of exhibitors' credit ratings. They want to help *each other* make more money.

Bubbles of Rumor

ONE of the important reasons why the film industry seems to the public mind to be in a chaotic condition is that it is virtually a swimming place for rumors of all sizes and shapes. Every week "news" is brought to our attention of the consolidation of some great factors in the industry. Then the following week the bubble bursts. "Inside tips" regarding the selling out by film executives of their controlling stock come to us by the veritable dozen.

We do not believe in giving space to rumors unless they are augmented by positive evidence. Puncturing the rumor bubbles and presenting news according to its proper values is one of the duties a trade publication owes its public.

Films Via Parcel Post

THROUGH the persistent efforts of the National Association of Motion Picture Industry, the carrying service of the Parcel Post has been put at the disposal of exhibitors, exchanges and producers.

The chief advantages which will accrue are four:

1. Penetration of territories heretofore remote and inaccessible, with a resultant widening of scope.
2. Insurance against delays caused by strikes and similar calamities: protection afforded by the Government against delays of all kinds in the United States Mails.
3. Stimulation of express companies: more equitable rates; swifter service.
4. Reduction of film insurance rates: insurance companies will be forced to admit significance of the step taken by the Post Office Department in recognizing non-dangerous character of film shipments.

No more adequate proof of what unified effort in the proper direction can gain for the industry could be offered.

Dropping the Ball Program

BROOKLYN exhibitors intend giving a ball on the evening of Washington's Birthday. They will issue a small program. No producer will be "requested" to insert his advertisement. For the Brooklyn local has decided that advertising of that sort does not pay—either the advertiser or the association. This is not the only commendable action this excellent local has taken. The association is standing upon its own dignity, asking no alms, and devoting its meeting to sane discussion and business-like action upon the box-office problems of its members—*all* its members.

From an Efficiency Man

(*Continued from page 223*)

IT seems strange that with the big capitalists reputed to be engaged in the industry, none are apparently wise enough to work out something along the lines of the old American News Company idea and centralize the entire distributing end of the film business under one organization, and at one blow wipe out the dozen or more unnecessary exchanges in all the large cities. The plan is feasible and the writer is able to name the man who by training and instinct is just the man for the job. Of course, it is not myself.

Wm. E. Heal.

TO our mind, the most important point scored in the above letter is its reference to distribution.

The entire distributing end of the business, says the writer, should be centralized and handled by one organization. This is feasible, he says.

We are by no means sure that such a single organization is feasible. But we do believe that centralized distribution is not only possible but inevitable, and that sooner or later there will be much less than thirty-four exchanges in Minneapolis, fifteen in Syracuse, and so on.

HOWEVER, things move slowly as well as swiftly in this business. We shall shortly hear, undoubtedly, of the formation of a brand-new set of exchanges. Why, we don't know.

If we asked, we should be told undoubtedly that new exchanges were necessary, that a high-grade picture needs a special and exclusive exchange, that one and the same exchange cannot handle competing pictures. We have never heard of this ruling in other lines of merchandise. Big jobbers in various lines handle commodities of the most varied grades and qualities. We believe that divided salesmanship is necessary—always will be—but not divided distribution. However, this is an open forum. We invite other opinions. Wm. A. Johnston.

Rumor of Universal Sale is Branded "Pure Bosh"

Statement Made in an Alleged Trade Organ That Laemmle and Powers Have Been Bought Out by Wall Street Concern Is Denied Flatly by Cochrane

AN alleged trade organ which evidently intends to make a specialty of newspaper rumors made an "authoritative" announcement last week of the latest sale of the Laemmle and Powers stock holdings in the Universal Film Manufacturing Company.

R. H. Cochrane, vice-president of the Universal, speaking for Messrs. Carl Laemmle and P. A. Powers, and for the Universal Company, made a flat and specific denial of the entire story to a representative of MOTION PICTURE NEWS.

"It's a lie out of whole cloth," said he. "The rumor seems to have no other foundation than the effort of the Los Angeles Times to make gossipy reading. Here's the item. It has evidently got to Times Square."

The newspaper item under the heading "More Rumors of Big Changes in Filmland" states that "it is reported" that P. A. Powers and Carl Laemmle have sold out their Universal interests to Ladenburg, Thalman & Company, New York bankers, who are backing H. O. Davis, general manager of production at Universal City, California; also that Messrs. Powers, Laemmle and Herman Fichtenberg, the New Orleans picture theatre owner, are to form a new producing concern.

"You may say," said Mr. Cochrane, "that far from dealing with Messrs. Ladenburg, Thalman & Company, I don't believe any one in the Universal Company even knows or has ever met any member of the banking firm except possibly in a purely social way. The whole matter is simply another newspaper rumor. It ends there."

As to the statement that Mr. Laemmle refused to affirm or deny the rumor and was unable to make any statement until after the first of the year—this, taken in connection with the annual meeting of the stockholders of the Universal Company to occur in January, Mr. Cochrane replied: "Pure bosh and misstatements of facts.

"The annual stockholders' meeting of the Universal Company has already occurred—on December 27. The present officers were re-elected: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer; Joe Brandt, secretary.

"As to Mr. Laemmle, any one could have got the above facts from him, if facts were wanted. As a matter of fact, no one came to Mr. Laemmle from any publication asking for his comment on the rumor."

RUMORS VS. FACTS

We announced in a modest way last week that the News has the habit of printing *NEWS*, authoritatively, and *FIRST*.

We call particular attention this week to the accompanying article, presenting the *FACTS* concerning a rumor.

You Don't Get the News Unless you read THE NEWS.

St. Louis Association Renounces Advance Deposits

At a recent meeting of the Motion Picture Exhibitors Association of St. Louis, President Mogler reported that a letter had been sent to Governor-elect R. D. Gardener, requesting an audience for the Association's legislative committee in order to protest against the contemplated plan to tax motion picture theatres.

The following interpretation was made to the resolution adopted by the Association covering deposits on serials: Members of this association are not to pay any advance deposit or in any way advance money on any episode of serials, but that if exchanges require it, members should pay C. O. D. for each episode.

The following new members were accepted for admission to the St. Louis association: Fred Demko, Shenandoah theatre; Christ Zotos, Family theatre; J. F. Brinkmeyer, American theatre; Spyros P. Skuros, New Lafayette theatre.

Adam Kessel, Jr., Sails for Cuba

Adam Kessel, Jr., president of the New York Motion Picture Corporation, sailed for Havana last week. Mr. Kessel has been confined by illness to his home for the past two weeks, and the trip to Cuba has been forced on him by his physician in order that he may get in proper shape to put through successfully the many big things which are already planned for the Kay-Bee and Keystone productions in 1917.

A large party of friends saw Mr. Kessel off and wished him "bon voyage." He will return about the middle of January.

Maxine Elliot with Goldwyn

Maxine Elliot, who has been in retirement in England, will join the Goldwyn Pictures Corporation at an early date.

The announcement comes as a surprise, as it is known that Miss Elliot has been strongly opposed to entering motion pictures. No definite announcements have yet been made concerning the picture she will work in. It is understood that she has agreed to sign a contract covering a considerable period of time.

Jacksonville Expects to Get Triangle Studios

Jacksonville Correspondent of Motion Picture News Says That A. Kessel Contemplates Erecting $200,000 Plant—Aitken and Bauman Deny the Rumor

A DISPATCH from the Jacksonville correspondent of THE MOTION PICTURE NEWS contains the statement that A. Kessel, president of the New York Motion Picture Corporation and Triangle Film Corporation, who is now visiting Jacksonville, is examining property in that territory with the view of erecting a $200,000 studio and producing plant for the company which he represents.

Mr. Aitken, when requested to make a statement concerning the new studio plans, declared that he had no knowledge of proposed Jacksonville studios. Charles Bauman of the New York Motion Pictures Corporation, denied the Jacksonville report completely.

The dispatch follows:

Jacksonville, Fla. (Special).—According to A. Kessel, president of the New York Motion Picture Corporation and Triangle Film Corporation, those companies are contemplating erecting a $200,000 studio and motion picture producing plant in Jacksonville in the near future, and with an idea of looking the situation over, Mr. Kessel visited Jacksonville this week, and was shown the various studios now in operation by Mayor J. E. T. Bowden.

Mayor Bowden, and the motion picture committee appointed by him last year, to induce the movie folk to come to Jacksonville, entertained Mr. Kessel at the Hotel Mason, and were assured by him that his companies were considering the proposition seriously.

If these two big corporations build studios in Jacksonville, it will mean that this city will have become the producing center of the East, and many other companies will take similar steps.

There are already twelve studios in Jacksonville, many of them working the year round, and as was stated to Mr. Kessel, the sooner the producers find out that they can make pictures in Jacksonville in the summer, the greater will be the saving to them.

A previous dispatch from THE NEWS' Jacksonville correspondent contains the information that F. C. Bush, representative of the Chicago and North Western Railway of Chicago, is in Jacksonville looking over possible locations for three large motion picture producers of Los Angeles, California, who will move their entire plants to Jacksonville over that railroad. The company names are not mentioned.

Broadway to Have New $500,000 Picture Theatre

"Triumph" Will Be Erected at Corner of Forty-ninth and Broadway—Rumor That Rothapfel Will Be Director Is Untrue—Facade Will Resemble Ancient Greek Temple

A THEATRE to be devoted to the art of the motion picture, and costing in the neighborhood of $500,000, is to be erected at the northeast corner of Broadway and Forty-ninth street, New York. The name of the new theatre will be the "Triumph."

It was learned from an authoritative source some time ago that Samuel L. Rothapfel would become the managing director of the new theatre, and at the time Mr. Rothapfel, when questioned, admitted that plans were under way. He requested then that nothing be published.

Last Friday, the engineering firm of Russell B. Smith sent out a form letter to the trade publications announcing that the deal for acquiring the real estate had gone through and that notices have been served upon the tenants of the premises to vacate.

Construction of the new theatre, says the letter, will be started on or about April 1 and rushed to early completion with the expectation of opening the house in the late fall.

No mention of Mr. Rothapfel's name was made in the letter, and when Mr. Rothapfel was requested to make a statement he simply said: "The deal is off. I am not going to the new theatre, the Temple or Triumph or whatever its name is going to be."

It is learned from a thoroughly reliable source that Mr. Rothapfel contemplates entering the producing field soon. Mr. Rothapfel declined to affirm or contradict this report.

"I have had a number of attractive offers," he said, "but I don't want to talk about any of them just now. In a few days I will have important announcements to make."

Mr. Rothapfel intimated that a radical change in the construction plans was the cause of his withdrawal. He seemed angry, and did not desire to speak at length for publication.

L. A. Walsh, general manager of the engineering firm of Russell B. Smith, was asked why Mr. Rothapfel was not to be associated with the new theatre, but he declined to give the reason.

The 1620 Broadway Company are the lessees of the property, and the Barney Estate, the sellers.

The Triumph will seat 2,600 people. The facade will be fashioned along the lines of an ancient Greek temple, in white marble. The lobby will contain a fountain in which live swans are swimming. On the left of the lobby will be an elaborate waiting room for women, and on the right, a smoking room for men. Further plans of the Triumph will be published in next week's issue of THE MOTION PICTURE NEWS.

Quebec Censors Make Astonishing Decision

"Oliver Twist" Falls Under the Ban of Their Displeasure—Picture Will Be Re-examined, However

"OLIVER TWIST," the Dickens' picture, which was to have been shown at the St. Denis theatre in Montreal during the Christmas season, has been condemned by one of the Moving Picture Censors of the Province of Quebec. However, an appeal has been entered from this unfavorable decision, and, as the law enacts, in such cases, the film will be submitted again for inspection by the full board.

"I understand," said Sheriff Lemieux, chairman of the board, "that the film story was rejected because the censor considered that it was a veritable lesson in sneak thievery and robbery. An appeal has been made to the full board, and we will re-exine the picture."

A. T. Chapman, president of the Dickens' Fellowship, stated that not having seen the picture, he did not care to express any opinion upon the censor's action. However, he declared that there was so much that could be cut out in a picture rendition of the book, and so much that could be added, that it was almost impossible to decide without having actually witnessed the picture.

January 1 is the day fixed for the provincial Government tax on places of amusement to go into effect. So far, theatres, moving picture houses and other places have not been officially notified of what is expected from them by the Government. The Government, however, while it has the power of putting the new tax into effect on the first of the year, is not obliged to do so on the exact day, and the intention is not to rush the theatre people, especially in view of the fact that the theatre men have expressed themselves as being quite willing to do their utmost to accustom the people to the new rates, and to aid the Government as much as possible.

The scale of taxes which will affect the film houses is as follows:

On every admission of a price less than ten cents, one cent.

On every admission of a price of ten cents or more, but less than thirty-five cents, two cents.

On every admission of a price of thirty-five cents or more, but not more than seventy-five cents, three cents.

On every admission of a price of more than seventy-five cents, but not more than one dollar, four cents.

This is the scale of taxes which is authorized to go into effect on or about the first of January by virtue of the recent legislation enacted at the last session of the Quebec Legislature. The former theatre tax of the city is wiped out, but the city will not lose, and other municipalities which have not been charging a "charity tax" will specially benefit. The province will collect the whole proceeds, and will pay to each municipality one cent for each ticket to a place of amusement.

New Director and New Star the Fox Record for a Week

William Fox acquired one new director, another film star, and several more photoplayers in the course of the last week.

The director is William Nigh, lately with the Metro forces. The star is Miriam Cooper, who has the leading feminine part in "The Honor System," the big ten-part Fox photodrama; and the new players include Ned Finley, Pearl Palmer, Ruth Thorp, and Edward Roseman, who will be in the first Nigh production, and Florence Crawford and Francis Carpenter.

Miss Cooper will appear under the direction of R. A. Walsh, who staged "The Honor System," and who is, incidentally, Miss Cooper's husband. The new Fox luminary enjoys the distinction of never having had any stage experience, despite her notable performances in "The Honor System," "The Birth of a Nation" and "Intolerance."

William Nigh, the newcomer to the Fox directorial staff, makes the twentieth filmmaker now with the Fox organization. Seven are screening dramatic subjects in the West, six in the East, and seven are at work on comedy productions, in California.

Lionel Barrymore Begins "Great Green Eye" for Metro

Lionel Barrymore began work last week on his new Metro-Rolfe production, "The Great Green Eye," the joint product of Channing Pollock and Rennold Wolf. George D. Baker is directing this five-act feature, assisted by Charles Hunt, and John Arnold is doing the photographic work. Irene Howley, co-starred with Mr. Barrymore in "A Yellow Streak," with Ralph Herz in "The Purple Lady," and with William Nigh in "Life's Shadows," all Metro features, shares stellar honors with Mr. Barrymore in "The Great Green Eye." In the cast are Ilean Hume, Frank Currier, Charles Eldridge, Hugh Jeffrey, George A. Wright, Florence Natol and Marien Dennis.

Charles Eldridge plays Barron, senior, the father of the character played by Mr. Barrymore. Mr. Eldridge has been seen in "The Pretenders," with Emmy Wehlen, playing the father, Silas Pettingill, and with Emily Stevens in "The Wager," and Andrews the engineer with Emmy Wehlen in "The Pretenders." Ilean Hume was last seen with Miss Wehlen in "The Pretenders," and before that in "The Kiss of Hate," with Ethel Barrymore; in "Her Debt of Honor," with Valli Valli, and in other Metro plays.

Warners Do Some Quick Work

Warner Brothers are authority for the statement that within twenty-four hours after the initial private showing to state rights buyers of "Are Passions Inherited?" the rights to the feature were sold for twenty states. The production is in seven reels, and features Dorothea Farley and William Conklin. It was staged by Gilbert M. Hamilton, one of the real "pioneers" of the film game.

All International Films to Be Released Through Pathe

News Reels to Be Combined—International Exchanges Will Be Retained and Consolidated Under Name of Pathe in Some Cases—Radical Changes First Week of New Year

PATHE Exchange, Inc., and the International Film Service have issued an announcement jointly in which is stated that all International films will be released through the Pathe exchanges.

E. A. McManus, manager of the International Film Service, desires to make the point clear that International films will be issued just as they have been issued in the past, the only change being that the International exchanges will be consolidated with the Pathe exchanges.

"In some cases," said Mr. McManus, "the International exchanges will be abolished entirely, the best men of the working force going over to the Pathe exchange in that locality. In other cases, where the International exchanges are now more advantageously located and equipped, the Pathe force will move to the International offices. The rumor is incorrect that Pathe has 'taken over' International."

Mr. McManus declined to make any statements regarding the consolidation of Pathe and International for purpose of production only. It is understood from a reliable source that some such arrangements are under way. Details of these arrangements will be forthcoming shortly.

Mr. McManus and Mr. Berst dictated the following announcement regarding the future activities of the two concerns they represent.

By an agreement completed Thursday, December 28, 1916, between Pathe Exchange, Inc., and the International Film Service, Inc., all of the pictures of the International, including serials, features, cartoons and the Hearst International News Pictorial, will be released through the Pathe Exchange, Inc. The new arrangement is effective January 1.

The agreement was concluded by Edward A. McManus, general manager of the International, and J. A. Berst, vice-president and general manager of Pathe.

One of the most important features in connection with the new arrangement will be the consolidation of the two news reels—the Pathe News and the Hearst International News Pictorial. In future the combined news reel will be known as the Hearst-Pathe News. It will be issued twice weekly beginning January 10.

The consolidation will also have an important bearing upon "Patria," the International's photoplay serial supreme, in which is featured Mrs. Vernon Castle. It was the original intention of the International to issue this serial on January 1. With the deal pending with Pathe, W. R. Hearst recommended the postponement of the release date of "Patria" until the consummation of the consolidation. Accordingly, it has been decided that the serial, all episodes of which are practically completed, will be released on January 14 through the Pathe exchanges.

The Pathe exchanges will also start to release on January 10 the International's cartoon series. This includes the original Katzenjammer Kids, Jerry on the Job, Bringing Up Father, Krazy Kat and the cartoons in addition to those of Walt Hoban, George Herriman, and George McManus, of Fred Opper, Tad, Jimmy Swinnerton, Tom Powers and others.

Immediately upon completion of the consolidation J. A. Berst sent a telegram to William Randolph Hearst, who is spending the holidays in California, in which he said:

"I foresee an era of unusual prosperity in this move, which will work for the best interests of all concerned and by eliminating a certain amount of the waste of competition through co-operation, advance by that much the interests of all exhibitors."

E. A. MacManus, general manager of the International has been devoting most of his attention during the past month to the completion of the transaction. He has visited either in person or by representative, all of the fifteen branches of the International throughout the country, arranging for the transfer of the offices as well as for the contracts of "Patria," "Beatrice Fairfax," and "The Mysteries of Myra," and of "Jaffery," "The Ocean Waif," "The Flower of Faith" and "The Jockey of Death," recent International features.

"The arrangement just entered into," said Mr. MacManus, "will mark an epoch in the motion picture business. Pathe pictures, plus Hearst publicity and promotion, will form the strongest combination ever effected in motion pictures, and will make their product the most sought for in the industry.

"The novelized versions of Pathe's serials as well as 'Patria' will be published in Hearst publications, in New York, Boston, Atlanta, Chicago, San Francisco and Los Angeles, as well as in practically every other large city in the country. Exhibitors can well forsee how important this consolidation is to their own interests. I am delighted at its successful termination."

"The advantage of this alliance between the Hearst and Pathe interests are manifold," said Mr. Berst. "Pathe pictures plus Hearst publicity will be an unbeatable combination. The advertising derived from the Hearst interests will of course be of direct benefit to exhibitors everywhere and that is the reason this alliance was formed. This advertising will be prepared with a view of carrying out to the fullest possible extent Pathe's policy of co-operation.

"The New Hearst-Pathe News will be the greatest news pictorial ever assembled. Already the Pathe News is an American institution. Added to Pathe's world-wide camera and distributing organization will be Hearst's unrivaled news gathering facilities, supplemented by the greatest publicity organization in America.

"The Cartoon service of Pathe will be greatly strengthened by the addition of the Hearst cartoonists. Alternating weekly, the work of these famous Hearst artists will appear in addition to Pathe cartoons made by the world famous Bray process.

"For months, Pathe has been building the finest exchange organization in the industry. Now this organization will be further strengthened by the addition of the best men of the International exchange. The best office in each city will be retained and the other exchanges closed."

Must Have "News" for Correct Information

Vinton, Iowa.
Wm. A. Johnston, Pres.,
Motion Picture News,
New York City.

Dear Sir:

I find that Motion Picture News is a necessity, if you intend to be alive to what is going on in the industry today.

I will say this for the "News," that it has been in my home for many years. Long before I became an exhibitor I found it a "main stay" if I wanted to be posted and correct.

Yours truly,
Arthur G. Stotte,
Mgr. Palace Theatre.

Mayer and Cohen Will Handle "Great Secret"

Louis B. Mayer and Harry J. Cohen have just left the home offices of the Metro Pictures Corporation, No. 1476 Broadway, New York, and have started on a Western tour to handle the demands from exhibitors for the new Metro-Quality serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

Mr. Mayer, who is the sole distributor in New England for Metro pictures, will make his headquarters at the Metro offices in Chicago. He will attend to the serial business in the Middle Western States.

Both Mr. Cohen and Mr. Mayer took with them the first five chapters of the fifteen-chapter screen story. Mr. Mayer will give special showings for exhibitors in Chicago, Detroit and other cities. It probably will take several weeks for him to wind up the Middle Western business.

Mr. Cohen will make his headquarters at 55 Jones street, San Francisco. He also will give special showing.

Conditions Here as Seen by England's Foremost Producer

George Loane Tucker, in America for Winter Months, Is Gratified at Marked Improvement in American Productions, But Disappointed in Activities of Unscrupulous Fly-by-Night Concerns.

GEORGE LOANE TUCKER, production manager and chairman of the Board of Directors of the London Film Company, the largest film producing concern in England, has arrived in New York for the winter. Part of his time will be spent in the East; the remainder he will devote to the California studios.

Before leaving America, Mr. Tucker was associated with Griffith and Ince. During his three years' residence abroad, he produced a number of successful photoplays, among them being "Prisoner of Zenda," "Rupert of Hentzau," "The Middleman," "The Christian," "Arsene Lupin," "The Hypocrites," "The Mother," "The Maximum," "The Man Without a Soul," and a series of W. W. Jacob's comedies.

In the first interview he has given out since his arrival in America, Mr. Tucker expressed himself frankly on film conditions here. He is an American, and he is recognized as the foremost film producer in England. One of his accomplishments in England was the establishment of a "footage-by-merit" system, replacing the arbitrary five-reel feature length.

Mr. Tucker has been given an opportunity to study conditions of this country at short and long range. He is a recognized master of his art, and what he has to say is of high interest and value. The first thing he commented upon was the gratifying advance and improvement in American films. The second comment he made concerned the misfortune of the reputable film producers, who are being traded upon by the "fly-by-night" manufacturers.

"The producers who came into the film industry to stay are not only being preyed upon by the get-rich-quick class," said Mr. Tucker, "but they are also being tempted tremendously. The reputable producer who has built his business upon clean methods and decent pictures is sorely tempted to discard clean methods and pictures when he sees the quick financial results of the disreputable producers.

"I left America three years ago for two reasons. One was that I wanted to broaden my point of view. The other was that I had produced a picture that while it was a great financial success was one that I did not like. In England I had to fight every inch of my way. I soon would open up the way to an avalanche of this class of picture, and I felt that I must flee the temptation to get big and easy money by producing other subjects of similar type, and I foresaw that the real future of the business lay in the production of the type of pictures that I hope to speak about later in these pages, and I met with nothing but encouraging friendliness.

"All of my friends here told me how foolish I was to dare the traditions and unfriendliness of the English. They said Americans were in disfavor there; that I would fail surely. I won't say that my ideas were accepted with shouts of acclaim. The British study a newcomer with infinite care. They took a watchful-waiting attitude. After a while they accepted the ideas.

"In America, conditions are different—reversed. There is such a broad market here that all classes of pictures can be sold, no matter how good or bad they are. Unfortunately, just now some bad pictures are selling better than the clean ones. That is why the legitimate manufacturer is tempted.

"Quality is inclined to suffer as a consequence—because things come so easy. Many beautiful and remarkable pictures are being made in America now. But if some producers were compelled to go out and fight for their results, their pictures would undergo marked improvement. Producers and directors are too quickly satisfied, because they see no need of being critical.

"These producers are menacing the industry's future. They care nothing for story values. In their advertising they dwell upon some spectacular feature. They produce the type of film which will fill theatres by its title. They consider their duty ended there. As for duty to the public, they recognize none. The public is drawn into those theatres; they go away dissatisfied or ashamed.

"I know that this notion that the public must be pleased is old—very old. Yet it has lost none of its importance. Pictures of this type do not please the public. They are burdening the future with a debt which will be difficult to pay off.

"Many American producers should recognize another duty they owe the public. I agree with them that the best and greatest in motion pictures is being done in America. Yet that is not proof that the other nations have nothing to offer.

"The motion picture is the only international language. It can be understood by the people of any land. At present America is pouring out its film to all parts of the world. These pictures in time will stimulate the more remote nations to produce film drama of their own. Americans should encourage them to do that.

"We are known abroad for our clarity in telling a story and the great effort we make to maintain intensity of interest and are admired for those qualities. Yet that does not mean that other nations have nothing to contribute to the art of the photodrama. French directors excel us in their sense of the higher dramatic values. Italian directors are noted—justly noted—for their sense of the pictorial.

"It is our duty, having such energy and clarity of vision, to exchange our qualities for the admirable qualities of the others.

"American directors can take companies to Italy and France; yet they cannot possibly sympathize with the viewpoints of their peoples unless for a certain length of time they enter into their life. I think we should invite and encourage them to contribute, instead of shutting our doors to them.

"With the proper encouragement, in time, I am quite sure, we will have great Russian pictures, with the true Russian viewpoint, and even Oriental pictures, made in China and Japan under the direction of Orientals who have mastered our principles. It is wrong to say that foreign directors are stealing our ideas; for while they are adopting our ideas, they will give us, in return, ideas of their own, nothing more nor less than a fair exchange.

"Art—no matter whether it is painting, sculpture or the moving film—recognizes no national boundaries. It rises above them and becomes international. Open the door widely, hospitably to foreign production, even to the extent of being a trifle uncommercial for the time being."

Express Companies Fail to Make Deliveries

Pittsburgh Theatres Complain That Express Companies Caused Darkened Theatres Due to Delay in Shipments — Several Theatres Complain of Thievery

THE express companies running out of Pittsburgh have been able to handle the increased business at Christmas time, but this year the companies fell down flat on the delivery of film to the theatres in that section, with the result that during the past week there were many dark houses.

The express companies refuse right along to make any special arrangements for the handling of film and the result is that some of the companies will have heavy damages to pay as a result of the loss caused by the failure of the express agents to see that the film packages were forwarded properly during the Christmas rush.

Thieves entered the booth of the Doris Theatre in Wilkinsburg, Pa., last week, and stole a complete Edison machine and the lens from another machine. The thieves made a complete get away and the police are unable to locate the stolen property.

Entrance to the theatre was gained by breaking in the side door of the theatre. The theft was not discovered until noon the next day. J. W. Hunter, owner of the theatre asks the exhibitors all over the country to be on the lookout for the machine and states that a point of identification is the flywheel which has been grooved for a belt. He has offered a reward of twenty-five dollars for the arrest of the guilty persons.

Heaney Booking Dixie Features

John W. Heaney, representative of the S. A. Lynch enterprises, is handling the booking of the two Dixie Company features, "Tempest and Sunshine" and "Just a Song at Twilight." Evelyn Greeley is starred in the first mentioned drama, while Pedro de Cordoba and Miss Greeley share the honors in the second. They are being marketed on states rights.

Parcel Post Film Shipping a Boon to the Industry

Territories Heretofore Unexploited Can Be Easily Reached—Post Office Department Issues Rules and Regulations Covering Film Shipments—Much Credit Due to National Association

THE exclusive announcement in THE MOTION PICTURE NEWS of last week that motion picture films could be shipped by parcel post after January 1, has been received by exhibitors throughout the country with expressions of gratitude and approval.

Much credit for this accomplishment is due the National Association of Motion Picture Industry. F. H. Elliot, president of the Association, points out some of the advantages to be accrued by parcel post film shipping, in a letter addressed to this office. Excerpts from the letter follow:

"By shipping films through the mails entirely new territory will be opened up, where heretofore there has been no service whatsoever, which may now be reached by the rural parcel delivery post. This will make possible the rental of old films which have gone the rounds of the larger cities and on which the margin of profit is now very small on account of the high express charges for short distances from the exchanges.

"Through this channel many thousands of smaller towns and villages will be made immediately accessible to the great film centers. This development and extension of territory heretofore beyond reach of the express companies should add many millions to the number of picture theatre patrons in 1917.

"One of the most important phases in permitting the films to go through the mails is that film shipments will always have the right of way in the event of railroad strikes, either locally or nation-wide.

"This recognition of the film industry by the Post Office Department should have a material effect upon the insurance underwriters, and it is not unlikely that lower rates will be granted in the near future."

The National Association is gathering together material for a folder which will tell the industry how to get full efficiency out of the parcel post, and will also tell just where the mail ceases to be cheaper than express—these figures cannot yet be given out. but these facts will be of interest.

A shipping case loaded with five reels (the standard unit of shipments) weighs between 45 and 50 pounds.

The parcel post regulations admit fifty-pound shipments within the first and second zones—that is, within 150 miles.

Beyond this area, packages are limited to 20 pounds, which will include two reels in the regulation packing case.

The National Association is working out a chart of comparisons between parcel post rates and express rates, and this chart will show just where the mails should be used.

At this time, however, the conditions seem to indicate that, as was anticipated. the chief monetary advantages of the parcel post to the distributor will be in shipments to theatres within a short radius of the exchange.

The distributors and exchanges will have available, beginning New Year's Day, two transportation facilities, namely, express companies and Federal postal service.

A chart of the rates under the new ruling of the Postmaster General will be immediately undertaken by the National Association of the Motion Picture Industry and distributed to all the Association members throughout the United States and Canada.

The order issued by the Postmaster General, granting the use of the mails for film shipments, is a splendid recognition of the activities of the National Association of the Motion Picture Industry.

RULES FOR SHIPPING FILMS BY PARCEL POST

1. Must be packed in metal boxes encased in spark proof cases or sheet iron cases not less than .02 inch thick lined with fibre.

2. All packages must bear yellow labels, diamond shaped, 4 inches long, on which is printed a fire warning.

The following rules and regulations have been issued by the Post Office Department covering the shipment of films by post:

Postmasters are hereby instructed to accept motion picture film for transmission in the mail, outside of mail bags, when packed and labelled in conformity with the Interstate Commerce Commission regulations, as follows:

RULES FOR PACKING DANGEROUS ARTICLES OTHER THAN EXPLOSIVES.

RULE 43.

(a) Moving picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box; or in spark-proof cases made of sheet iron not less than 0.02 inches thick (No. 25 U. S. standard gauge) and lined throughout with fiber board at least ⅛ inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least ⅝ inch on the sides, forming a tight joint.

(b) Pyroxylin, plastics (celluloid, fiberloid, pyralin, viscoloid, zylonite, etc.) in sheet, rolls or tubes must be packed in strong spark-proof wooden boxes.

(c) Labels will not be required on manufactured articles made from or containing pyroxylin plastics.

NOTE TO RULE 43.

Strong, spark-proof vulcanized hard fiber cases made of fiber not less than .070 of an inch in thickness reinforced by metal at the corners, purchased prior to October 1st, 1914, may be used until March 1, 1915, for the shipment of moving picture films enclosed in interior spark-proof metal cases.

All packages containing motion picture film must have attached thereto by the shipper a diamond shaped yellow label, in size four inches (4") long with the words printed in black letters inside of a black lined border, size three and one-half inches (3½") on each side as follows:

NOTICE TO POSTAL EMPLOYES
CAUTION!
KEEP FIRE AND LIGHTS AWAY

Sweep up and remove carefully contents of broken packages.

This is to certify that the above articles are properly described by name and are packed and marked and are in proper condition for transporting according to the regulations prescribed by the Interstate Commerce Commission.

.....
Shipper.

All such packages must be placed in cars and offices in position that will permit of their ready removal in case of fire. They must not be loaded in cars or stored in station or offices in contact with steam pipes or other sources of heat.

Seek to Oust Pennsylvania Censor Head

Governor Burmbaugh, of Pennsylvania, has asked for the resignation of J. Louis Breitinger, chairman of the State Censor Board, to take effect this week. It seems likely that the censor head, who has held this post since the formation of the board, will step down and that the appointment of a successor will be forthcoming within the week.

Pennsylvania politicians declare that there are political motives back of the request made on Breitinger for his resignation, it being pointed out that the censor is a Penrose follower and opposed to the Governor politically. Sentiment among film men is divided, the majority however welcoming the news, as they believe Breitinger's work has been of an autocratic nature. It is declared that Stanley V. Mastbaum is among those favoring the deposed head, and that only recently Governor Brumbaugh commended the work done by Breitinger to that prominent Philadelphia exhibitor.

Trigger Denounces Advance Deposit System

Protests That Deposit System, with Hoy Collection Service, "Adds Insult to Injury"—Favors Hoy System—Says Hoy Is Adequate

SAM TRIGGER, newly elected president of New York Local No. 1, of the Exhibitors League, has sent the following letter to all exchanges. The most important point he brings out is the unfairness of advance deposits, taking into consideration the successful activities of the Hoy Reporting Service.

The letter follows:

"Dear Sir:

"The sentiments of the exhibitors against the Deposit System now in vogue between them, and the exchanges is so universal that I feel it is up to me as president of the New York City Exhibitors' League to register my protest with theirs for its withdrawal. As you are aware, it involves quite a hardship on the majority of exhibitors.

"Now, with the Hoy System, which the exchanges have adopted, it does seem like adding insult to injury. I know you do not want to antagonize the exhibitor; nor do I, as their representative, wish to antagonize the exchanges, but I am simply trying to arbitrate and adjust matters amicably and with a fairness to all concerned.

"Isn't it reasonable to assume that the Hoy system covers the question and there is no need of deposits? This system makes it impossible for the exhibitor to get more than one week's credit; if he does not fulfill his obligations he cannot procure service in Greater New York.

"I am heartily in favor of this protection which the Hoy System gives, and sincerely believe it covers the exchange fully against loss. If so, WHY CONTINUE THE DEPOSIT SYSTEM?

"As stated above, the exhibitors are perfectly willing to arbitrate in any way that we can agree upon. We have not as yet been accorded a hearing on this subject, and in behalf of the exhibitors, I respectfully request an interview so we may arrange for an appointment when we can get together and discuss the question from our different viewpoints.

"Hoping to receive an early response, and wishing you a Very Happy and Prosperous New Year, I am,

"Very sincerely yours,

"SAM. H. TRIGGER."

Many New Picture Enterprises Incorporated

Friedman Enterprise Capitalized at $250,000—Many States Represented in Activities of New Concerns

Outstanding in the week's incorporations is the formation of Friedman Enterprises, Incorporated, with a capitalization of $250,000. The Twin City film men, well known in the independent ranks, have incorporated their organization in Delaware and the step is taken as a forecast of a broad policy of expansion. The incorporators are John, Samuel, Benjamin and Israel Friedman, all of Minneapolis, and Charles and Joseph Friedman of St. Paul.

Other incorporations of the week as supplied to THE MOTION PICTURE NEWS by the Corporation Trust Company, Exchange Place, Jersey City, follow:

In Delaware:

MITCH-ELLIS MOTION PICTURE COMPANY; Manufacture of motion picture films, reels, etc.; capitalized at $300,000 in Wilmington; incorporators are: Herbert E. Latter, Wilmington, Del.; Norman P. Coffin, Wilmington, Del., and Clement M. Egner, Elkton, Md.

PORTABLE PROJECTING MACHINE COMPANY; Manufacture of motion pictures projecting machines; capitalized at $10,000 in Dover; incorporators are: Frederick C. Taylor, Philadelphia, Pa.; William L. Allen, Philadelphia, Pa., and Thomas M. Allen, Philadelphia, Pa.

FRIEDMAN ENTERPRISES, INCORPORATED; Manufacture and produce motion pictures to exchange same; capitalized at $250,000 in Wilmington, incorporators are: John Friedman, Minneapolis, Minn.; Samuel Friedman, Minneapolis, Minn.; Benjamin Friedman, Minneapolis, Minn.; Israel Friedman, Minneapolis, Minn.; Charles Friedman, St. Paul, Minn., and Joseph Friedman, St. Paul, Minn.

In Illinois:

ILLINOIS MUTUAL FILM CORPORATION; Manufacture and deal in motion picture photoplays: capitalized at $10,000 in Chicago; incorporators are: Samuel M. Field, 1112 Consumers' Building, Chicago, Ill.; D. J. Sullivan, and N. M. Donnelly.

FRIEDER FILM CORPORATION; Manufacture and deal in moving picture films; capitalized at $10,000 in Chicago; incorporators are: Irene M. Edward, Alfred R. Frieder, and Samuel H. Futransky, 914 Unity Building, Chicago, Ill.

MICHIGAN THEATRE CORPORATION; Operate amusement enterprises; capitalized at $60,000 in Chicago; incorporators are: Mark D. Goodman, 1101 City Hall Square Building, Chicago; J. M. Arvey, and J. Korn.

In New Jersey—Foreign:

CAMEO CINEMA PRODUCTS COMPANY (DELAWARE); Manufacture moving picture machines; capitalized at $300,000 in Berkley Heights, N. J.; incorporators are: James W. Decker, 375 Park avenue, New York City, and Fitzhugh C. Speer, Madison, N. J.

In New York:

RUDRA LIMITED, INC.; Manufacture motion pictures; capitalized at $6,000 in Manhattan; incorporators are: Wm. Bielenberg, 240 Conklin avenue, Patchogue, L. I.; Arthur J. Westermayer, 90 Nassau street, New York City, and Henry H. Frieder, 90 Nassau street, New York City.

GEORGE W. LEDERER FILM CORPORATION; Motion pictures; capitalized at $500 in Manhattan; incorporators are: Geo. W. Lederer, 147 W. 55th street, New York City; Benj. Arnest, W. Hoboken, N. J., and Clarence Weller, 69 Burling Lane, New Rochelle, N. Y.

MARDAN PHOTOPLAY COMPANY, INC.; Motion pictures; capitalized at $600 in Manhattan; incorporators are: Richard Cahill, Whitestone, L. I.; Alfred G. Steiner, 1081 Teller avenue, Bronx, N. Y., and Thos. E. Murray, Jr., 355 W. 51st street, New York City.

GEORGE M. COHAN FILM CORPORATION; Theatrical motion pictures, vaudeville business; capitalized at $50,000 in Manhattan; incorporators are: Dennis F. O'Brien, 1482 Broadway, New York City; J. C. Voight, Jersey City, N. J., and Elizabeth A. Reilly, 423 W. 118th street, New York City.

OFFICIAL WAR FILM CORPORATION; Motion pictures and theatrical business; capitalized at $25,000 in Manhattan; incorporators are: Wm. J. Rapp, 131 E. 95th street, New York City; Sam'l Saline, 136 W. 123rd street, New York City, and Jas. E. Beggs, 146 E. 30th street, New York City.

PHYSICAL CULTURE PHOTOPLAYS, INC.; General motion picture business; capitalized at $100,000 in City of New York; incorporators are: Bernard A. MacFadden, 949 Broadway, New York City; Chas. H. Desgray, 949 Broadway, New York City, and Russell F. Thomas, 176 Sunnyside avenue, Brooklyn, N. Y.

S. W. & S. AMUSEMENT COMPANY, INC.; Conduct motion picture exhibitions, phonograph exhibits, vaudeville, etc.; capitalized at $20,000 in Manhattan; incorporators are: Sam'l H. Ganz, 150 Nassau street, New York City; Lillian Bass, 41 Park Row, New York City, Abr. J. Halprin, 41 Park Row, New York City.

Leonce Perret Arrives

Leonce Perret, the "king of French directors," arrived Tuesday in New York on the steamship "Espagne." He will start work immediately for Selznick Pictures, Inc.

He will direct Robert Warwick, who is now completing "The Argyle Case," under direction of Ralph Ince.

Leonce Perret's most recent success is "The Heroes of the Yser," which has had a remarkable run. Perret has been serving in a clerical capacity for the French army, but has been relieved from further duty. He has signed a five-year contract with Selznick. Negotiations for his services were made through Perret's American agent, Claude Patin, formerly the Gaumont manager.

"Witching Hour" Sold

WITHIN one week after the announcement of the exploitation of the Frohman Amusement Corporation's release, "The Witching Hour" rights to more than one-half of the entire world were disposed of.

This is rather unusual and while the company will continue to advertise "The Witching Hour," in the trade journals, it has, nevertheless, found that the best policy will be to advise the trade at the time there is no further territory to be disposed of.

It was stated at the offices of the Frohman Amusement Corporation that the object of this was to encourage inquiries from all over the country and from every possible state right buyer to the end that when the next special attraction of that company is ready for release those making inquiries and offers on "The Witching Hour" might first receive the benefit of a possible purchase on future releases.

First Ball in Denver Postponed

The first annual ball to be held by the Rocky Mountain Screen Club has again been postponed. It had been intended to hold the ball at the municipal auditorium on December 27, but owing to the nearness of the date to the many other events held in the city during holiday week it was decided to postpone the event until some time in January. The city's auditorium is being completely redecorated and will be in a more presentable condition at that time.

The stars who were to come as chief attraction for the ball were Wallace Reid and Sessue Hayakawa of the Lasky studios and Mary Miles Minter from the Mutual California headquarters.

The club having learned that Clara Kimball Young and her entire company are to be in Denver in January for the filming of final scenes for "The Easiest Way," decided to extend an invitation to Miss Young to join in the making of this the first annual ball, a great success. As yet Miss Young has not advised whether she will be able to be present or not.

G. H. Greaves, secretary and general manager of the Moore and Greaves Amusement Company, has returned for a three weeks' trip in the east. After spending a few days in New York Mr. Greaves stopped at Cambridge Springs.

New Type of Organization is Gaining National Headway

Frank J. Rembusch in Indiana Is Forming Body to Thrash Out Question of Competition—Similar Organization in North Carolina—New York Men Form Board to Fight Advance Deposits

A NATIONAL movement towards a new type of exhibitors' organization is rapidly gaining force. This new type of organization concerns itself more directly with the correction of business wrongs rather than with such questions as censorship and Sunday closing.

In Indiana, Frank Rembusch has formed a co-operative exhibitors' body for the purpose of thrashing out problems of competition and advance deposits.

In North Carolina a similar movement is in progress.

In New York, an organization known as the Exhibitors' Board of Trade, the chief purpose of which is to establish the financial responsibility of its members, has been formed. It is the belief of its organizers that the movement will spread to adjoining states and eventually to all parts of the country. This body will endeavor to attack problems which are reflected in all sections.

The charter members of the New York Exhibitors' Board of Trade are all well-known theatre men in that section. One of their first acts was to contribute $25,000 towards a sinking fund of $50,000, which will be deposited in a well-known bank. Each new member of the organization will be called upon to contribute to the fund.

The organization intends to make itself responsible for the financial dealings of its individual members insofar as film rentals are concerned.

Sydney A. Cohen, the president of the organization, told a MOTION PICTURE NEWS representative that the new board of trade will not conflict in any way with the various organizations now existing. He defined the purposes of the new organization and the exhibitors' leagues, stating that each has definite work cut out for it.

"The purpose of the league," said Mr. Cohen, "is to act in such matters as censorship, Sunday closing; in fact, anything that pertains to legislation. The Exhibitors Board of Trade will devote itself only to business matters. The first thing we intend doing for our individual members is to abolish the advance deposit system. By means of the general fund we will guarantee the responsibility of all of our members, and if any of our members fail to make good, we will make good for them out of the fund.

"We advocate advance payment of rentals. We will co-operate with any organization that wants our help. We will not fight the F.I.L.M. Clubs or the Hoy agencies. In fact, we approve of them, because they are working towards the same goal as we are. In many cases the advance deposit system is necessary, because some exhibitors are unreliable. We all know that bogus checks are paid for film rental and that illegal switching goes on. If we can put a stop to such practices we will, and by co-operating with the leagues and the F.I.L.M. clubs I think we can do it.

The charter members of the Exhibitors' Board of Trade are as follows:

Sydney A. Cohen, president; Empire theatre, 161st street and Westchester avenue

E. Mayer, vice-president; and L. Schneider; Odeon, New Law, Crescent, M. & S., Waco.

John Manheimer, secretary; Park theatre, 44th street and Fifth avenue, Brooklyn.

A. J. Wolf, treasurer; Adelphi theatre, 89th street and Broadway.

J. W. Springer, 77th street theatre.

M. Glynn and Joe Ward; Century theatre, Alhambra theatre, Brooklyn.

Samuel Lesselnaum; Miller theatre, Vermont theatre, Penn theatre.

F. I. Unger, Regun theatre, 116th street and Lenox avenue.

I. Edelstein, Mt. Morris; 116th street and Fifth avenue.

Hurtig and Seaman Enterprises.

"John Film" of London Registers Some Protests

"You Over There in America Have Gone Wild Over the Word 'Biggest,' When You Should Be Hammering on the Word 'Better'"—Cleaner Plays Wanted

A WELL known film man of London, who wishes his identity to remain unknown, has written the following letter to the MOTION PICTURE NEWS.

Probably his views are exaggerated, but he has at least the opportunity for a long distance glimpse of the conditions here. He spent several months studying American film methods; then he returned and thought over what he had seen and heard.

While the letter is written in a humorous vein, the thoughts it expresses are none the less pointed. On account of its length, only portions of the letter are reproduced here:

To Mr. Sam Film,
Mainly New York and Los Angeles,
U. S. A.

Dear Uncle Sam:—

I want to wish you a prosperous and happy new year and at the same time have a heart to heart talk with you. I intend attempting it in your own peculiar vernacular and, although I guess I'll slip up trying to write your slang, you will no doubt freeze on to the horse sense behind it—you're no bonehead.

I want to say right here, at the very beginning, that this letter holds no hymn of praise.

I've got three sure fire pills for you to swallow. You'll hate me if you bite into them, so just swallow quick and let the herb work.

Why do you build the biggest, thinking you are building the best? There is no artistry in big things merely because they are big.

Think it over! The exhibitor never asks for "stupendous productions; he never requests artists drawing "fabulous fees"; or "princessly dresses"—he never does. No *Sir!*

We, our side, are studying your papers with a microscope in the hopes of reading that some producer has forgotten his artistic temperament and although he has a million of real money to spend just runs around in a Ford and resists temptation.

Next Pill

Give us nice stories, Sam. We don't want vampires nor propaganda films, we've had enough of graft and gruesome stories, we won't have degradation and vice. Who wants these things? Do you want to see suggestions of darkness, vermin and slime? Or do you want what we want? We ask and implore you to send us stories which reflect health and sunshine, honor and faithfulness, beauty and manliness.

I'm not saying you don't send stories of this type, oh no, but you do send some of the other kind and we don't say grace nor offer thanks.

Last Pill

Why don't you expose less negative? You're overdoing it, my boy. You're making too many sprocket holes.

Where's the live wire who will connect up with the best of our studios and exchange or purchase productions and so avoid this overproduction and underselling? It's a sound proposition from all angles—look at a few:

1. You will not need to make as many films, so will be able to give more thought to those you decide to make.
2. By introducing international films you will get greater variety in your programmes.
3. You will get a better price for those films you sell our side because there won't be so much stuff to market.

Forget you have the biggest buildings, biggest newspapers, biggest stockyards, biggest canal and a few other "biggests" I won't mention.

And Lastly, My Dear Sam

What say to a few resolutions?

1. Better and less costly, instead of bigger and biggest.
2. Healthy women, manly men, idylls and homes, instead of vampires, degenerates, graft and gambling hells.
3. Reduction of output and a freer circulation of the fewer productions.

Again wishing you the good old British wish, "A Happy and Prosperous New Year."

Your affectionate relative,
JOHN FILM.

London,
The Old Home.

Protest Is Made Against Insurance Rulings

New Jersey Company Limits New Film Valuation to $1.00 Per Foot—Film Subjects Rejected by National Board of Review Are Not Covered by the Policy

A CONFERENCE of motion picture men took place in Newark, N. J., last Wednesday to protest against recent rulings of the Fire Insurance Exchange of New Jersey. This meeting is of importance to the entire motion picture industry, as the objections which were made and the rulings of the insurance company will arise sooner or later in every state.

Ralph A. Kohn, representing the Famous Players-Lasky Corporation, the Pickford Film Corporation and the Artcraft Pictures Corporation, and J. E. Broulatour, representing the Eastman Company, voiced their protests against the following rulings of the insurance company:

1—The value of all negatives, the subjects of which have been issued for public exhibition on the market fifteen days or more prior to any loss or damage, shall be limited to not exceeding one dollar per lineal foot.

2—Negatives and (or) positives, the subjects of which are censored and rejected by the National Board of Review, are not covered by this policy.

With regard to the first paragraph, it was pointed out to the insurance men that it was manifestly unfair to assign an arbitrary value of $1 per foot to productions that had only been in circulation for fifteen days, since the value of feature productions at that stage of their life was almost invariably higher than even at the time of their release.

The fact that a motion picture had been rejected by the National Board of Review should not in any sense nullify its value, it was argued, because this board is unofficial in its capacity, being without legal authority, and any photoplays which had failed to measure up to its standards could still be released. The banning of any picture by the board, then, left the determination of its value to the producer, as it is within his province to decide whether or not he shall proceed to release the picture despite its disfavor with the board.

In summing up this case, Mr. Kohn drew the attention of the insurance men to the fact that the passing of these two rulings would work especial harm to the motion picture interests in the State of New Jersey because, despite the fact that better photographic results can be obtained in the laboratories to be found in that state than in those of New York, at the same time producers would not risk sending their films into Jersey if they were deprived of insurance coverage.

The withdrawal of the New York business from the Jersey plants would, it was pointed out, mean a serious loss to the latter.

Frank Rembusch Protests Against "Filth Film"

Lack of Profits for Exhibitor, He Says, Is Due to Absence of Clean Pictures—Unclean Pictures Are Keeping Patrons Away—National Association Should Act

FRANK REMBUSCH recently wrote a letter to a prominent producer in which he protested vigorously against unclean pictures. Vampires and degenerate pictures, he claims, are keeping people away from theatres. His letter, which follows, is of interest to all exhibitors:

"In Bloomington, Indiana, is located the foremost educational institution in Indiana. Mr. Robert Harris operates the motion picture theatres there and has been in the show business for 27 years, therefore has a world of experience.

"Mr. Harris told me yesterday that Pres. Bryan of the University called him to his office and asked whether there was no way in which the motion picture exhibitors could eliminate the sex problem plays or at least bring them within the bounds of decency.

"A minister of the Gospel said recently, "The picture theatres at one time were clean, light amusement. To-day they are heavy, nasty studies." He made the Scriptural comparison that they were neither cold or warm but lukewarm and therefore people would spit them out of their mouth.

"A trade publication said last week that there were almost four thousand shows closed permanently since the first of last May in the United States, and an exhibitor by the name of Alvin Stevens came by automobile from Austin, Texas, to Indianapolis, Indiana, and he said he called upon over 400 shows and only two were making any money.

"There is something wrong. I think it is the picture. They bump the line and they have a moral and a dirty strain so mixed up that it is hard to condemn and impossible to commend and therefore most people are quietly remaining away.

"I cannot resist the reiteration that if we have to have the eternal triangle let's have it in the dream of youth up to the marriage altar as we had it in the old days and not from the marriage altar to the grave as all stories are to-day, and leave out those things like the unnecessary nudeness and familiarities that embarrass friends who go to the show together. It is almost impossible for the patrons to discuss the movies anymore because the plot would lead them on forbidden grounds.

"I am going to prophesy that there are going to be some censorship fights this winter and we are liable to be in the same condition that the saloon keepers found themselves when they decided to be good but it was too late.

"What I have written is either so or it isn't so. I think the National Association of the Motion Picture Industry ought to find out and strenuously find a remedy.

"Very cordially yours,

"F. J. REMBUSCH."

"V" Has Not Bought Rialto

In spite of report to the contrary, neither Greater Vitagraph nor Vitagraph V. L. S. E. has bought the Rialto theatre, the magnificent New York picture house presided over by Samuel L. Rothapfel.

Rumor on Broadway during the current week coupled the name of Vitagraph with the Rialto in various ways to suggest that the Blue Ribbon company had acquired Mr. Rothapfel's house and would take it over as the Vitagraph theatre, retaining Mr. Rothapfel.

Walter W. Irwin, general manager of Vitagraph V. L. S. E., when asked to make a statement, said:

"It is in no way true that either Greater Vitagraph or Vitagraph V. L. S. E. has acquired any interest of whatsoever sort in the Rialto theatre, always excepting that interest which these two companies have and maintain in every theatre which runs Blue Ribbon productions.

"Mr. Rothapfel has contracted for Blue Ribbon features as the basis of his 1917 program. For these features Mr. Rothapfel pays a flat regular price per week, the same as does every Vitagraph exhibitor.

"Outside of these conditions, Vitagraph has no connection whatever with the Rialto theatre."

Wells Hawks Off for Ballet Russe Publicity

At the request of the Metropolitan Opera Company, New York, Wells Hawks has been "loaned" by Mary Pickford for a brief period to take charge of the Chicago and Middle West cities publicity for the Diaghilief Ballet Russe. The genial Hawks left Saturday night for Chicago, and several of his many friends saw him off at the Grand Central.

Mr. Hawks had charge of the road publicity of the ballet last season before becoming personal representative for Miss Pickford. He will continue his work for the Artcraft star on tour and on his return to New York.

National Association Dinner Is Set for January 26

The dinner and entertainment to be given by the General Division of the National Association of the Motion Picture Industry, will be held on Friday, January 26, as was suggested by the Executive Committee of the division. This was decided on at a meeting of the entertainment committee held Friday morning.

The members of the general division and their guests will be invited. Provision will be made for about 300 people, both men and women.

Shumway, Not "Shinway"

Through a regrettable error, Walter (i Shumway's name was spelled "Shinway" in an advertisement of "What Becomes of the Children?" which appeared in the January 6th issue of MOTION PICTURE NEWS. "What Becomes of the Children?" was written by Cora Beach and features her and Walter Shumway. It is being produced now in Jacksonville.

WITH THE EXHIBITOR

Splendid Ideas for Children's Shows

Donating Half Admissions to School Fund for Largest Attendance from Any School and Other Clever Schemes

Every day sees the progress of special matinees for children in the Omaha motion picture territory—including Iowa, Nebraska, Kansas and the Dakotas. Some recent developments are the recent calling of a mass meeting promoting active co-operation of leaders of women's organizations and exhibitors at Omaha; the decided success of special Saturday morning matinees at the Majestic, Council Bluffs, after three months of experiment the indorsement of "Snow White" by Nebraska Federated Women's Clubs; and the starting out of a road salesman dealing exclusively with children's pictures.

The mass meeting was held in the Omaha Young Women's Christian Association. There were a number of brief talks by Mrs. E. M. Syfert, president of the Omaha Woman's Club; E. U. Graff, superintendent of the Omaha public schools; Karl Schreiber, superintendent of the Welfare Board of the city, and a number of exhibitors. Representatives of Mothers' clubs and Teachers' clubs also talked.

Superintendent Graff, recognized throughout the country as an authority in school work, spoke of the educational value of motion pictures, saying they would be in every school as a method of instruction in time. Superintendent Schreiber, who, under the city laws, has the right to censor motion pictures, said he had never yet found cause to exert his power as a censor because the exhibitors had co-operated with him in every suggestion.

The exhibitors spoke on children's pictures. What they said is no doubt of interest over the entire country wherever exhibitors are considering the subject.

"You can't expect a child to attend a theatre where only educational and travel pictures are shown," said O. C. Brown, of the Hamilton theatre. "You must first of all put some humor in the picture. A little humor will go a long way with a child, and will make an interesting, long-to-be-remembered show of one that without humor he will condemn as a bore."

"Give the youngster a program that will please the whole family," said A. E. Thomas, manager of the Strand. "You can crowd your house for the same reason that a circus tent is packed with parents who went 'just to take the children.' Fairy stories, travel pictures, and educational films that interest children are just as interesting to their fathers and mothers. Run your special matinee pictures on through. Your older patrons will enjoy them just as much as the children." Mr. Thomas said also that children's pictures should first be shown downtown in the big houses, which would advertise them big in the newspapers. Then they would work their way into the community theatres, and the suburban exhibitor could realize on the preceding publicity.

R. D. Shirley, of the Muse, said you must advertise for the children, just like you advertise for grown-ups, if you would get them. "You can't expect to book a program for a special matinee for children, then sit back and expect the children to come trooping in," he said. "The matinee must be firmly established, so a child will know when he starts to school Monday morning that next Saturday morning his theatre will show a picture specially for him. To get him started you must tell him of the matinee. Tell him again and again. Spread the word through the schools, through the homes, on your screen, in every way possible and cultivate your children patrons the same as you cultivate your older patrons."

Have you a real, lusty complaint against some evil of the business that you would like to thresh out with your fellow managers? This is your meeting place. Let us hear from you. An experienced exhibitor is here to lend you his co-operation—as well as that of other exhibitor readers.

Write that letter to-day—get one problem or one complaint off your chest!

Mrs. M. E. Goff, of the Franklin, said the average small theatre in the resident section of a city shows regularly only pictures which the children may see without harm. "We would do that all the time," she said, "if we could get them." Mrs. Goff is known to scores of her child patrons almost by her first name.

Louis Marcus, manager of the Majestic theatre, Council Bluffs, Ia., has reported the result of experiments in children's matinees for three months. "Hard to get started, but a success after they are going," he declared. "I had the co-operation of the women's organizations, the schools, and all others interested in children. I was the only one in a city of 30,000 catering to the children on Saturday mornings. Now, I have a steady stream of children patrons every Saturday, and my theatre has profited greatly through the parents of the children coming to the regular shows. The children are great little advertisers when you show them pictures they like. My greatest trouble is to find enough pictures for a program that will fit just what they want. I book a long time ahead. I don't know what will happen if every exhibitor tries to put on special children's matinees Saturday mornings. Where'll we get the pictures?"

"They're putting on special children's shows every day in the week," was the statement of F. A. Van Husan, whose campaign with the special children's picture with child actors, "Snow White," through Iowa and Nebraska is a feature of the campaign for children's matinees. "All I did was to explain how exhibitors could not all use the same picture, and I could not afford to let the film lie idle six days of the week. The women readily agreed to boost the matinees any day in the week. The exhibitors want regular times set, of course."

Mr. Marcus has just started a new idea that is working fine, he says. He says to the school represented by the most children at the matinee he will refund one-half of the money spent by the students of that school. This money is turned into the school fund for music or other needs. It results in every school trying to get out the most children.

Van Husan this week received the indorsement of Mrs. J. N. Paul, president of the Nebraska Federation of Women's Clubs for "Snow White." Mrs. Paul also furnished a list of the Woman's Club secretaries in every town in the State.

P. H. Monsky, representing Van Husan and the Western Supply Company, which has the state rights to the picture, "Snow White," is out selling nothing but the one picture. Mr. Monsky is a well-known Omaha enthusiast for children's matinees.

Invitations De Luxe for "Romeo"

Patrons of the Columbia theatre, Bath, Maine, crowded that house to capacity Christmas Day and Tuesday, to see the Metro production of "Romeo and Juliet."

Among other special methods of reaching the class of people sure to appreciate this production, were neatly printed cards, in two colors, which might well be called "invitations de luxe." We received one, and would certainly expect a high class performance from the manner of our invitation to come and see it.

This harmony between the class of picture shown and the way it is exploited is the key to the seeming "monopoly" that those who don't see the significance of infinite care and pains, envy where the other fellow has succeeded.

As we read in the "ads," "There's a Reason."

Plan Novel Way to Interest Public in Ball

Movie Fans Will Vote for Favorite Stars to Lead Jersey Grand March—Counting of Votes to Be Guarded

THE first annual ball of the New Jersey Exhibitors' League, to be held at the Auditorium, Newark, February 1, is to have a whirlwind publicity campaign backed by the theatre managers themselves, through their own theatres. This is a real stunt, if it works out as it is expected to do. There is to be no falsifying of the vote. The movie fans patronizing the Jersey theatres will have to decide who shall lead the grand march, with all its attendant honor and glory. And the theatre man who fails to get his patrons to vote will obviously lose a great chance for publicity of his house and stars.

Printed votes, on which spaces will be designated to write the name of the favorite actor, as well as the favorite actress, will be furnished to each theatre proprietor desirous of entering the contest, and they in turn will issue to the patrons of their theatre one vote for each ticket purchased at the box office. The votes, after they have been filled in by the patrons, will be sent to the League headquarters, Room 216, Globe Building, Newark, where a number of reputable business men have volunteered to act as a committee to count the votes, keeping a correct and accurate record.

The votes must be received at the headquarters for the current week not later than Tuesday evening of the following week, and the last votes of the contest must be received at headquarters not later than Tuesday, January 23, at which time the final count will be made in order to give the winners an opportunity to make arrangements to be at the ball.

All questions in reference to the contest will be answered by F. E. Samuels, manager of the ball.

But He Hasn't Stopped Hustling!

"It isn't necessary. I only use unusual advertising methods when business needs hustling," said B. M. Moore of the Lyric, Tekamah, Neb., while visiting the General exchange in Omaha last week. Mr. Moore is the head of a house of four hundred seats, where ten cents for the regular program and fifteen cents for features are the admission prices.

In the past he has resorted to unusual advertising "stunts," and is generally considered one of the leading live wires of the motion picture industry in Nebraska. He advertises in the newspapers and other regular channels constantly and vigorously.

Baltimore Theatre Sends Xmas Letter Signed by Mary Pickford

Among the numerous uses of the holiday greeting idea, the Garden theatre of Baltimore, Maryland, selected a sure winner, by sending out a letter over Mary Pickford's signature, in an envelope addressed as follows: "A Christmas Treat from Mary Pickford."

St. Louis Has Active Local Association

The Theatre Managers' and Motion Picture Exhibitors' Association of St. Louis is an active organization that has been quietly doing some real good in that territory. In the first issue of their "weekly bulletin" is recorded (1) the election of five new members; (2) the settlement of a dispute between one of their theatres and the operators' local, satisfactorily to both parties; (3) the securing of the withdrawal of the deposit burden of several exchanges; (4) official endorsement of the "independent" supply houses; (5) the appointment of a committee of ten to assist the president in heading off unfair tax legislation, with a carefully compiled list of reasons why such legislation is unfair.

Needless to say this association represents the real "live wires" of St. Louis, and we shall watch with great interest the development of harmony within its ranks as more real things are accomplished for the mutual benefit of all exhibitors, without trying to control what is the individual and personal business of any one.

We acknowledge the courtesy of Oscar H. Damon, secretary, for putting us on the mailing list for their weekly "bulletin."

Who Was to Blame, Exchange or Exhibitor?

The Omaha F. I. L. M. club sat in session three hours the other day and answered this question twice:

First, there was a widely known exhibitor who, after widely advertising a big feature, received it C. O. D. with a bigger price attached than he had agreed to pay. The exchange manager said the price had been fixed and the road man did not have authority to lower it. He did not know, he said, that it had been lowered. The matter hung fire and a fight in the courts was imminent until the F. I. L. M. club was formed. The exchange manager and the exhibitor appeared before the club and the question was discussed. The exhibitor won.

The second case was of an exhibitor who had allowed a bill to accumulate against him until the exchange manager sent a shipment C. O. D., which was refused. The exhibitor telephoned another exchange and ordered film. The exchanges had been asked to protect the manager who had the large sum due. They could not refuse service, because that would have been a combination in restraint of trade and against the law, so the exchange manager sent the order, but sent it C. O. D. The exhibitor telephoned him and tried to get him to release the order, the exchange manager would not. In this case the exhibitor lost when the matter was discussed before the club. Now the exhibitor has paid his bills and is showing the films from the exchange with which he had a contract in the first place.

L. A. Getzler, manager of the Mutual exchange and recently arrived in Omaha from Chicago, told the club some of the advanced practices of a similar club in the "windy city." Meetings are not held regularly but are called when needed. Recently there have been as many as three in one week, and never less than one. Harry Heyman, manager of the World exchange in Omaha, has been elected secretary, and J. E. Kirk, dean of Omaha exchange men and former chairman of the club, was elected president.

Downtown Rialto Planned

It is reported that Messrs. Steiner, Wesiner & Schwartz, owners of the new 14th street movie theatre, are seeking a site on the low East Side whereon to build a photoplay house. They plan to model the theatre after the Rialto, with a seating capacity of 2,500.

Baltimore Managers Lend Theatres for Charity

Many of the Baltimore exhibitors have tendered their theatres for charitable uses during the holiday season. A number of special performances have been arranged for cripples, shut-ins and orphans. A special children's performance was tendered to several hundred unfortunate children at the Walbrook theatre on North avenue.

These children were from the Kelso Home, the Calverton Orphan Asylum and Kernan's Home for Crippled Children. Another entertainment was given to several hundred orphans at the Rialto theatre on North avenue on Wednesday morning after Christmas.



Glimpses of the Seventh Episode of "Pearl of the Army" (Pathe)

EXHIBITOR PERSONALS

IOWA.—Dallas Center: The picture house at Dallas Center, formerly owned by H. M. Loos, has been sold.

Des Moines: The Majestic theatre in Des Moines, one of the largest picture houses in the capital city, has been leased by Abe Frankel and is now showing pictures. It is the plan of Mr. Frankel to show big features here. "Ramona" was the first production shown. This will be followed closely by "War Brides," "Intolerance," "The Little Girl Next Door," and other large and well known pictures, according to the new manager. Prices for "Ramona" were 25 and 50 cents; it is probable that this scale will be maintained during the season. The Majestic was at one time one of the best known and most popular theatres in Des Moines, but has recently been closed. Elbert and Getchell, who own various legitimate and picture houses in Des Moines, were the lessors. Mr. Frankel is also manager of the Casino theatre in that city.

Waterloo: A. W. McIntosh, who has been managing the Crystal theatre in Waterloo, has sold that house to Mr. Hostettler, who is now in charge.

KANSAS.—Chillicothe: Bookshire Bros., formerly owners of the Majestic theatre at Chillicothe, Kan., recently sold it to Foote and Lindsey, new men in the moving picture business. The former owners will go to Billings, Mont., where they own a bill posting plant. They will probably enter the moving picture business again later.

Wichita: Joe Fox, Holland theatre, Wichita, Kan., was in Kansas City the other day booking Mary Pickford pictures.

MARYLAND.—Baltimore: The Gordon theatre on Baltimore and Catherine streets, this city, has been purchased by Thomas T. Goldberg and Joseph Brodie. The new owners propose to make a number of improvements to the house, which will include an entire renovation of the exterior and interior, while a special line of film production will be included on the program. The improvements will be made at once, although there will be no interruption to the regular performances.

A novel plan has been decided upon by the management which will present the distribution of gold coin, prizes, season tickets and other premiums. There is an airdome connected with the theatre which has also been purchased and will be conducted by the present owners during the summer months.

This is Mr. Goldberg's second picture venture. He has been actively identified with the motion picture business of Baltimore for several years and is the proprietor and manager of the Goldberg theatre on North avenue. Mr. Brodie, who is also active in the motion picture business of Baltimore, is proprietor of the Brodie on Light street, and has had at various times other interest in the film industry of Baltimore.

MICHIGAN.—Mt. Clemens: L. G. Peltier, proprietor of the Bijou, Mt. Clemens, Mich., has purchased the control of the Lyric theatre in that city, and has closed it for repairs and alterations. He plans to make the Lyric a daily change house, playing all big features at the Bijou two days each. A. J. Kleist, former proprietor, has returned to Pontiac, Mich.

PENNSYLVANIA.—Harrisburg: The Victoria motion picture theatre, owned and operated by James and Athens George, 221 and 223 Market street, has just undergone extensive alteration. An entire new lobby has been built at the entrance at No. 221, and the seating capacity of the house has been materially increased.

TENNESSEE.—Chattanooga: A deal has been closed by the Signal Amusement Company for the purchase of the Royal Motion Picture theatre on East Main street. The consideration is understood to have been $20,000. With the purchase of this theatre the amusement company now controls all the film houses in the city, with the exception of one on Main street. Paramount and Triangle pictures will be shown at the Royal.

WISCONSIN.—Appleton: Mrs. H. Bradley Fish, wife of H. Bradley Fish, the manager of the Princess theatre in this city, has taken over a suburban theatre known as the Eleventh Avenue theatre. Mrs. Fish, with her sister, Miss Rosenbohm, of Appleton, Wis., is successfully conducting this little 360-seat house, presenting only Paramount and Triangle programs with daily change. Although entirely inexperienced in the show business, Mrs. Fish has figured out something special for practically every night in the week and has already received countless congratulations from her patrons for the splendid manner in which her theatre is operated.

CANADA.—Alberta, Edmonton: Frank McQueen, a well known resident of Edmonton, Alberta, has just opened the Garland theatre, which has been dark for some time, and which has just been subjected to a thorough renovation.

The Children's Show a Big Problem for This Man

D-At-Ka Theatre,
Fred A. Rice, Proprietor.

Editor, with the Exhibitor,
New York City, N. Y.

Dear Sir: I was just reading the article in the News of December 23, "Consider the Little Ones, and Profit Thereby." I think the article very good, and that there should be more children's pictures produced.

Last winter I tried running a children's show Saturday morning at 10.30 a. m. I had special children's pictures, but could not seem to get up enough interest to pay for the films, to say nothing about the other expense.

The mothers would not come, but send the little folks, and, of course, that was only a nickel, and it did not bring in much money; in fact, some of the smaller children would not buy a ticket at all.

I would like to have a list of the children's pictures that are on the market, if you could give them to me. I think I will try my Special Children's Show at 1 p. m., and allow all who like to stay through our regular show at 2.15 p. m. What is your opinion of this way of doing it?

I am very much interested in pictures for the children, as I know they go home and talk picture to the older members of the family. I have a high-class town, and high-class patrons, so this children's side of my business must be looked after. Any suggestions you may offer will be greatly appreciated. Thanking you in advance for same, I am,

Respectfully yours,
Fred A. Rice.

Brother Rice says the mothers would not come, but would send the little ones, and, incidentally, complains of the nickel price. He also asks a very pertinent question, "Should I let them stay through and see my regular show?"

Obviously, the mothers and the children themselves cannot be expected to enjoy the same kind of a show. They don't go, anywhere, if the show is strictly for the kids. Also, the larger children will be sensitive about going to a "children's show." Maybe some of the many exhibitors experimenting with this class of show can answer this question for Brother Rice, What will interest children and grown-ups, too?

The five-cent price is correct, and should meet the expense of a children's show? Children are not critical about the age of reels, or whether the picture has been shown many months before.

We say, decidedly, "Don't!" to the suggestion of letting the children stay through the regular show. The kids would stay all day, if permitted, but the regular show is not supposed to suit them, and in addition to the special show is too much. Then if you want the children to boost your other show, turn them loose and let them go home and talk about the good time they had at your theatre. Turn them loose while they are still hungry for more. Give them a full nickel's worth, and, if they then want more, let them come next week and spend another nickel.

If the kids don't come the first time, there has been lack of co-operation by the teachers and mothers. If they come once, but don't come back, the trouble is wholly with your show. This must be selected by the management, not the teachers and mothers. It must NOT be educational, or advertised as "good" for the children. They want candy, not medicine, so to speak. Historical and fairy stories are entertaining to children. Indian pictures, and all pictures with action, are suitable for children in every sense of the word. Vulgarity, criminal sensationalism, and sex pictures are the only pictures which cannot be shown at these performances. Short scenic, industrial, nature studies and travel pictures, do well enough for color and variety, and to entertain the brighter children, but will have to be used sparingly. One thing is certain, the children come if they want to, not because of mother or teacher.



Harry Reichenbach's Stunt for the Pre-Release Showing of "Enlighten Thy Daughter," Might Well Be Used by Exhibitors

Dreamland at Kiowa, Kansas, Pulls "Some Stunt"

The half sheet poster herewith illustrated is from the Dreamland theatre, Kiowa, Kan., operated by Goforth & Son. They evidently believe in "trademarked goods," and have the courage of their convictions that the big name of the producing company will get them business every time it is displayed. Right idea, gentlemen, when you are dealing with a producing company that sticks by its customers and does not change its service to the highest bidder every few months.

This is the tremendous advantage the small town exhibitor, dealing with a reputable exchange, has over his big town competitors, and this kind of advertising, backed by a properly managed show, is sure to succeed. All he has to do every time his bill changes is to print or rubber stamp as many of these half sheets as he can find convenient posting space for all over town, and the whole town knows that Marguerite Clark, Pauline Frederick, or whatever star he has will be at the Dreamland theatre that night. It beats mileposts and other permanent and never-changed signs a thousand per cent.

LIVE WIRE EXHIBITORS

Lobby Display Is Governed by Patronage

What Appeals in One Locality Fails in Another Section—Putting Your Message in the Right Key

BY M. KASHIN

THE magnificent commercial possibilities of lobby displays are too obvious to leave much room for adverse criticism, but here and there you meet with one or two doubtful ones who, through ignorance of the psychological effect produced, profess to be skeptical. Their main argument is that though lobby displays may be productive of gratifying results in so far as a theatre of second, third or fourth class standing is concerned, yet to a house of the first class such publicity work would be barren of any good, and would tend to cheapen rather than to raise the prestige of that particular theatre.

That is to say, what is meat to one portion of a community is poison to another—what appeals to the wife of a workman would repel the wife of a bank clerk. But that is not a sound argument. Let me draw an illustration from a very common article of consumption—the onion. In all walks of life this vegetable is eaten and enjoyed, but it is put on the table in a different way. The wife of the laboring man will eat it raw or pickled, the wife of the bank clerk will perhaps only have it cooked or used as a flavoring. And so it is with lobby displays. The highly colored, somewhat glaring and circus-like appeal which will attract the downtown passerby will be no attraction to the uptown, but tone the display to a more minor key, make the color scheme more artistic, make your suggestions appeal to a more highly developed train of thought and feeling, and the result will be the same.

Every man, woman and child has imagination, each one has that fatal gift of Eve—curiosity—each one can be influenced by a certain train of thought. As an illustration of my argument compare the display of Theda Bara in "Romeo and Juliet," published herewith, and the design published recently for Kitty Gordon in "Her Maternal Right." The latter was divested of all exterior ornamentation; it did not aim to appeal to a highly cultured and highly educated state of mind. It went straight home to the maternal feeling of a woman, but in a way that would appeal to the dullest imagination.

The lowest type of immigrant, the most illiterate, could understand and be affected by the outstretched hands of a mother anxious for her child. In the design for "Romeo and Juliet" there is a different appeal. Here an artistic effort is attempted. The play, and not the actress, is the dominant figure—Shakespeare and not Theda Bara. The wonderful genius of the great writer, the glorious art which he enriched, the magnificent train of thought that he induced, are brought out. The effect is the same, though the method of producing it is widely different. I have no hesitation in saying that the display of "Romeo and Juliet" would cheapen no theatre, not even the finest in the country, while it certainly would help its booking receipts.

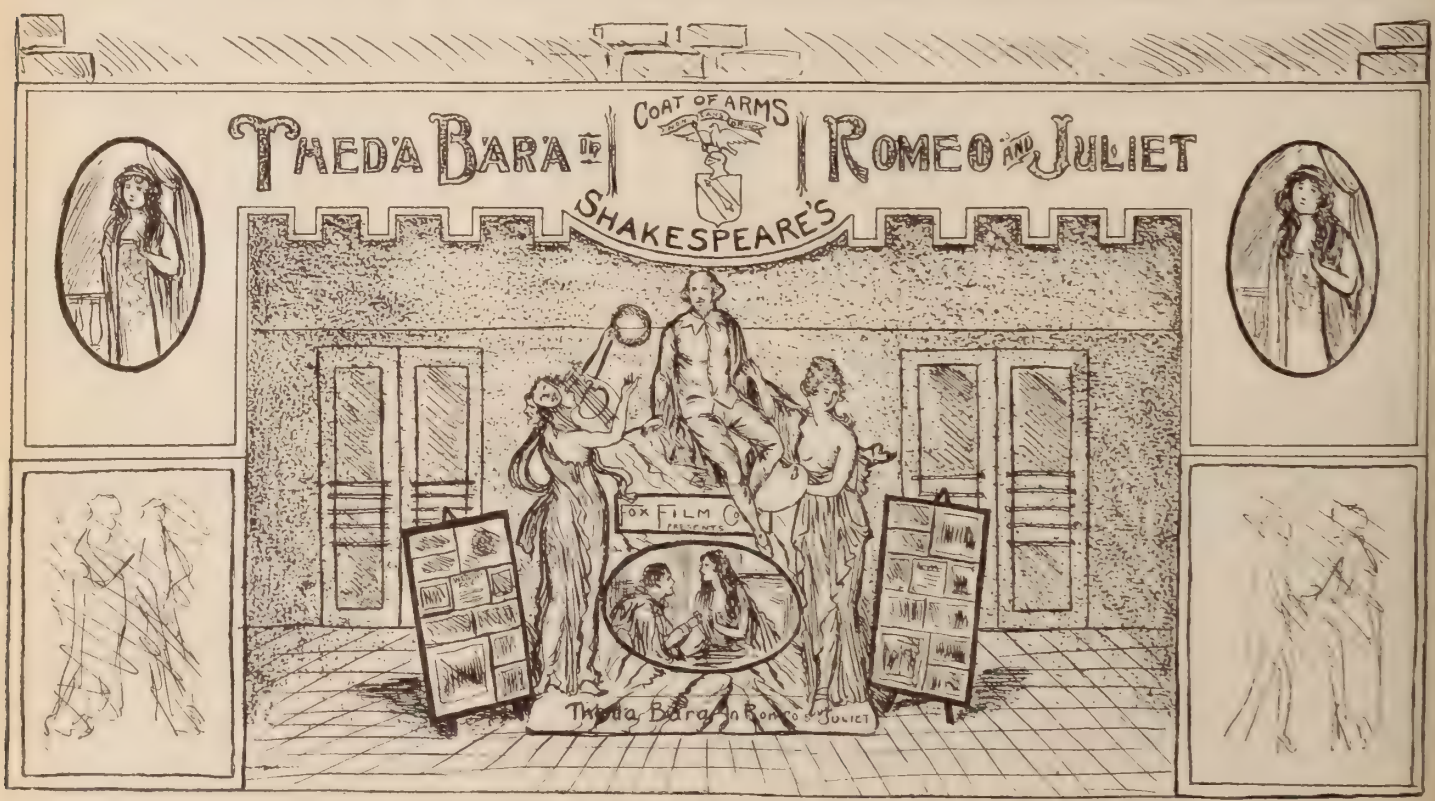
"V" Supplies Free Slides of Its Stars

Walter W. Irwin, general manager of Vitagraph V. L. S. E., has augmented the service which the various exchanges of that company supply to exhibitors throughout the United States by adding a series of special slides, which are furnished free to all Vitagraph contract exhibitors.

Included in these new free slides are those of Anita Stewart, Earle Williams, Edith Storey and Antonio Moreno, Lillian Walker and Walter McGrail, Rose Tapley, Peggy Hyland and Marc McDermott, and Alice Joyce and Harry Morey.

It will be noted that these slides follow closely the plan which Mr. Irwin secured for the release of Vitagraph's Blue Ribbon features in a rotary system that provides for the return of each star or group of stars every six weeks.

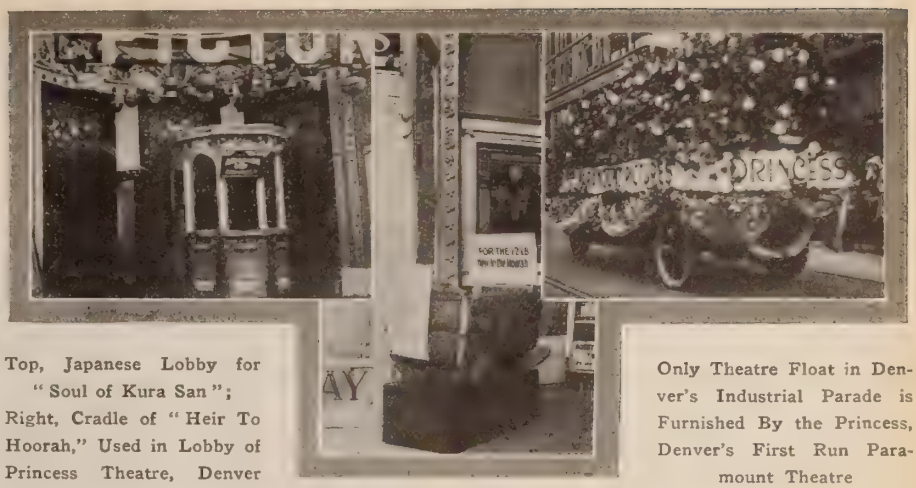
There has also been made available for Vitagraph exhibitors special Blue Ribbon trademark cuts in five different sizes, these cuts being intended for exhibitors' programs and exhibitors' newspaper ads.



A Dignified Display in Keeping With the Subject and the Theatre

Princess, Denver, Pulls Live Stunts

The Princess theatre, Denver, Colo., uses every possible means of attracting patrons, as illustrated herewith. The specially designed two column newspaper advertisement of "A Son of Erin," the float which was the only picture theatre float in a recent Industrial Parade, and the lobby decorations for "Soul of Kura San" and "Heir to the Hoorah," are neatly but conspicuously illustrative of the character of the pictures, and the theatre itself. The "cradle" which is a reproduction of the most novel scene in the "Heir to the Hoorah," made a big hit and was shipped all around the "Princess" circuit of theatres at Pueblo, Colorado Springs, and Cheyenne (Lyric.)



Top, Japanese Lobby for "Soul of Kura San"; Right, Cradle of "Heir To Hoorah," Used in Lobby of Princess Theatre, Denver

Only Theatre Float in Denver's Industrial Parade is Furnished By the Princess, Denver's First Run Paramount Theatre

Many Christmas Programs Are Attractive

That the theatre's own program, replacing the "herald" of ancient days, has improved several hundred per cent. since last Christmas, is the evidence from the many attractive ones coming into the NEWS office the past week. Several took advantage of the red and green combination to make their programs look like Christmas greetings, sure enough. And this personal touch between the theatre and its patrons is very important.

One of the many gems which have reached our desk, is a neatly printed eight page bound leaflet from the Elmwood, Buffalo, N. Y., in the two colors named, with red catch lines and date indexes, and topping the page given over to the New Year's bill, is a tasty bell, appropriately suggesting ringing the New Year in, with the inscription in Old English style type "Happy New Year." Green holly leaves with red berries and a Christmas wreath decorate the front cover. Heavy white linen book paper gives tone and eliminates the need for a cover of different weight. Accompanying the program is a Christmas Greeting card, on good grade of bristol stock, also in the two colors neatly printed and happily worded. The text of the greeting is given here:

GOOD CHEER AND TIDINGS

For 1917 we want to do more than wish you a Prosperous New Year. We want, so far as it lies in our power, to assure you a full year of good entertainment and joy.

To this end we have decked our tree with the fullest fruits of honesty of purpose and have arranged with five of the largest film producers, viz.: Greater Vitagraph, Fox, Paramount, Metro, Clara Kimball Young Company, and many others besides, to serve those who are co-operating with us in the march onward to success.

Take the Elmwood's next two weeks' program herewith enclosed, and let it bring you pleasure.

THE ELMWOOD THEATRE MANAGEMENT.

We Would Like to Hear What Others Think of This

A. G. SCHUBERT of the Arcadia theatre, Gooding, Idaho, recently conceived a very novel idea for the projection of pictures which he claims adds greatly to the attractiveness of the Paramount features shown on his screen, a wonderful effect being produced by the simple usage of green, red and amber lights backed with reflectors, thrown on the screen with the picture.

He says, "We use red, green and amber lights with a reflector above and below the screen, sitting out about ten feet, and throwing the light directly on the screen as evenly as possible. The picture positively cannot be compared with a picture projected without lights. The light gives a wonderful effect, and upon demonstrating it to a number of fellow exhibitors, they all remarked upon the amazing improvement.

Will some of you live wires kindly try this out and see if Brother Schubert has hit on a permanent improvement for the wideawake ones to adopt immediately, and if found O. K., don't fail to report back for the benefit of the other brethren.



This Newspaper "Ad" Is As Carefully Prepared As if It Were a Program Title Page

Smoking Room and Other Comforts Costing Little to Provide Are Much Worth While

Absolute comfort has been the watchword in rearranging the Starland theatre, Ninth and Wabasha streets, St. Paul, and this theatre has become one of the meeting places of persons who have downtown appointments in that city.

As far as is known the Starland has the only smoking room in any St. Paul film theatre. The room is in the basement. It is plain, but the man who is waiting on a cold night for a certain time to roll around may step down and enjoy himself until that time arrives. The men's dressing room is also in the basement.

M. S. Nathan, the manager, has covered the back of the seats with white laundered slips, which give an air of cleanliness that can be obtained in no other way. These slips are changed and the theatre is just as clean as it looks.

In practically all theatres the view from the seats at the extreme sides of the house is hampered by the patrons who are going up and down the aisles. To obviate this, the Starland management has raised the outside section and divided it into boxes. There is no aisle next to the wall. The boxes permit four persons to sit abreast and are sufficiently elevated to allow the patrons to look over the heads of those who are passing down the aisles.

Careful selection of the program in the open market, the best projection possible, good music, uniformed girl ushers, an illuminated clock, marking lights in the floor and hidden illumination throughout the house are some of the other things that keep the Starland's seats occupied at all performances.

THE EASTERN STUDIOS

MISS EVELYN GREELEY will make her debut as a World-Brady actress in a very important role in "Glass Houses," just completed in the Peerless studio, Fort Lee. Miss Greeley comes of a distinguished Kentucky family, and is a graduate of one of the most noted Southern colleges.

Her first experience was with Essanay. Then followed a short engagement with Francis X. Bushman, for Metro, and from there she went to the Dixie Film Corporation.

Here Miss Greeley created the principal feminine roles in "Tempest and Sunshine" and "Just a Song at Twilight," and her acting was so exceptional that it attracted the attention of World Film scouts.

ALICE JOYCE was saved from drowning in the East River last week by Harry Morey, who was playing with her in the Vitagraph film, "Within the Law." A company, under direction of W. P. S. Earle, was working at the New York Dock Company's wharves at the foot of Fulton street, in a scene in which Alice Joyce was supposed to commit suicide. The water was cold; Miss Joyce became exhausted, and Harry Morey pulled her out.

ANDERS RANDOLF, a heavy at the Vitagraph Brooklyn studios, spends his idle time painting portraits. He plays Wildresse in "The Girl Phillipa," in which Anita Stewart is featured. He played Duke Katoff in "The Suspect."

ORA CAREW, leading lady in the Keystone Comedy Company, has been presented with a cub bear. She had a wooden sign made, in the shape of the state of California and had the slogan "I love you, California" painted upon it. Then she had a photograph of herself, the bear and the sign taken. The photograph, autographed, was mailed to President Wilson.

WITH the beginning of the New Year New York patrons of the photoplay will, no doubt, welcome the appearance of William R. Dunn in "The Secret Kingdom." He portrays the part of Juan Lopez in the story of the fall of "The Kingdom of Alania" by the assassination of the King and Queen, and the attempt on the life of the Crown Prince Philip. The play will have its initial production in Loew's Bijou theatre, Brooklyn, New Year's night, and also in the New York theatres.

Mr. Dunn has a large Brooklyn following. During seven years in Vitagraph productions he has played more than one thousand different characters.

SALLY CRUTE plays the part of a half-breed girl of the great Canadian Northwest in the Kleine-Edison production, "The Law of the North," which features Shirley Mason.



Hobart Henley (Universal)

ANOTHER picture star to forsake the California atmosphere for Eastern climate is Hobart Henley, the Universal director and leading man who has left Universal City for the exclusive movie circle at Leonia, N. J. Mr. Henley is at present selecting members of the feature company which he will direct. He will produce five-act features in which he will also play the leading roles.

EDWIN CAREWE is now with A. H. Jacobs, directing Jane Grey in subjects for International release.

KATE PRICE, star of Amber Star comedies, remembered all the stage employes at the Garrick studios Christmas with handsome presents. In appreciation for the gifts, the men presented Miss Price with a beautiful bunch of Poinsettas, the Florida flower, each flower representing a donor and bearing his card. There were fifty-one flowers in the bunch. Billy Ruge, star of Amber Star; Billy Ruge Comedies, under the direction of Bill Louis, entertained his company to a delightful Christmas dinner at the Hotel Mason, at which little favors representing "Amber Star's" were distributed.

ROY C. SHELTON, assistant to Herbert Brenon in producing "The Eternal Sin," was formerly manager of the Strand theatre, Nashville, Tenn., being one of the few film men to enter the producing ranks from the exhibiting end. A contrast is presented in the case of C. W. Magee, manager of the Majestic theatre, Detroit, who was for many years prominent as a leading man with Pathe, being one of the first actors of the speaking stage to take up the silent drama.

IN addition to the large number of producing companies on the Pacific Coast. William Fox now has a formidable list of directors working in Eastern studios. The roster includes Carl Harbaugh, J. Gordon Edwards, Kenean Buel, James Vincent. John Adolfi and William Nigh, the latter recently signed.

FLORENCE CRAWFORD, whose most recent screen work in the East, was done for Universal, has been added to the Fox forces, and will make her debut under that banner in the June Caprice feature now nearing completion.



Director Edward Jose Rehearsing Pearl White and Ralph Kellard in Pathe's 'Pearl of the Army"

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

FUTURE plans made by President S. S. Hutchinson of the American Company with studios at Santa Barbara, provide for five organizations, each headed by a star of national reputation for the completion of super pictures of five reels or more, which will become effective about January 1. For the past several weeks the American studio staff has been undergoing a radical reorganization in every department. Changes have been effected in practically the head of every section from the office of general manager throughout the entire studio. Mr. Hutchinson is now in the East where additional stars and proper directors will be engaged.

WM. RUSSELL, first starred in the "Diamond From the Sky," serial of sixty reels, and later selected for stellar roles in Mutual Masterpictures of five reels or more, is to continue at the head of one company. Francelia Billington, for three years lead in subjects made at west coast studios and most recently featured in Bluebird releases, has been engaged to play opposite Mr. Russell, and with Edward Sloman as director, is now appearing in "A Son of Battle," a costume play of the Reconstruction period in which Russel takes the name part. Jack Vosgburg, a new member of the American stock company, is playing heavy for this film. Director Sloman has been with the American for the past year, and has many good releases to his credit including the sequel to the "Diamond From the Sky."

ANOTHER star to continue is Mary Miles Minter, who, under the direction of James Kirkwood has begun work in "The Gentle Intruder." Franklyn Richie takes an important role in this production. Director Kirkwood has just completed assembling and editing "The Innocencee of Lizette," spoken of as a delightful story of a young girl's whimsies.

The sixth and last of the Kolb and Dill productions is now being assembled by Director Al. Santell, who also prepared the scenario. The title of this is "Beloved Rogues."

JAMES M. COLWELL has been engaged by the American Film Company to direct publicity at the studio. The American has made a change with respect to its former policy, and in the future stories concerning the activities of the plant will be sent out direct from the studio publicity department instead of being relayed through the Chicago office of the American, or the Mutual Film Corporation publicity department.

Three new photoplays were put into production last week at the Ince Triangle studios, Culver City. J. C. Hawks is the author of one spoken of as a rollicking romance of the Balkan States with an Irish newspaper reporter representing a London paper playing the leading role. This part is taken by Bill Desmond, and opposite him will be Mary Mac Ivor, who has just completed her first leading woman role in a William S. Hart production. Others in the cast are Fannie Midgley, Joseph J. Dowling, Thomas S. Guise and Wm. H. Bray. Walter Edwards has the direction of this photoplay.

JANUARY 1 will see the Signal Company offices in a new location on Pasadena Avenue immediately in front of the studio. A large residence on the same property with the producing plant has been leased, and will serve for offices. It is being remodeled in the inside, and will be made in readiness with the beginning of the new year.

Plans have been made by Director J. P. McGowan for the entire Signal Company to go to Tia Juana race course on New Year's Day where the company will make a large number of scenes for the fourteenth episode of the "Lass of the Lumberlands" serial.

Hollywood Hookum

Jan. 13, 1917 NEWS MORE NEWS

Bob Kane has beat it back toward the other Broadway after four weeks hobnobbing with stars in our midst.

Harry Rattenberry has bought a vicious-looking bulldog. The other day he overheard two negroes talking just outside his chicken yard, one asking the other if the man who lived there kept chickens. The reply was, "Well, suh, he don't zackly keep 'em, but he sho' try hard 'nuff."

Lois Weber is reported to have appeared at Universal City with her face in a sling, all because she mistook a bottle of cleaning fluid for cold cream.

Confidential stuff. Helen Holmes may appear in her "bare-skin" some of these days to help advertise the summer climate in Los Angeles during the winter. An old hunter she made a "hit" with in Yosemite Valley, sent her a beautiful big black bear pelt.

Troubles never end for the conscientious hard-working publicity directors, W. E. Keete, who wields the big pen at Fine Arts studio, is burning the midnight oil in an effort to get the names of mere men into newspapers, and sends out a wail that editors will use anything about a woman, but never a line concerning the man.

The Consolidated Crepe Hair Corp. directors will consider closing down the factory until spring, at its next meeting. Because of the cold weather only red hair is available and it won't photograph.

An innocent love bird caused a riot at Signal Station when it escaped from the cage just when its owner, Helen Holmes, was about to depart on the movie special. Every attache of the studio mutually took part in a Universal-Keystone chase that continued General for two hours. It was not very Metro-politan, but proved the Paramount event of the day.

Society note: Gladys Brockwell gave her bull pup Yum-Yum a Christmas tree.

Staging a jail break scene in a winery building because it had heavy doors, caused a pre-New Year celebration by the several players and American director, Al Santell, could not herd them out of the place, for the scene he needed for "Beloved Rogues."

M. M. Minter's Persian cat, it has been discovered by American studio sleuths after a week of pussy-footing, dines on goldfish from the studio fountain.

The week's mistaken identity stories: Wadsworth Harris Uite was thought to be a decrepit old soldier. Enid Bennett was ejected from the ladies' section of a cafe because she was wearing boy's clothes.

Conventionalities have been given a black eye. Balboa used wall paper for Christmas greetings because of the war time price on print.

Jim Crosby has found the industry's greatest need is a camera that will take pictures at night without artificial lights, and so he is putting in all his spare time perfecting such a device at the Rolin studio. When he has this job finished he is going to give his attention to perpetual motion.

Dick Bennett was in our town, having completed his work at the American. His last play was "The Gilded Youth."

A fresh supply of emerald green paint was received at the Fine Arts studio, which points to the conclusion that other improvements are to be made there. The painters' contracts provide their jobs shall be finished March 17.

Harry Leonhardt Christmas carded us from Chicago with good wishes. Harry's card looks prosperous and smelled pretty.

There was quite a flurry on the street when rumor had it that "The Tale of Two Cities" was to be filmed by Fox. Consolidated crepe hair jumped twenty-three points, and all the barbers sharpened their shears. Lynn Reynolds, Eddie Lyons and Franklyn Farnum all gave themselves a hair cut for Christmas.

Our town was without police protection one day this week for nearly two hours, when the cops composing the Keystone Band were delegated by Mack Sennett to play a farewell dirge at the Santa Fe station. It was a sad moment for every one. Doug Fairbanks, John Emerson, Raymond Wells, Joe de Grasse, Anita Loos, B. Ziedman, John Ince, and a number of others totalling thirteen in all, left on that day to spend the holidays with loved ones across the Continent. Doug, to get his name in the papers, took a letter of felicitations from the Los Angeles mayor to the mayor of New York.

Sammy Goldfish is in town.

Jack Dean, while waiting for sunlight in the vicinity of Tia Juana race course, overheard a tip: "Czczczcz Czczczcz (that means business of whispering) will have a two-pound saddle and win in a walk." Jack found the odds good and hung $2 on the nag numbered fifteen. Two hours later he came to the conclusion there ain't no such a thing as a two-pound saddle. Friends fear he will buy the Woolworth tower if he ever gets back to America.

Kenneth O'Hara insists he is not an ingenue, for he has quit biting his finger-nails.

Carlyle Robinson, who has just returned from Gwa-wa-ta-mala, is to be publicity representative for J. Kerrigan during the photo-actor's personal appearance tour over the country, and is on his way to tell the Texans all about our Jack.

Gard Sullivan is home from New York. Every newspaperman between the coasts now claims intimate acquaintance with this former journalist. Gard was just a copy desk man before he met Miss Muse. Since he has written so many flicker stories he's really a credit to the newspaper profession. It's nice to have a man from newspaperdom make good, as reflections on the rest of us are elevating.

Charley Miller, who makes Ince photoplays for a living, permitted his poor little Mercer to overwork itself, and finally a speed-cop caught up with him. When the copy wanted to know why he was in such a hurry, Charley just told him he was trying to get to a gasoline station before the price was increased again. Not even the law had any argument against that statement.

Editorial note: Owing to the heavy mail occasioned by a veritable shower of Christmas and New Year's postcards, an avalanche of greetings, the exceptional size of the contemporary sheets who put out boost "additions" on the first day of the year, and the arrival of the 1917 almanacs, all of which caused the editorial staff to keep their specs well cleaned, it has been impossible to give the editorial column the attention it required. Therefore, there is no editorial in this issue.

NO photograph or series of photographs in this department would give the reader an iota of an idea of the action now on at Lasky studio—a multiple reel might serve fairly well. The contractors and building force numbering several hundred skilled carpenters and blacksmiths are worrying every occupant, for it seems that but two buildings—the concrete and steel laboratory and the glass inclosed stage composed principally of structural steel and anchored four feet under ground, have permanent locations.

All the others have been juggled about and the list should include the private dressing room of Theodore Roberts which has been billowed about as though it were Noah's ark. The scenario—or to use Lasky studio vernacular, the continuity—department was jacked up bodily without notice to the numerous occupants, moved about seven hundred feet, and there left on pegs, that further moving could be accomplished with the minimum labor. Reports have it that not even a comma was misplaced because of the change.

ALL of the change has been made necessary to find room for the administration building site, facing Gower street. The last of the building now near this spot—the old garage and sub-property room—will be taken away almost before this copy is written, and in twenty-four hours or forty-eight at the most, it is expected the new edifice will be in place.

All of the reconstruction work is being carried on in addition to preparation of sets for the eight producing companies, all of which are actively engaged.

SELIG players are enjoying a rest, as the production of the society crook story, "Beware of Strangers," has been completed and several days will be required for editing the film. This will in all probability consist of eight reels, and is a notable production because of the large number of well-known players appearing in it, the list including Bessie Eyton, Fritzi Brunette, Tom Santschi, Vivian Rich, Ed Coxen, Al Filson, Harry L. Lonsdale, Eugenia Bresserer, George Fields, Jack Richardson, Frank Clark and others.

While the production department is not active, the zoological is just the opposite, for it has been necessary to prepare quarters for a carload of Australian animals and birds which arrived recently. The collection includes kangaroos, foxes, and other animals found only on the Southern Continent, as well as many specimens of cranes, parrots, and other birds.

PREPARATIONS are being made at the Christie studio and offices for the introduction of a series of two-reel comedies of the parlor variety, and announcement will shortly be made to the trade concerning these. The Christie Company officers state the reception tendered the one-reel comedies with snappy plots and no slapstick, by independent exchangemen and exhibitors, have aided them is adopting a policy with respect to the longer subjects. There has been a marked improvement in the sets used for the new series, and the producers have in every way improved upon the subjects.



New Light Studio for Triangle-Fine Arts Under Construction at Los Angeles

ALL L-Ko companies are busy with new subjects of thrills and slapstick, Phil Dunham and Lucille Hutton are playing in "Air Currents and Currency." A new company has been organized, with Dick Smith as director and Sammy Burns as the featured comedian.

While taking a scene of a house being blown into a police court by an explosion, a rope of unusual proportions snapped and dashed the aerial performing building toward several L-Ko Players, who were fortunate in being so located they could escape. The director, Jack Blystone, and cameraman were on a twenty-foot tower when it was hit by a portion of the falling building. The tower wabbled about for almost a minute like a buoy in a high sea, and the two occupants escaped with slight sea-sickness.

THE Ford Company of Cow Punchers working in a Stern Film Company, Western, appeared on a downtown location, and entertained the holiday shoppers of Los Angeles' business section for several hours.

The Universal City staff of directors has been increased by the addition of George Sargent and Thomas N. Heffron, both formerly with the American at Santa Barbara. Sargent came to the Coast more than a year ago, and first made the battle scenes for "The Fall of a Nation," for the National Drama Corporation. Heffron's first work on the Coast was for the Selig Company. Casts for the new directors have not been named.

WILLIAM PARKER has prepared the screen version of the Frank Spearman railroad detective novel, "A Night with Whispering Smith," which has been assigned to Henry McRae for production. Mary McLaren and Alfred Vosburg will play the leads. Vosburg makes his debut in Universal programs with the subject. Prior to this time he was with Vitagraph, American, and Thomas H. Ince.

Director Raymond Wells has been granted three weeks' vacation, and he will spend the holidays in New York City. During his absence, H. de Elba, his assistant, will direct the production of several two-reel subjects, which will feature Jack Mulhall.

CHESTER CLAPP has left the Universal scenario department where he served as writer, for a position at the Fox plant, and Douglas Bronson has returned to Pathe from the Universal, where he will write serials. Bronson is the author of "Neal of the Navy," "The Grip of Evil," and other Pathe releases.

Eddie Lyons and Lee Moran are playing in "Where is My Husband?" a one-reel farce, being directed by Louis Chaudet. It is a college hazing story, in which Newlywed on his honeymoon, after a strenuous elopment is thought to be a freshman, and is given the hazing. The real freshman comes face to face with the irate father of the bride, and his fate is equally as painful.

CHARLES MURRAY and Guy Woodward, of Keystone aggregation of comedians, are the most popular masters-of-ceremony of Los Angeles, and never a week passes but one serves in this capacity during the hours the camera is not working. This week Murray was in charge of a Christmas benefit staged by Los Angeles Examiner, in which Mrs. Vernon Castle, Madame Schumann-Heink, Signor Florencio Constantino, Douglas Fairbanks and many other notables took part.

THE current episode of the Yorke Norroy series, "The Adventure of the Poison Dagger," is now holding the attention of Kingsley Benedict and company which includes Roberta Wilson. The photoplay is being directed by the author George Bronson Howard.

The cast has been selected for a five reel photoplay "Seething Humanity" which includes Wedgewood Nowell, Millard K. Wilson, Molly Malone, Nicholas Duneaw, and others.

THE Hollywood studio of the Famous Players-Lasky Corporation, has been supplied with garage for the fourteen cars and completely equipped work shop where all necessary repairs may be made. With this addition to the plant completed attention of the construction staff has been turned to the building of fifty more dressing-rooms to be used by extra players and those taking minor parts. The plumbers are now working in the eighteen aerial dressing-rooms to be occupied by male principals. Entrance to these quarters will be made by means of a swinging stairway, and General Manager Milton E. Hoffman has let it be known that stairway will be raised at 8.30 each morning, making climbing a telephone pole necessary for those who are late. Wally Reid and Ray Hatton accepted carbon copies of the order without replies.

MAUDE FEALY has been engaged as leading woman to play opposite Theodore Roberts in a Lasky subject now being made by Director R. S. Sturgeon. Miss Fealy has had many years' experience on the legitimate stage, and has to her credit a long list of successful starring engagements.

George Melford, Lasky director, with a company including Fannie Ward and Jack Dean, last week went to San Diego, to spend several days securing scenes at the Tia Juana race course. Many of the scenes require a large number of people, and residents of San Diego and the Mexican City were given an opportunity to work before the camera.

A STORY is now being prepared for Howard Estebrook, stage and screen actor, who arrived at the Morosco studio last week from the east, and will direct Vivian Martin. Colin Chase will play the male lead in this subject as yet unnamed.

Miss Myrtle Steadman, Pallas star, has accepted an invitation of the Rocky Mountain Screen Club, to lead the grand march at their ball on Christmas evening.

Finding the present leased quarters inadequate for the filming of Metro-Yorke subjects starring Harold Lockwood and May Allison, the company has leased a tract of land centrally located in Hollywood, and the erection of a studio will be commenced immediately.

Plans call for inclosed and open air stages, and the latter to be equipped with portable roof that may be placed in position during the rainy season. The new plant will be finished in time for the filming of the next subject. Oscar Apfel, recently engaged to direct future productions of this organization, was last week tendered a welcome luncheon at Hollywood Hotel by Mr. Lockwood, to which all members of the producing company were invited.

THE Helen Holmes Signal Company is home from the sixth visit to Yosemite Valley, and have but one more trip to make to the forest country before the completion of the serial "The Lass of the Lumberlands." The entire organization will remain in Los Angeles until all interiors for the thirteenth, fourteenth and fifteenth episodes are shot, and will then go to the lumber camp in the recently purchased private car "Signal." In appreciation of the co-operation from every member of the company in the making of the serial Director J. P. McGowan has announced all will receive a week's vacation upon the completion of the picture.



Girl from 'Frisco Set—From the Left, True Boardman, Phil Lang, Ronald Bradbury, Cameraman Galligan, Director Herne, Frank Jonasson, Marin Sais, Edward Clisbee

TO make possible the continuation of filming interior scenes during the rainy season the artificially lighted studio of the Signal plant is being enlarged, and needed additional scene docks are being built.

THE Ham Comedy company have finished the filming of "The Chicken Hunters" without the loss of life, but for a time the players themselves feared soft music and flowers would be needed. To start a chase Henry Murdoch, taking the part of a king who desired a wife weighing exactly 140 pounds and measuring five feet six inches, was thrown into a specially constructed trunk and skidded down five flights of concrete steps leading from a popular residential section on top of one of the seventy hills about the Rome of America. He is still alive. Ham and Bud act as the king's agents in this search and have many mishaps because of their daring in trying to find one of the exact size.



Douglas Fairbanks' Smile Ready for Use in His Next Triangle-Fine Arts Picture

THE company is now working on a fight story, "A Million Dollars or Bust," which requires the services of four ex-pugilists. Ham and Bud appear as the village blacksmiths, Ethel Teare as the village belle and Jimmie Gibson, Fred Fralick and Henry Murdock make up the cast.

Helen Gibson, in the current Kalem-made Hazard, "A Daughter of Daring," took a ride on a steam shovel and was dropped into a moving string of dump cars just as they started down a grade. The chase ended when the girl leaped from the train to a cross arm of a telegraph pole and turning a switch cleared the main track to prevent a collision with the fast train. The runaway freight train dashed into the old Kalem station at Lone Point and it was completely demolished.

WILLIAM WRIGHT, vice president and general manager of the Kalem Company, is in Los Angeles, spending a week or more with the three producing companies here and supervising the consolidation of the three units at one studio. The location of the new plant has not been selected, but it is believed it will be in Hollywood. Plans call for an enclosed glass studio, new laboratory, and other improvements that will be beneficial to the productions and add efficiency to the three companies.

DARIO RESTA, the auto racer, and Sophie Tucker, ragtime star of comic opera and vaudeville, were guests at the Keystone studio during the past week, and given first-hand information concerning the making of Sennett Laugh Tablets.

Reggie Lyons, former cameraman for Vitagraph Eastern companies, where he served for four years and recently with the Christie Comedy Film Company, has been engaged by the Keystone Film Company.

ADVANCE OFFERINGS OF THE PROGRAMS

Three January Releases from Selznick Ready

"Panthea," the First, Is from Talmadge Studios, and the Second Is "The Argyle Case," with Robert Warwick

THE first month of the new year will see the completion of three new Selznick-Pictures. The first is from the Norma Talmadge Film Corporation, an adaptation of the drama "Panthea" by Monckton Hoffe, which was originally played on the stage in this country by Mme. Olga Petrova. This picture was produced under the direction of Allan Dwan. "Panthea" will be given its pre-release showings in New York next week and be released immediately after for the entire country.

Following "Panthea" will come the first of the Robert Warwick features, presenting this star in a film version of "The Argyle Case." This play was the joint work of the two dramatists, Harvey J. O'Higgins and Harriet Ford, who, for the sake of fidelity to details called in as a third collaborator the famous detective, William J. Burns, to supervise the use of modern scientific instruments of detection such as the dictograph and the finger-print process. All details are accurate.

"The Argyle Case" has just been finished under the direction of Ralph W. Ince. Elaine Hammerstein is the leading woman.

The third Selznick-Picture that is expected to be released by the end of the month is Herbert Brenon's second production under the Selznick banner, a picture starring Florence Reed. It is entitled "The Eternal Sin," an adaptation from Victor Hugo.

"The Price She Paid," with Clara Kimball Young, an adaptation of David Graham Phillips' novel of the same name produced under the direction of Charles Giblyn, late of the Triangle forces, will be released in February.

Following "The Price She Paid" Miss Young will appear in March in "The Easiest Way," Eugene Walter's Belasco drama. Albert Capellani, who directed the Common Law" and "The Foolish Virgin," will produce "The Easiest Way."

As a play, "The Easiest Way" with Frances Starr as the star, was a successful drama of modern American life.

Norma Talmadge, who has been spending a month's vacation in Los Angeles on a wedding tour with her husband, Joseph M. Schenck, general manager of the Marcus Loew offices, will soon return to New York to begin work on her second Selznick-Picture. The choice of subjects has narrowed down to two widely known stories and will be definitely decided before Mr. and Mrs. Schenck reach the East. Harry Rapf, president of the Robert Warwick Film Corporation, is also contemplating a number of the best known novels of recent years by way of choosing a subject for his star's second production.

Gaumont's "See America First," No. 71, Shows Mt. Lowe

A popular trip made by many who visit Los Angeles, Cal., is the climb up Mt. Lowe, situated twenty miles from the city. Its summit is reached by first taking an incline cable railway, an electric railway and then transferring to the back of a burro. Pictures of the trip are shown in Gaumont's "See America First" No. 71, released through Mutual January 17.

On the same reel is an animated drawing in the Gaumont Kartoon Komic series by Harry Palmer. Its title, "Mr. Common Peepul Investigates," more than hints at the humorous search by the consumer for the reasons for the high cost of living.

"Unmasking" Is Ready for Exhibitors

"The Unmasking," the sixteenth and final episode of "The Crimson Stain Mystery," Consolidated Film Corporation, is ready for exhibitors. Photoplay fans who have been following Maurice Costello, Ethel Grandin, Olga Olonova, Thomas J. McGrane, Eugene Strong and others in their adventures with the mysterious Crimson Stain through fifteen episodes, will learn in this final episode who is Pierre La Rue, the implacable.

Coburn-Fox Play on Jan. 22

According to William Fox's present plans, Gladys Coburn's second photoplay, will be released for the week of January 22. Fritz Leiber, the Shakespearian actor, plays opposite Miss Coburn in this film.



Mabel Trunnelle (Kleine-Edison)

"A Modern Cinderella" from Fox on the 8th

June Caprice is said to be more charming than ever in the "neglected sister" role which she plays in "A Modern Cinderella," anounced by William Fox for release on January 8. She is supported by Frank Morgan.

It is Mr. Morgan's first Fox film.

The rest of the cast is made up of Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke.

John G. Adolfi, who completes his first year with Fox Film Corporation's productions, directed the picture. It was for this screen play that the Caprice company was sent to Florida on new locations.

Miss Caprice has the role of Joyce, a younger daughter, who is humbled and pushed into the background so that her big sister, Polly, may shine. With her sense of deeper love, Joyce cannot understand Polly's heartless flirtations, and falls in love with Tom, her sister's favorite.

When the family goes South for the winter, Polly jilts Tom for another suitor, in jest. Joyce consoles Tom and tells him to woo her to make Polly jealous.

Tom agrees half-heartedly, but soon becomes captivated by Joyce herself, and when he saves her from drowning she decides that Tom is really her "Prince Charming," and Polly acts as bridesmaid.

K-E-S-E Announces Second Release List

K-E-S-E has just announced its second group of ten releases, beginning January 8, and including April 1. They follow:

January 8, Edison, "The Master Passion," Mabel Trunelle and Robert Conness; January 15, Essanay, "Little Shoes," Henry B. Walthall and Mary Charleson; January 22, Selig, "Little Lost Sister"; February 5, Essanay, "Skinner's Dress Suit," Bryant Washburn; February 12, Edison, "The Royal Pauper," Francine Larrimore; February 19, Selig, "Princess of Patches"; March 4, Essanay, "The Silent Partners"; March 11, Edison, "Builder of Castles," Marc MacDermott and Miriam Nesbitt; March 18, Essanay, "Burning the Candle," Henry B. Walthall; and April 1, Edison, "Law of the North," Shirley Mason.

Anita Stewart Shows Versatility

In the Vitagraph V-L-S-E release, "The Glory of Yolande," which is released on January 15, Anita Stewart will be seen in the role of a peasant girl who lifts herself from her hereditary environment to become the premier danseuse of the empire. It is seldom that Miss Stewart appears in rags and tatters, but the manner in which she adapts herself to such a part as is hers in "The Glory of Yolande" lays additional stress on her versatility.



Characteristic Scenes from Lynn Reynolds' Latest Bluebird, "God's Crucible," Released on January 22

"Princess of Patches" Made from Whole Cloth

"The Princess of Patches" is the title of a Selig Red Seal Play soon to be released by the Selig Company through the K-E-S-E. The play was written by Mark Swan and was adapted for screen purposes by Gilson Willets. Director Al Green directed the production.

"The Princess of Patches" presents Vivian Reed, Charles Le Moyne, Frank Weed, R. H. Kelly and others. A special company was sent to Mississippi to film plantation scenes called for in the story. A houseboat blown to atoms by dynamite is one of the episodes announced by the company.

The Lewises Join Fox

Ralph Lewis and Vera Lewis, the latter known in private life as Mrs. Ralph Lewis, have joined William Fox's photoplay forces after having done long service for D. W. Griffith. Both are character players, and will shortly be seen in Fox pictures.

Ralph Lewis' most notable performance was as Stoneman, the Northern politician who ruled the South in "The Birth of a Nation." His dramatic career commenced in Chicago in vaudeville and stock. Among others he has supported Wilton Lackaye, James K. Hackett, Henry Miller, Julia Marlowe and Margaret Anglin. His picture work started with Griffith's Reliance Company in 1913. He remained with Griffith in all his various enterprises up until a week ago.

Vera Lewis will be seen in the same Fox pictures as her husband. As the selfish philanthropist in "Intolerance" she scores a decided character success. During the last season she has been a member of the Morosco Stock Company in Los Angeles. Her career on the legitimate embraces engagements with Hackett in "The Walls of Jericho," with Margaret Wycherly in "The Primrose Path," and with Katherine Kidder in "Mme. Sans Gene."

"Gilded Youth" Is Fifth Bennett Film for Mutual

In the fifth of his series, produced by the American Film Company, "The Gilded Youth," which will be released in the week of January 1, Richard Bennett plays the role of a fallen son of the idle rich, shiftless and almost good for nothing.

Universal for the Week of January 8

"Fighting for Love" Is the First Release, Followed by "One Thousand Miles an Hour"

THE first Universal for the week of January 8 is the five act Red Feather, "Fighting for Love," which makes its appearance on Monday, January 8. Ruth Stonehouse and Jack Mulhall are in the leading roles. The story is by Raymond Wells, who directed the production. The scenario is by Fred Myton. In the cast are Jean Hersholt, Noble Johnson, J. F. Briscoe and Ruby Marshall.

Under the Nestor brand, the one-act comedy, "One Thousand Miles an Hour," featuring Eddie Lyons, Lee Moran and Edith Roberts, will appear on the same day. This is a comedy written by Bess Meredyth and produced by L. W. Chaudet.

During the week the third episode of "The Purple Mask," entitled "The Capture," will be released.

On Tuesday, January 9, the Gold Seal three-act drama, "The Mystery of My Lady's Boudoir," featuring Violet Mersereau, will be released. The story is by Harry Ditmar and the production was made under the direction of Francis Grandon. Carter De Haven will be seen in the one-act comedy, "A Gentleman of Nerve," on the same date.

The chief offering on Wednesday, January 10, is the two-part L-Ko comedy, "A Limburger Cyclone," with Phil Dunham. "The Face Downstairs," a one-act drama under the Laemmle brand, featuring Lois Weber and Val Paul and the regular issue of the Universal Animated Weekly with the newest pictorial events, will also appear on Wednesday.

"When Damon Fell for Pythias," with Gale Henry and William Franey as chief funmakers, is announced for Thursday, January 11. The Big U Western drama, "Shattered Ideals," is scheduled for release on the same day.

Three photodramas are offered Friday, January 12. The first is an Imp one-act drama, "Honorably Discharged," with L. C. Shumway, written by L. Bliss, scenarioized by G. B. Anderson and produced by F. A. Kelsey. Under the Rex brand will appear "The Whispered Name," in two acts, featuring Lois Wilson and Lee Hill. The Victor release is "The Wrong Mary Wright," with M. K. Wilson and Edith Roberts.

The feature release for Saturday, January 13, is the two-act Bison drama, "The Bad Man of Cheyenne," with Harry Carey and Priscilla Dean in the principal roles. The Joker comedy, "Mines and Matrimony," with Gale Henry and William Franey, and the Imp drama, "John Bates' Secret," appear on the same day. Pauline Bush and Murdock MacQuarrie are the featured players.

"Midnight," an Imp drama, with Allen Holubar and Zoe Rae, the child actress, will be released Sunday, January 14. The Big U two-act mining drama, "The Call for Help," with Marie Walcamp, and the Powers split reel, "Mr. Fuller Pep" and "Wonders of the Orient," as seen by Dr. Dorsey, round out the program.

"Builders of Castles" Ready March 12

Edison's offering through the Kleine-Edison-Selig-Essanay Service for the week of March 12, will be the five-part feature "Builders of Castles," in which Marc MacDermott and Miriam Nesbitt are co starred in the leading roles. "Builders of Castles" is said to be a ruthless expose of the methods employed by grafters who prey upon the home-loving working classes by offering cheaply built cottages and bungalows at fancy prices, to be paid for on the installment plan. The story is from the pen of Henry Albert Phillips, and the production was staged under the direction of Ben Turbett.

"The Terrible Wedding" from Mutual January 18

"The Terrible Wedding," the final episode of "The Vampires," will be released on January 18 through Mutual. "The reviewers of the trade papers have been a unit in voicing their appreciation of its thrilling episodes, and exhibitors have written that it is a box-office bonanza, a success attributable in the earlier episodes, before its strength could be generally known to skilful advertising aids provided by Mutual," says a Gaumont official. These are still to be had for those who are only beginning to show these blood-curdling pictures.

Mutual Will Release "The Butterfly Girl"

Picture, Featuring Margarita Fischer, Is Set for Exhibitor Use on January 8—Other New Year Offerings

"THE Butterfly Girl," the third of the Margarita Fischer series of Mutual Star productions, produced at the California studios of the Pollard Picture Plays Company, will be released by the Mutual Film Corporation the week of January 8. In this production, which was directed by Henry Otto, Miss Fischer appears as a ragged little urchin, who is set adrift on the amusement streets of a fair. Here she wins the hearts of all she comes in contact with, from the ballyhooers and side show freaks to the interested promenaders.

"The Butterfly Girl" shows scenes taken on the "Isthmus" of the Panama-California International Exposition at San Diego, Cal. The Exposition furnished just the proper environment for the story of the production.

John Steppling is cast as "Heinie, the Weinie Man," Jack Mower as the Hawaiian entertainer, who sings the popular Hawaiian love song, "Aloaha-Oe," to Miss Fischer. Marie Kiernan plays the baby sister of the Butterfly Girl.

The climax of "The Butterfly Girl" is enacted at the Hawaiian Village at the San Diego Exposition. In this scene Miss Fischer, with Baby Marie in her arms climbs to the summit of the volcano, which is a replica of the world-famous "Kileaua," and jumps in.

"When Hands Are Idle," a two-reel drama, will be released on Monday, January 8. "Tours Around the World," from Gaumont, picturing beautiful and interesting scenes in the Pyrenees Mountains, along the Egyptian rivers and in Budapest, capital of Hungary, will be released on January 9.

"Mutual Weekly," No. 105, issued by the Gaumont Company, and screening the world's latest and most important happenings, is scheduled for release on Wednesday, January 9, together with "See America First," which takes you through the Blue Ridge Mountains of Virginia, and is on the same reel with "Kartoon Komics" by Harry Palmer.

On Thursday, January 10, George Ovey will appear in the second of the Cub Comedies to be released on the new contract, recently signed with David Horsley. This is one of the regular Ovey comedies, in which George turns many new stunts as a starter for the New Year.

"Our Boys at the Border," the second of the "Uncle Sam's Preparedness" series, is scheduled for release Friday, January 11. This reel pictures the activities of the soldiers on the Mexican border during the past year.

On Saturday, January 12, George Derr will appear in a one-reel Star comedy, entitled "The Honeymooners."

A two-reel Vogue comedy, featuring Rube Miller, will be shown with "Reel Life," on Sunday, January 13.

Costume Plays Include Biggest Hits, Says Brenon

"If the story is strong enough, it makes no difference whether a photodrama is a so-called costume play, or in modern clothes, or dressed in the garb, or absence of garb," says Herbert Brenon, in reply to numerous inquiries he has received concerning his production, "The Eternal Sin," in which Florence Reed will make her first appearance in Selznick-Pictures as the notorious Lucretia Borgia.

"I appreciate the fact that there is a strong superstition, or rather prejudice, current among many exhibitors, against costume plays, and yet if you ask these exhibitors to define specifically what they mean by the term they are at a loss to explain. Usually they will reply by citing instances of expensive productions, principally Shakespearean plays.

"Looking into the history of the motion picture, we recall that the first big production came from Europe. The French and Italian producers had a natural leaning toward extreme decoration, and as the medieval period was ideally adapted to decoration, the majority of the early productions were of this class. With the development of the art in America came the depiction of modern life on the screen, and as the stories were so much more interesting, the costume plays were soon superseded by the more vital offerings.

"Yet in the face of all this it is interesting to note that not one of the motion picture successes—the milestones in the art—has been a story of our own times. From 'Cabiria' down, the photodramas which have set the world talking, have been costume plays invariably. Even Mr. Griffith's masterpiece, 'The Birth of a Nation,' goes back more than half a century for its period to the days of the Civil War."



Wallace Coburn in "The Sunset Princess" (Great Western)

"Ham" Comedies Expected to Take the "Bacon" for Kalem

The second Ham Comedy of 1917 is entitled "Rival Romeos." Ham and Bud are the rivals. Ethel Teare is the Girl and Henry Murdoch plays a matrimonial agent. The picture is set for release on January 9 through General.

Readers of The Saturday Evening Post will recall Charles Van Loan's articles about the lost mining towns of the West. In "The Resurrection of Gold Bar," the latest episode of "The Girl from 'Frisco," one of these deserted mining towns furnishes the locale for most of the action of the two reels. Marin Sais, True Boardman, Ronald Bradbury, Frank Jonasson and Edward Clisbee comprise the cast. The story was written by Robert Welles Ritchie. The release date is January 10.

"The Trail of Graft," the episode of "Grant, Police Reporter," released January 12, is enlivened with thrills by George Larkin. In this episode he shares the suspense with Ollie Kirkby who is said to exhibit considerable nerve for one whose parts rarely call for anything more dangerous than horseback riding.

On the General program for the second Saturday of the New Year will be another "Hazards of Helen," with Helen Gibson heading the cast. Helen's particular stunt for this week is the overtaking of a runaway engine and a chance leap for a rope that is dangling out of the engineer's window. The title of this "Hazard" is "The Fireman's Nemesis."

This comprises the five reels that the Kalem Company will release through the General Film Company the second week in January. An assortment of lithographs for these releases is available.

"Little Shoes" from Essanay on January 15

"LITTLE SHOES" is the title of the next Henry B. Walthall feature to be offered by President George K. Spoor of Essanay.

It will be produced for a screen time of approximately one hour and fifteen minutes and will be released on January 15 through Kleine-Edison-Selig-Essanay.

The plot is taken from "The House of the Little Shoes," a widely read romantic novel by Eleanor M. Ingram.

Mr. Walthall has begun work on this feature and will be supported by Mary Charleson. Patrick Calhoun, who played the heavy in "The Truant Soul," will also appear in the cast. Arthur Berthelet is directing the play.

Bryant Washburn will be the star in the feature following "Little Shoes," "Skinner's Dress Suit," from Henry Irving Dodge's story which appeared in The Saturday Evening Post. This play will be released on February 5 through Kleine-Edison-Selig-Essanay Service. Harry Beaumont will direct the picture.

It is probable that one of three Cohan and Harris successes just purchased by Mr. Spoor will be Essanay's March 4 release. These plays are "On Trial," "Hawthorne of the U. S. A." and "Young America."



Scenes from "The Bitter Truth," Fox Production with Virginia Pearson

"Price of Silence" from Fox January 8

A plea for the little slaves of the factory, is the theme of "The Price of Silence," William Fox's newest photodrama with William Farnum playing the leading role, directed by Frank Lloyd. Supporting Mr. Farnum are Vivian Rich, Charles Clary, Frank Clark, Brooklyn Kellar, Ray Hanford and Gordon Griffith. The picture will be released on January 8.

The story revolves around Senator Deering (William Farnum), who has devoted his life to alleviate the misery caused by child labor.

His friend Judge Vernon (Frank Clark), has helped the Senator in his fight. Judge Vernon has a charming daughter Grace (Vivian Rich), whom the Senator loves. Later Senator Deering discovers that his friend, Judge Vernon, has been bribed by Henry McCarthy (Charles Clary), to defeat child labor legislation. McCarthy demands the hand of Judge Vernon's daughter, Grace. The Judge is stricken with heart disease, but before he dies, he tells Deering of his secret shame. To keep Vernon's name unsullied, the Senator makes a deal with McCarthy, and votes against the child labor bill, while the world knows nothing of the great sacrifice made by the Senator.

Health Hints Shown in "Reel Life" No. 37, Released Jan. 14

The Gaumont Company sent a cameraman through one of the finest French glove factories, and what his lens caught has been introduced into "Reel Life" No. 37, released through Mutual January 14.

Another section shows how pickles are prepared for market in one of America's biggest plants. Everything is shown from the picking of the cucumbers to the labeling of the jars.

Both models and graphic drawings have been employed in the section of this reel showing how to preserve the teeth. There are pictures of the proper way to brush the teeth, as well as cross-sections of a tooth which show how decay makes its insidious attack. The pictures close with a pledge for school children which is calculated to have them cleanse their teeth twice daily.

"One of Many" for Release by Metro Feb. 12

Arthur James Presents the Feature Which Cabanne Wrote and Directed—Stars Frances Nelson, with Niles Welch in the Cast

ONE of the most important Metro releases of the year will be the five-part feature picture drama, "One of Many," written and directed by William Christy Cabanne, and presented by Arthur James. Columbia Pictures Corporation has produced this picture, which will be released on the Metro program February 12.

With the presentation of "One of Many," Arthur James, head of the scenario, publicity and advertising departments of Metro Pictures Corporation, makes his bow as a producer of feature pictures.

William Christy Cabanne, who wrote and directed the photoplay, is a disciple of D. W. Griffith, having worked side by side with that master, learning the art under his direct instruction, and evolving many ideas and methods of his own.

Frances Nelson, the star of the production, is at the height of her power. She is beautiful, of the brunette type, and is noted for her ability in playing emotional roles. In the part of Shirley Bryson, the girl in "One of Many," she is said to have the greatest opportunity of her career, realizing the young employed girl, struggling with a problem too great for her to solve.

"One of Many" deals with the life problems of a manicure girl. The heroine, Shirley Bryson, is tortured by the mental conflict caused by the knowledge that her mother is dying for want of the ordinary comforts of life. She is thrown into contact with a wealthy man. For her mother's sake she accepts the bounty which he showers upon her. And then she falls in love with the rich man's son, not realizing his relationship to her wolfish benefactor.

In support of Miss Nelson is Niles Welch. He was featured with Mary Miles Minter in "Emmy of Stork's Nest." For a time he played leads with Mary Fuller, Violet Mersereau, Kitty Gordon and Pearl White, for other motion picture producing companies.

Others in the cast are Adella Barker, seen as the nurse in Metro's "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, Harold Entwhistle, Richard Dix, Mary Mersch, Caroline Harris and Walter Norden.

Four Months of Gold Roosters from Thanhouser

WITH its quota of Gold Rooster Plays for February, March and April either entirely completed or well under way, the Thanhouser Company is in the position of not having to work against time in order to have its pictures ready for release by the Pathe Exchanges. A director's best work can only be done when he is unhurried and free from the worry that delays of several days would otherwise cause him.

In February will be released "A Modern Monte Cristo," an original play of love and adventure, written by Philip Lonergan, directed by Eugene Moore and with Vincent Serrano, the well-known star, in the lead.

The second Thanhouser release for February is "The Girl Who Wanted to Live," a play by Philip Lonergan, staged by Frederick Sullivan and with the popular Florence La Badie as the star.

In March comes "The Vicar of Wakefield," Oliver Goldsmith's immortal book brought to the screen. Frederick Warde has the title role, and the play is staged by Ernest Warde. Emmet Mix adapted the story. Everyone has read "The Vicar of Wakefield," and remembers its strong heart interest, its pathos and its humor.

The second Thanhouser release for March is "Her Beloved Enemy," with Doris Grey and Wayne Arey as the stars. The play is by Lloyd Lonergan and it is staged by Ernest Warde. Miss Grey was the beauty prize winner at last year's Boston Exhibitors' Ball, and Mr. Arey is in the cast of "The Shine Girl."

In April comes "Peggie o' the Pots and Pans," another Agnes C. Johnston play, which will be ranked with "Her New York," "The Shine Girl" and "Prudence the Pirate," all written by her. Gladys Hulette is featured in this play, which is staged by Eugene Moore.

The second April release is "Mary Lamson's Secret," in which Charlotte Walker, star of the spoken drama, is featured.

"Gallagher" Is Early Edison Release

ONE of the early releases on the Edison Conquest Pictures progam will be a two-reel dramatization of "Gallagher," the famous story that brought the late Richard Harding Davis to the attention of the literary world. This is one of the few great newspaper stories ever written, and it lends itself admirably to screen production. While the story of a young man, it universally is admired as a classic by readers of all ages. It is a story typical of the kind that will be used extensively on the new Edison program offering. Two Ralph Henry Barbour stories also will be among the early Conquest Pictures to be released, according to present plans. They are, "For the Honor of the School" and "The Half-Back." Barbour is recognized as being one of the foremost writers of exciting tales of adventurous young manhood, and the two stories that thus far have been chosen for production are conceded to be among the best he has written.

Some other stories that will be released on the Conquest Pictures program are: "Barnaby Lee," by John Bennett; "Shut Out in the Ninth," and "Chris and the Wonderful Lamp." The latter, by Albert Stearns, is a very clever and entertaining comedy, and is an exceptionally good story for a general program. It tells how a modern boy finds and uses the magic lamp that Alladin used so effectively in Arabia in the good old times of long ago.

Stories by Ellis Parker Butler and Rex Beach also have been made available for production for the Conquest Pictures program, and the literary works of many other authors of established renown are under consideration at the present time.

"Jerry's Double Header" First of New Mutual-Cub Releases

The new series of Cub Comedies which David Horsley is to release through the Mutual Film Corporation under a new contract just signed is now ready for exhibitors. The first subject, "Jerry's Double Header," is scheduled for release January 4.

In this as in the other pictures in the series George Ovey appears as Jerry, a character which he originated over a year ago, and in which he has appeared in nearly seventy Cub Comedies released through the Mutual.

While Ovey retains his old character of Jerry, the new series is original in many ways. Milton H. Fahrney, who has written the scenarios and also directed the company, has brought out numerous new ideas both in theme and staging which are sure to make the pictures more interesting.

In "Jerry's Double Header," Jerry finds himself hopelessly in love with a pretty girl but with her family set against him. When the family takes a spin through the country in their automobile, Jerry conveniently conceals himself in a trunk which is strapped to the back of the machine. The party presently comes in contact with a band of bandits, and this, of course, leads to complications, out of which Jerry, as the hero of the hour, rescues the excited family as well as the cherished object of his attentions and courageous undertakings —the girl.

In this picture George Ovey has the support of Claire Alexander, George George, M. J. McCarty, Helen Gilmore and the entire Cub Comedy force.

"The Poison Man" on Jan. 11

On January 11, through Mutual, the eighth episode of "The Vampires," "The Poison Man," will be released by Gaumont. Venenos, who made his first appearance in the preceeding chapter, now takes the center of the stage with the other favorites. Charles Moriss, who has the part, practically dominates this and the following chapters.

The story of "The Poison Man" recites the efforts of the Vampires to revenge themselves upon Philip Guard and the girl he is to marry.

Kolb and Dill Complete Series

C. William Kolb and Max Dill have completed the last of their series of Mutual Star productions at the studios of the American Film Corporation at Santa Barbara, Cal.

The subject is "Beloved Rogues," an adaptation from a story by Aaron Hoffman made by Al Santell, the American Company scenario writer, who also directed the pair in this production. It will be released January 15.

May Cloy will appear as the ingenue and Tom Chatterton as the hero. In other roles Harry von Meter and Clarence Burton will be seen.

Over one hundred extras take part in this production.



George Ovey (Cub-Mutual)

"The Glory of Yolanda" Will Be Released on Jan. 15

"The Glory of Yolanda," from the story by Maibelle Heikes Justice, which was directed for the Vitagraph Company by Marguerite Bertsch with Anita Stewart as Yolanda, is the Blue Ribbon offering through Vitagraph V-L-S-E on January 15.

The story tells about a little Russian peasant girl, Yolanda, who loves to dance. Day in and day out she dances among the trees and ferns of the forest, but her father has no patience with her hopes and desires and sternly bids her to forget a career as a ballet dancer and content herself with the man he has choosen for her to marry.

The Crown Prince, in passing through the forest, sees Yolanda dancing and tells her that if she will come to Petrograd he will see that she is given the proper ballet training.

While Yolanda is learning ballet dancing, she meets and loves a young American artist. But the duke forbids their friendship and, heartbroken over the death of her mother, and the loss of the artist's friendship, she scores her great success as premiere danseuse.

Her brother coming from the country enters her house just in time to prevent the crafty duke from winning his prize, for he has coveted Yolanda all the time and waited only until she became successful before carrying out his intentions. The brother kills him, but Yolanda refuses to allow him to suffer for his act, taking the blame herself.

Unity Announces Plans

In discussing Unity plans for the coming year, Charles W. Allen, president of the company, has issued the following statement:

"When Mr. Cobe, Mr. Rosenbach and I organized our company, six months ago, we realized that the first and most important work in hand was to ally ourselves with strong independent exchanges the country over upon whom we could depend to successfully handle the very best type of productions which we knew we could deliver to them. We are more than gratified to announce that in so short a time we have formed definite working arrangements with a complete chain of offices covering the entire country and we are thus enabled to buy only the very best features that are presented for our consideration.

"The development of the business seems all toward giving the exchange and the exhibitor the right to choose what shall be offered the public, and this development gives us the encouragement and the support to cull from the independent markets only pictures of known quality and attractiveness. And all indications are that there will be more of this kind the coming year than ever before.

"We will offer at least one special feature each month that will be worthy of the name and within a short time we will doubtless release a new serial if we can buy one which we feel sure will prove advantageous to our exchanges. In addition we will continue to offer Tweedledum in one and two-reel comedies and other short releases.

IN THE STATE RIGHTS FIELD

"Libertine" Is Ready for New England States

F. E. Backer, president of the Mammoth Film Corporation of 729 Seventh avenue, New York City, has acquired the rights to "The Libertine."

This photodrama features John Mason and Alma Hanlon.

Mr. Backer is ready to release "The Libertine" throughout the New England cities, beginning with such central points as Boston and Providence, where it will be shown for a run.

To augment his forces, L. Lawrence Baren, formerly with the Ivan Film Corporation, has been especially engaged to tour the New England cities.

Exhibitors throughout this territory can arrange to meet Mr. Baren at any of the cities, if they will write direct to the office in New York City, where information can be obtained as to where he can be reached.

Foster Moore, formerly connected with George Kleine, has been engaged by Mr. Backer to handle this film in the State of New York and Northern New Jersey, and arrangements have already been made by him, whereby "The Libertine" will be exhibited at the Goodwin theatre, Newark, N. J., commencing Sunday, December 31 for a period of a week, and at the Family theatre, Buffalo, N. Y., commencing January 7 for a period of two weeks.

Levy Now with Masterpiece

Joe Levy, who has been at the head of the Fox exchange in St. Louis at 3632 Olive street, turned in his resignation as manager last week, and has accepted the position of assistant manager to H. P. Wolfberg, general manager of the Masterpiece Film Corporation, which was organized in St. Louis recently for the purpose of exploiting states right features.

Sam Shurman, who has been appointed manager of the Fox branch in St. Louis to take Levy's place, is a young man in years, but a pioneer in the picture industry. Mr. Shurman was an exhibitor of pictures at Moberly, Mo., for a time, and from that drifted into the distributing end of the business. He has been with the Fox exchange for some time and was traveling representative from the St. Louis office when the promotion to manager came to him.

S. J. Baker, manager of the Bluebird Photoplays exchange at 2116 Locust street, St. Louis, has been the object of much congratulation and felicitation along Film Row recently, and it was not because of any specially big contract for Bluebirds—although it is a contract, and probably a long-term one at that—that he has undertaken, to provide for the little daughter that arrived at his home on Thanksgiving Day.

Levy Controls "Crisis" in Seven States

Well Known Louisville Business Man Has Sprung Into Prominence as a State Rights Buyer in a Few Short Months—Energetic Organization

COL. FRED LEVY, of Louisville, who paid $50,000 cash to the Sherman-Elliott Company for "The Crisis" for seven states, after five minutes consumed in negotiating, became a new figure in the film world.

Although Col. Levy has been actively identified with the theatrical end of the business for the past five years through his association with the B. F. Keith interests, he has only been in the picture business a little over a year, but during this brief period his purchases of territorial rights include such features as "The Battle Cry of Peace," "The Little Girl Next Door," "Marvelous Maciste," and others.

Col. Levy's film company is known as "The Big Feature Rights Corporation." The organization is large, comprising men who have had actual experience as theatre managers, advertising writers, and booking agents, respectively.

Two newspapers, "The Battle Cry News," exploiting "The Battle Cry of Peace" and "The Daily Truth," exploiting "The Little Girl Next Door," published by the company, caused comment both in film circles and the public. A special newspaper will be published to exploit "The Crisis."

Col. Levy expects to have a dozen road shows touring his territory on "The Crisis" which comprises Indiana, Kentucky, Alabama, Georgia, Florida, North Carolina and South Carolina.

Col. Levy's association with the theatrical business began when, as a director of the National theatre, Louisville's independent vaudeville house, he effected a merger with the B. F. Keith house. Since the merger, Col. Levy has been B. F. Keith's managerial director for their vaudeville and picture theatres in that vicinity.



Fred Levy

Col. Levy has many varied interests and is rated as not only one of Louisville's foremost business men, but of Kentucky and the South as well. He is senior member of the well-known men's department store of Levy Brothers, the biggest concern of its kind south of the Ohio River. He is president of the Kentucky Retail Merchants Association, and is prominent in the council boards of the National Clothiers' Association. Col. Levy is also president of a big printing establishment and head of a leading automobile supply house.

Two Governors of Kentucky have honored Col. Levy with positions, Gov. (now Senator) Beckham, ten years ago putting him on his staff, while Gov. Stanley, the present incumbent, made him a Colonel for the second time.

As a Park Board Commissioner, a public office carrying no salary, and to which he was elected by a vote considerably leading the entire ticket, Col. Levy proved his business qualities in administering Louisville's famous park system and boulevards.

Col. Levy also made an enviable record as President of the Commercial Club, Louisville's leading public welfare organization. He is well known as a business man throughout the south.

Crist Is Successful with New Company

R. T. Crist, owner and manager of the Mountain States Feature Film Company, Denver, reports success in booking "The Little Girl Next Door." Out of the first thirty-five days the film was in Mr. Crist's hands, it was booked thirty-two days and run on one of the three remaining days at a private showing.

The concern has also taken over the rights in that territory for "The Unborn," another picture.

Eleanor Black Appears in "Ignorance"

When "Ignorance" makes its long heralded bow Eleanor Black will be seen in the leading feminine role opposite Earl Metcalfe. Miss Black is not new to the screen and by reason of her past performances has created for herself quite a following. In "Ignorance," produced by the Private Feature Film Company, she carries the role of Laura, a girl who takes the wrong road because she doesn't know. It is said to be excellent.

Dixie Film Company Will Produce Twelve Pictures Yearly

ANOTHER producing concern to enter the state rights field is the Dixie Film Company of Chicago, which has two productions to its credit and contemplates at least twelve a year.

The two completed productions, "Tempest and Sunshine," and "Just a Song at Twilight," have been sold to Tandy & Lynch for Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas and Oklahoma.

Evelyn Greeley and Pedro de Cordoba are co-starred in the latest feature, with Miss Greeley going it alone in "Tempest and Sunshine."

A most attractive and unusual line of novelty advertising accessories have been gotten up, and it is thought that before the present year ends most of the American territory will have been disposed of and options granted on forthcoming features.

Miss Greeley is vacationing from Dixie pictures and is appearing in "Glass Houses" for the World Film Corporation. She will, in all likelihood, rejoin the Dixie concern at the expiration of her present activities under the Direction of William Brady.

The British and Australian rights to "Tempest and Sunshine" and "Just a Song at Twilight" have already been optioned. John W. Heney, of Heney & Hawkins, is the central distributing headquarters for the Dixie products.

"Crisis" Opens in St. Louis

"The Crisis" opened at the new Grand Central theatre in St. Louis December 24 to an audience that filled the theatre at both matinee and night.

An elaborate stage setting was provided by Manager Sievers, including several patriotic drops, which ascended one by one, following the overture, and concluding with a tableau in which two men, dressed as Confederate and Union soldiers, advanced to the center of the stage, clasped hands and marched off arm in arm, while "The Dove of Peace" flew overhead. The ushers were garbed as soldiers of the opposing sides, and the lady attaches of the house were attired in costumes of the "sixties."

Captain Stanley Huntley Lewis (who has charge of the publicity for "The Crisis" for the State of Missouri under Mr. Sievers) addressed during the past three weeks the students of the various high and graded schools of St. Louis, his subject being "Abraham Lincoln" and "The Crisis," and his lectures being illustrated by rapid blackboard sketches.

Captain Lewis is the originator of this style of work, having used it successfully with "The Battle Cry of Peace" in Michigan last winter and with "The Fall of a Nation" throughout Ohio.

He has also been engaged to address the Federation of Women's Clubs of St. Louis and the various branches of the Y. M. C. A. on "Lincoln," and has also decorated the plate glass mirrors in the lobbies of the Planters, American, Laclede and other leading hotels, and the windows of various local business houses with large water color pictures of Lincoln, accompanied by appropriate lettering.

His automobile, equipped with a rapid-fire machine gun, a military bugle blown by the exhaust of the engine, and bearing the portrait of Lincoln and the advertisement of "The Crisis," is also the center of attention on the streets.

Iowa Sold for Argosy Comedy

The Super-Feature Film Company of Iowa has taken over the Argosy five-reel comedy, "Where D'ye Get That Stuff?" for Iowa and Nebraska. The Super-Feature Film Company is composed of a number of Iowans, who contemplate securing Iowa and Nebraska rights for a number of good attractions.

"Civilization" in the South

The one remaining territory which has not been invaded by "Civilization" is the South.

E. R. Champion who is in charge of the spectacle for the South, has gone to Florida in which state the picture will have its first showing. St. Augustine, Miami, Jacksonville. Ormond and Daytona are among some of the cities that will show the picture.

Mr. Champion is well-known in the commercial world and will probably make a record with "Civilization" in the southern states.

"Witching Hour" for Michigan

Harry I. Garson, of the Broadway Feature Film Company, Broadway Market Building, Detroit, Mich., has purchased "The Witching Hour" for Michigan.

Novel and Film Should Agree, Says Sherman

There is a tendency at the present time to reproduce famous novels on film. H. A. Sherman, of the Sherman-Elliot Company, believes that the public is often misled by the impression that the film is just like the book.

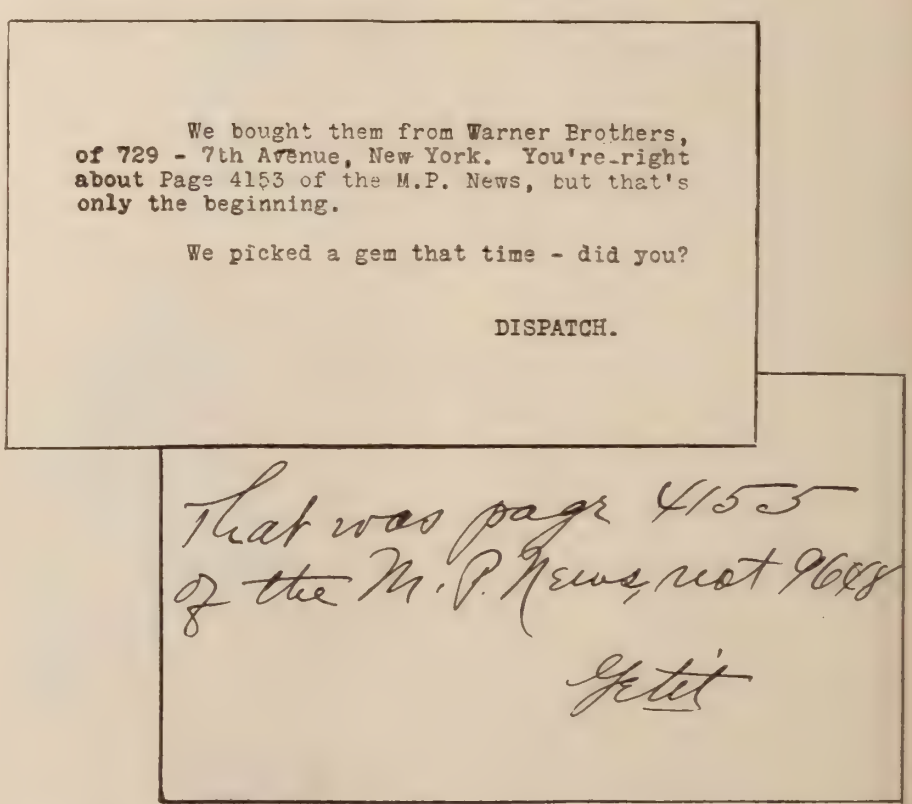
"Time and time again," said Mr. Sherman, "we see motion pictures advertised as founded on some famous literary work of art. Outside of the title and the author's name, there is absolutely no similarity, you might say, between the original and the film version. Scenes are changed, characters added; scenes left out and characters done away with, until the author can hardly recognize his own work after the scenario writer is through with it.

"When I buy the rights for a feature founded on a book written by a famous novelist, I read the book first. The fact that the visualization in moving pictures follows the book closely aids materially, in my judgment, as to the value of the screen version. The immense popularity of the book means crowded houses to satisfy the interest created by the horde of readers.

Proctor Buys Rights to "Witching Hour"

R. O. Proctor, general manager of the Van Dyke Amusement Enterprises, which controls the Art Dramas Service in Illinois, Indiana, and southern Wisconsin, announces that his company has obtained the rights in that territory for "The Witching Hour," the special release feature produced by the Frohman Amusement Corporation.

Mr. Proctor negotiated the deal with William L. Sherrill.



A "Live Wire" Idea for State Rights Men. Leon Rubinstein, of the Dispatch Company, Doubled the Strength of His News Advertisement by a Teaser Campaign Inaugurated With the Lower Postcard and Followed a Day Later With the Upper One. The News and the Stunt Produced Results

HOW PICTURES ARE BOOKING

Mutual Orders Extra Prints of "Vampires"

Despite the fact that the Gaumont Company has nearly finished releasing "The Vampires," the Mutual Film Corporation—through which the French photo-novel is distributed—is still ordering extra prints. A renewed interest is being taken by exhibitors in "Fantomas." The latter photo-novel was released in five chapters by Gaumont through Mutual, and was used by many as an introduction to "The Vampires." A great number who did not book "Fantomas" at that time are now using it to follow up the adventures of the arch criminals of Paris.

"It gives us great pleasure to write you," said a recent letter from the Mutual to the Gaumont Company, "that the increase in interest in 'The Vampires,' as the value of the series as a box-office business builder becomes better known, is also increasing business for our 'Fantomas' prints. The business is not to be judged entirely by the satisfactory showing the prints are now making, but by the contracts for future releases in those houses where 'Fantomas' will follow the present run of 'The Vampires.' We believe that 'Fantomas' will do as well for a number of weeks after 'The Vampires' has been completed as it did when first released. Spectators have been educated to enjoy these episodes and 'Fantomas' will satisfy this demand."

"War Brides" Runs Two Weeks at Denver Theatre

The Rialto theatre, Denver's newest picture theatre, has just closed a two-week engagement of "War Brides," with Nazimova. It has played "Less Than the Dust," the first of Artcraft's Pickford releases, and "The Common Law," with Clara Kimball Young. The Rialto is owned by Brown and Meghan, who also own and operate the Strand theatre in Denver. They have purchased the state rights for all of the Selznick productions and expect to open an exchange in connection with their theatre enterprises.

Detroit House Plays "Gods" to High Prices

The Washington theatre, Detroit, is now operating under its changed policy of big features, big prices and only two shows daily. The first picture to be shown under this policy is "A Daughter of the Gods," which started a four-weeks' engagement on Sunday, Dec. 24. The theatre has been sold out for every performance up to the time of writing. Prices are twenty-five cents to one dollar at matinees, and $1.50 high at night. All seats are reserved. "Civilization" is the next big feature to be shown at the Washington.

Heavy Booking of "Secret Kingdom" by Loew

New York Theatre Manager Places It in His Twenty-four Houses for Sixty-four Days

MARCUS LOEW, after an examination of "The Secret Kingdom," Greater Vitagraph's fifteen episode adventure serial, has booked it in his twenty-four houses for sixty-four days for every episode.

In addition to booking "The Secret Kingdom" solid in all his Greater New York theaters, Mr. Loew also has leased it for his Newark, Hoboken, and New Rochelle houses.

As an advance advertising campaign on "The Secret Kingdom," which begins its Loew theater run on January 5 in the New York, Mr. Loew will distribute more than half a million post-cards, two pages of which will be devoted solely to "The Secret Kingdom." In addition, Mr. Loew will use his large electric theater signs, and in Brooklyn two hundred billposting stands will be used.

George Baldson, manager of the New York office of Vitagraph V. L. S. E., closed the contract with Mr. Loew.

Eleven of the Loew houses will run all of the fifteen episodes for three days each and six Loew theatres will run each episode four days. For only seven of his twenty-four houses has Mr. Loew booked the serial for less than three days to an episode.

"'The Secret Kingdom' has been inaugurated, so far as the general public is concerned, with one of the largest advertising campaigns ever used for a serial," said a Vitagraph official. "Mr. Loew recognized this, and his splendid business judgment told him it was necessary only for him to couple up his theaters with this advance and continuous 'Secret Kingdom' advertising for a big box-office clean-up."

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., is in receipt of commendatory notices and messages from exhibitors all over the country. Many theaters which have not heretofore exhibited serials have signed up for "The Secret Kingdom," and Mr. Irwin says that the advance bookings on this feature serial indicate that the million dollar collection mark will be passed before June 1.

"Prudence, the Pirate," Appeals to Strand Audiences in Omaha

IN view of the coming release by Pathe on January 7 of "Her New York," a Gold Rooster feature starring Gladys Hulette, the advertisement of H. M. Thomas, manager of the Strand theatre of Omaha, is of interest.

Mr. Thomas, like many of the exhibitors, believes in pictures of a sunshiny character. He announced "Prudence, the Pirate," in which Gladys Hulette starred, as follows:

"I am changing another picture for you. The one I had booked was too full of gloom. You can get gloomy enough at home figuring why eggs cost so much per dozen, or any of the other eatables or wearables that seem to be affected by the H. C. L., so when you go to a show you want to be amused. I have just screened Gladys Hulette in "Prudence, the Pirate," and let me tell you something—it is one of the most delightful comedies I have ever seen.

"We have had some delightful pictures recently, such as 'The Shine Girl.' Well, here is another one I am hoping will be just as pleasing, and I am sure that when you leave the theatre, you will come up and thank me for presenting you with this picture, instead of the one advertised which was just one 'Gloomy Gus' after another for over an hour and a half.

Probably this feeling of distaste for morbid and heavy drama which Mr. Thomas indicates, is responsible for the very heavy bookings by the Pathe Exchanges on "The Shine Girl," "Prudence, the Pirate," "Little Mary Sunshine," "Shadows and Sunshine," and "Joy and the Dragon," in the latter three of which Baby Marie Osborne stars.



Vitagraph Furnishes Free Advance One-Sheet Posters on "Secret Kingdom"



"Panthea," "The Argyle Case" and "The Eternal Sin," a Trio of Selznick Pictures from Alan Dwan, Ralph Ince and Herbert Brenon

"Pearl of the Army" Plays to Capacity in Portland, Me.

The great success of Pathe's patriotic serial, "Pearl of the Army," is indicated by the hundreds of letters that have poured in from exhibitors in all parts of the country, says an official of the company. "In a number of instances exhibitors have found it necessary to repeat the early episodes because it was impossible to accommodate the crowds at the time of the first showing."

The manager reports that he showed to capacity business both in the afternoon and evening; in fact, turned away several thousand people. This house has a seating capacity of two thousand.

The management of the Hippodrome took full advantage of the advertising possibilities of "Pearl of the Army." In addition to the newspaper campaign, they made use of 24-sheet posters, three-sheets and six-sheets in advance of the release. The day before the showing of the first episode a "Spirit of '76" parade was arranged. This consisted of the Sons of the Spanish War Veterans' Fife and Drum Corps.

The parade took place at the noon hour and attracted much attention.

"Civilization" Booked for Denver

"Civilization" has been booked for an indefinite run at the new America theatre, Denver, Colo. This theatre is one of the largest in Denver. Mr. Talbot, the manager of the theatre, when he saw the picture in Chicago, booked it months ahead, although his theatre had then barely risen above the ground.

The Mid-West Civilization Company, which is handling "Civilization" in this territory, is making its headquarters in new offices at 763-764 Gas and Electric Building, Denver, Colo. This concern is booking "Civilization" in the States of Utah, Wyoming, New Mexico, and Nebraska, as well as in Colorado. The general manager of the Mid-West Civilization Company is Max Schubach.

School After "King Lear"

Widespread interest is shown by clubs and educational institutions in the Pathe Gold Rooster Play, "King Lear," produced by Thanhouser, with Frederick Warde in the title role.

Pearce McMullen, superintendent of schools in Hillsboro, Ohio, writes:

"I learn that your new photoplay of 'King Lear' has been completed. Frederick Warde was in our town for one week last school year, and as he represented King Lear in this photoplay, we are anxious to show this film in Hillsboro some time this winter.

"Will you kindly inform me if it is possible for us to have the film this year, and if so, at what time and on what terms?"

V. L. Roy, president of the Louisiana State Normal School, says:

"I am very much interested in your production of 'King Lear.' Please let me know what the rental of this film is."

Rochester Exhibitors Endorse "The Secret Kingdom"

F. F. Hartich, manager of the Syracuse branch of Vitagraph V. L. S. E., has received a number of unsolicited endorsements of "The Secret Kingdom" from Rochester, N. Y., exhibitors. Among them are the following:

B. Munk, proprietor of the Park theatre, writes Mr. Hartich as follows:

"I had the pleasure of viewing 'The Secret Kingdom' when screened in Rochester, and I feel in duty bound to state that I consider the episodes which I saw the cleanest, strongest, and most thrilling serial that I have ever seen. The acting, photography, story and settings leave nothing to be desired."

Another letter was one received from Harry E. Rose, manager of the Flash theatre, Tonawanda, N. Y., who says:

"I wish to offer my comments on 'The Secret Kingdom,' which I saw screened in Buffalo recently. The cast was well chosen; the photography very good, and Richman's acting is superb.

Paramount Signs 19 Theatres in Detroit Territory

A special salesman's drive on Paramount Pictures was recently made in Detroit, and the vicinity by the Famous Players Film Service, Inc., of Detroit, Mich., distributors of Paramount Pictures in that district, resulting in signing up seven new theatres in Detroit, and twelve new theatres in the vicinity. At the same time the Exhibitors Aids Department of this exchange conducted a strenuous publicity campaign, and have distributed to the Paramount exhibitors many thousands of dollars' worth of accessories and aids.

The new theatres signed were the Regent, Countess, Vendome, Gratiot, Jewel, Baker and Fine Arts, all in Detroit; the Apollo of Hudson, Mich.; Rex, of Three Rivers, Mich.; Gem, of St. John's, Mich.; Royal, of Calumet, Mich.; Garden, of Marshall, Mich.; Garrick, of Milan, Mich.; Monarch, of Midland, Mich.; Gero, of Manistique, Mich.; Princess, of Clare, Mich.; Gem, of Morenci, Mich., and Community Playhouse, of Centerville.

Minter Pictures Popular, Says Hancock

According to H. C. Hancock, manager of the New York Exchange, exhibitors of the territory are doing record breaking business with the Minter productions.

Marcus Loew has them booked for his New York theatre, Broadway and Forty-fifth street, his Avenue B and Broadway houses, and the Royal theatre in Brooklyn. The William Fox Amusement Company has them booked for the Riverside and Washington theatres. Among the other New York City theatres booked up on "Youth's Endearing Charm" and its successors are the Majestic, University, Bunny, Apollo, Manhattan, and Seventy-second Street playhouse.

The Carlton, Peerless, Regent, Classic, Sunset, Parkside, Linden, Penn and Central are among the Brooklyn houses; the Crescent of Jersey City, the Bijou of Orange, the Garden of Richmond Hill, and the Strand at Hempstead, Long Island, are among the other theatres.

LIVE NEWS FROM THE PRODUCERS

First Linder Comedy Nearly Ready

Max Linder's first "made in America" comedy is rapidly nearing completion. With conditions normal, the European comedian's initial mirth-making under Essanay's banner should be ready for announcement to exhibitors before very long. The series of twelve productions for which Linder has contracted with President George K. Spoor of Essanay, will be released through the Kleine-Edison-Selig-Essanay Service.

The comedy has to do with Linder's trip across the Atlantic aboard the steamship Espagne when the liner was rammed in mid-ocean. His contract stipulates that he shall turn out one film every month for the next twelve months. The comedian estimates that a month's time will be required in the actual filming of each of his comedies.

Mary Nash Is World Star

Mary Nash is the latest addition to the rapidly increasing group of feminine stars engaged by the World Film Corporation, in line with the recent announcement of Director General William A. Brady. The future releases of this company now include plays, the central figures in which are in the hands of Alice Brady, Ethel Clayton, Kitty Gordon, Gail Kane, Marie Dressler and Miss Nash.

Miss Nash is at present playing the featured role in "The Man Who Came Back," the current all-season attraction at the Playhouse, New York. Mr. Brady has engaged Jules Eckert Goodman to write the World Film play for Miss Nash. Mr. Goodman is the author of "The Man Who Came Back."

Miss Nash created the principal female personages in "The Woman," "The Lure," "The City," and other stage plays of far more than ordinary interest and importance. Last season she was the leading lady of Grace George's company at the Playhouse.

Angelic Margarita Begins "The Devil's Assistant"

With an entirely new wardrobe, consisting of twenty-one separate and distinct gowns, all designed by her own fair hand, with as many hats, surrounded by settings and of exceptional beauty and splendor, Margarita Fischer, the charming Mutual star, has commenced work on the fourth of her Mutual-Star productions, "The Devil's Assistant." The plot of this drama is founded on the subject of birth control.

"The Devil's Assistant" is to take the place of the drama, "The Light of Heaven," which was formerly announced as one of the series of six pictures featuring Miss Fischer to be released by the Mutual. It will be released fourth in the series in the place formerly accorded "A Knight at Tarquizzi," which will now be released fifth in order.

Margaret Illington Leaves Stage for Screen

Well-Known Actress Will Appear in Adaptation of "The Inner Shrine" for Lasky

JESSE L. LASKY has signed a long-term contract with Margaret Illington by the terms of which the stage celebrity abandons the stage to become a star on the Paramount Program.

Among Miss Illington's greatest successes have been "A Japanese Nightingale," in which she scored a tremendous hit; Henriette in the all-star cast of "The Two Orphans," Mrs. Leffingwell in "Mrs. Leffingwell's Boots," "The Lion and the Mouse," in which she made her first London appearance at the Duke of York's; "Kindling," Juliet in "Romeo and Juliet" and "The Lie."

An adaptation of Basil King's celebrated novel, "The Inner Shrine," has been chosen by Mr. Lasky as the vehicle of Miss Illington's photoplay debut. It is one of the most widely read novels of the day and has proven a success in dramatic form. Following "The Inner Shrine" Miss Illington will star in a production which is being written especially for her by Charles Kenyon, author of "Kindling," in which she made one of her greatest stage successes.

Miss Illington departs for the Lasky studio in Hollywood in the middle of January and arrangements have already been completed whereby she will occupy the same bungalow which housed Geraldine Farrar during her stay in California.

"There is a very significant fact in connection with the recent engagement of Mme. Petrova and the present decision of Margaret Illington to become a permanent photoplay star," declared Mr. Lasky with reference to the announcement. "That is the fact that the Famous Players-Lasky Corporation intends to concentrate its attentions upon the strengthening of the Paramount Program.

"We are determined that the Paramount Program shall stop at no attainments, however great, and we believe that, with these new stars added to a list that already comprises such names as Marguerite Clark, Pauline Frederick, Marie Doro, Fannie Ward, Vivian Martin, Lenore Ulrich, Mae Murray and others of equal prominence, and with the combined resources of our Eastern and Western studios, there is no room for doubt that the Paramount Program will even surpass its present record of achievement.

"As for the debut of Miss Illington as a motion picture star, there is every reason to anticipate a tremendous success for her. Every photoplay in which she appears will have been carefully chosen for her and will have been prepared by the staff of experts which comprises our scenario department. In the actual staging of her photoplays there will be employed the very latest devices in the way of lighting effects and every means be taken to obtain the fullest measure of dramatic value from every scene.

"Couple these factors with the great artistic genius of Miss Illington and it is easy to foresee a most successful debut for this distinguished star."



Margaret Illington (Lasky)

Hearst Signs Anna Held for Fashion Poses

An addition to the list of stars in the "Footlights and Fashions" series of the Hearst International News Pictorial is Anna Held, the famous French actress. Mme. Held will appear on the screen in her peacock gown of white chenille. The gown is so arranged that Mme. Held, by pulling on silken ropes over her shoulders raises the train of the dress high in the air so that it looks exactly like the feathery tail of a huge white peacock.

Besides the gown, Mme. Held appears in close-ups showing nearly $250,000 worth of jewels, consisting of pearls, diamonds, rubies and sapphires, the company announces. It is estimated by an International official that the gowns and jewels shown by Mme. Held on the screen represent an outlay of $475,000.

Mme. Held appears under the direction of H. E. Hancock, of the International's force of directors. Other stars who have recently posed for the "Footlights and Fashions" series of the Hearst International News Pictorial are Adele Rowland of "Her Soldier Boy," Marilynn Miller of "The Winter Garden," Edyth Latimer, Adele Blood and Gail Kane.



Holbrook Blinn (center) and Scenes from "Pride," an Episode in the McClure Series, "Seven Deadly Sins"

"Easy Street" to Be Next Chaplin Comedy

Picture Is Scheduled for Release on January 22—Chaplins Will Appear at Six-Week Intervals

"EASY STREET" is the next of the Charlie Chaplin comedies, produced under Chaplin's $670,000 contract with the Mutual Film Corporation. It will be released on January 22, six weeks from the date of previous releases, and this signalizes a new departure with regard to Chaplin features, decided on after a conference between the comedian and President John R. Freuler.

During rehearsals Mr. Chaplin notified Mr. Freuler that owing to the large amount of extra work and the great volume of material involved in the making of this picture, he favored extension of production time to six weeks, adding that as all future productions were to be on a similarly enlarged scale, he felt it advisable to make the intervening time between releases six weeks instead of four weeks as hitherto and his request was complied with.

"Easy Street" will be completed as soon as Mr. Chaplin recovers from a slight accident that took place during the filming of the piece last week. A property lamppost fell on the comedian, inflicting slight contusions from which he has now practically recovered.

Tom Mix Is With Fox Comedy Company

TOM MIX, cowboy, Rough Rider, motion picture actor, scenario writer and director, has signed with the William Fox forces and will immediately begin work on a series of Western comedies for the Foxfilm comedy program.

The engagement of Mr. Mix for Foxfilm comedies marks the first change in his picture career. For eight years he was leading man with Selig, and his followers are numbered by the hundreds of thousands in all parts of the world.

For staging Mix subjects Mr. Fox has leased a large tract of land on the Winna Brown ranch near Los Angeles, erected a complete Western city, from dance hall to undertaking establishment, and arranged for the maintenance of a large stock farm to furnish horses and cattle for the films.

Opposite Mr. Mix when he begins work for Foxfilm comedies will be Victoria Ford, who has played his female leads ever since he has been in pictures. Mr. Mix has unlimited authority to produce whatever he wishes.

Tom Mix is one of the most picturesque figures on the Pacific Coast. He is typically a Westerner and unmistakably a cowboy, always wearing a sombrero which fits exactly with his rugged, virile features. He is a familiar character in and about Los Angeles, driving his large red Cadillac, on the front of which is mounted a pair of horns from one of the famous Texas short-horn breed. Incidentally, the car bears on its side the name "Vicky." This is the owner's tribute to the woman who plays opposite him.

The career of Tom Mix is fully as picturesque and romantic as the man himself. It began in the Western country, not the West as it is today, but the West as it was. He was a cowpuncher and could ride anything of the horse breed. He later enlisted in the Rough Riders and then became one of the best known exponents of the silent drama.

Big Set Built for "Luke" Comedy

Hal Roach and Dwight Whiting of the Rolin Company, makers of Pathe's "Luke" comedies, breathed a sigh of relief last week and for the first time in days were able to stick their heads outside of the studio. The cause of it all was a gigantic oriental set which towers far above the street and runs back nearly a full block.

In building it they were able to make use of some massive stone steps, the former entrance to a large private house, which burned down years ago. The set required carloads of lumber and now that it is built would make a good Billy Sunday tabernacle. Harold Lloyd stars in the comedy, a two reeler.

Shirley Mason, McClure Pictures, Is Tiny Star

Shirley Mason, one of the seven stars of "Seven Deadly Sins," the McClure series of five-reel features, is only sixteen years old and she is the tiniest star in picturedom—with one exception. Marguerite Clark is the exception and Shirley, standing fifty-nine inches in her bathing suit, tops Miss Clark by one inch.

Viola Dana is Shirley Mason's older sister—older by about a year—and the competition between the two young actresses has been keen. Miss Mason, until she joined McClure Pictures, was with Edison, playing leading parts under her own name—Leonie Flugrath.

Shirley Mason was born in Brooklyn and has been on the stage since she was four years old when she appeared on Broadway in a part that she created all by herself. She was "Little Hal" in "The Squaw Man," in which William Faversham starred. She played "Little Meenie" in "Rip Van Winkle," and was "Peter" in "Passers-By."

Miss Mason played ingenue roles while with the Edison Company. She was in "Mary Had a Little Lamb," "Vanity Fair," "The Littlest Magdalene," "Lucia," and other successful Edison Photoplays.

In "The Seven Deadly Sins," Miss Mason is the girl around whom the stories revolve. She is tempted by the seven sins, one after the other, and with George Le Guere, who is the youth who loves her and wants to protect her from temptation, she appears in all seven features.

Miss Mason is a great favorite with all the other McClure stars—Nance O'Neil, Ann Murdock, Charlotte Walker, Holbrook Blinn, H. B. Warner and George Le Guere all watched over her during the making of the series, helping her in her eager desire to learn every angle of her profession.

Coast Player for Years Goes East

Charlotte Burton, well-known leading woman in many feature productions, has joined Essanay, and is now in Chicago to start in her first play by that company. Miss Burton has been in pictures for the past three years, before that having played on the stage since she was a small child. She is best known, perhaps, by her work in heavy leads, or adventurous types.



Richard Bennett in Mutual's Star Production, "The Gilded Youth"

Oscar Apfel Joins Yorke-Metro Studios

Oscar Apfel, who until recently was directing William Farnum at the Fox studios, has migrated to the studios of the Yorke-Metro at Hollywood, California.

He will direct Harold Lockwood and May Allison, alternating productions with Jay Hunt. This method has been found both economical and productive of better productions by several companies.

Oscar Apfel made his first picture with the Edison company and remained with that concern for one and one half years. Followed the same length of time with the Reliance and Majestic companies, and a similar period with Lasky, with whom he directed "The Squaw Man," "Cameo Kirby," "The Circus Man," "Brewster's Millions" and other features.

He directed "The Wild Olive," "Peer Gynt," "Kilmeny," and "The Little Gypsy" for the Pallas-Morosco concerns and then went to Fox, where he produced nine pictures with William Farnum as his star, and other features.

Mr. Apfel looks forward to turning out some notable films with his handsome young stars, and is now preparing his first script.

Public Likes Costume Play, Says Rothapfel

Manager S. L. Rothapfel, of the Rialto theatre, New York, is of the belief that the alleged antipathy of the exhibitors toward the costume picture is entertained merely because the exhibitor has inspired it himself, or because he has failed to give it proper presentation. This statement was made after the showing of the Vitagraph feature, starring E. H. Sothern, "An Enemy to the King," was shown at his house. It proved a splendid success there, and did $13,700 gross business.

In part Mr. Rothapfel says, "To say that the public does not want the costume drama, is the same as to say that the public does not want the masterpieces of literature. In the case of 'An Enemy to the King,' a costume picture was applauded as much as any modern drama in our house ever has been. It lent itself splendidly to public presentation, and diffused its charm through the entire theatre at every showing."

Gail Kane Is a Mutual Star

GAIL KANE has signed a long term contract to appear in American Film Company productions for Mutual distribution.

Miss Kane is now preparing for her departure for Santa Barbara where she will begin work at the American's western studios about January 22. She is now appearing in "The Harp of Life" at the Globe theatre in New York.

"We are selecting for Miss Kane dramatic vehicles of the type which have constituted her great successes," said Mr. Hutchinson. "Also our whole staff is devoting its efforts toward the selection of the proper supporting casts for each of the Kane productions."

Gail Kane is the third important star announced for Mutual productions for 1917. Marjorie Rambeau and Nance O'Neil, both now at work before the camera at the Powell Producing Corporation's studios in New York, were the first announced following President John R. Freuler's declaration of policy. "Only big stars for the Mutual."

Gail Kane is one of the most beautiful women known to the screen.

Miss Kane's career began under Charles Frohman six years ago, in "Decorating Clementine." Later she was presented in "As a Man Thinks," by Augustus Thomas, at the Thirty-ninth Street theatre in New York. She was picked by Mr. Thomas to star in "The Model," and later appeared in "Anatol" at the Little theatre. After that Miss Kane became Chauncey Olcott's leading lady in "Macushla." The next big Broadway hit of Miss Kane was "Seven Keys to Baldpate."

Miss Kane followed this by appearances in "The Miracle Man" and "The Hyphen."

"Law of the North" Completed

From the Edison Studios comes the word that the final scenes of the Kleine-Edison feature "The Law of the North" have been completed, and that the production will be ready for release on the Kleine-Edison-Selig-Essanay program, April 2. The story is a tale of the Canadian woods, written by Edward H. Griffith. Shirley Mason, younger sister of Viola Dana and herself an actress of unusual prominence and ability, is featured in "The Law of the North."

Campbell Completes Another Multiple

The final scenes of Colin Campbell's latest feature have been filmed at the Selig studios, Los Angeles. The title of the feature will be announced soon.

"The latest Selig feature will prove a surprise and a delight to the patron who has come to expect a similarity in all screen plots," says an official of the company. "Both the plot and the treatment are original, the climaxes unexpected, and the action swift and absorbing. The excellence of the all-star cast is a feature, including as it does such well-known players as Fritzi Brunette, Bessie Eyton, Tom Santschi, Edward Coxen, Jack Richardson, Eugenie Besserer, Harry Lonsdale, Frank Clark and others."

"The Vicar of Wakefield's" Grand Support

Supporting Frederick Warde in the Thanhouser edition of "The Vicar of Wakefield" will be Carey Hastings, Kathryn Adams, Gladys Leslie, Boyd Marshall, William Park, Jr., Arthur Bauer, Grace De Carlton, Thomas A. Curran, Robert Vaughn, Morgan Jones and Barbara Howard and Tula Belle.

One of Gladys Hulette's most fetching scenes in the Thanhouser-Pathe "'Her' New York," to be released January 7, shows the little star as the country girl wife of a city boy and about to sit down with him to eat her roasted pet chicken whose generous egg production had made possible her flight to New York.

Of course, she had a good crying spell and makes a good many delightfully rueful faces before she starts to take a bite of the cooked pet, "her best friend," and then nearly chokes on a bite from a drum stick.

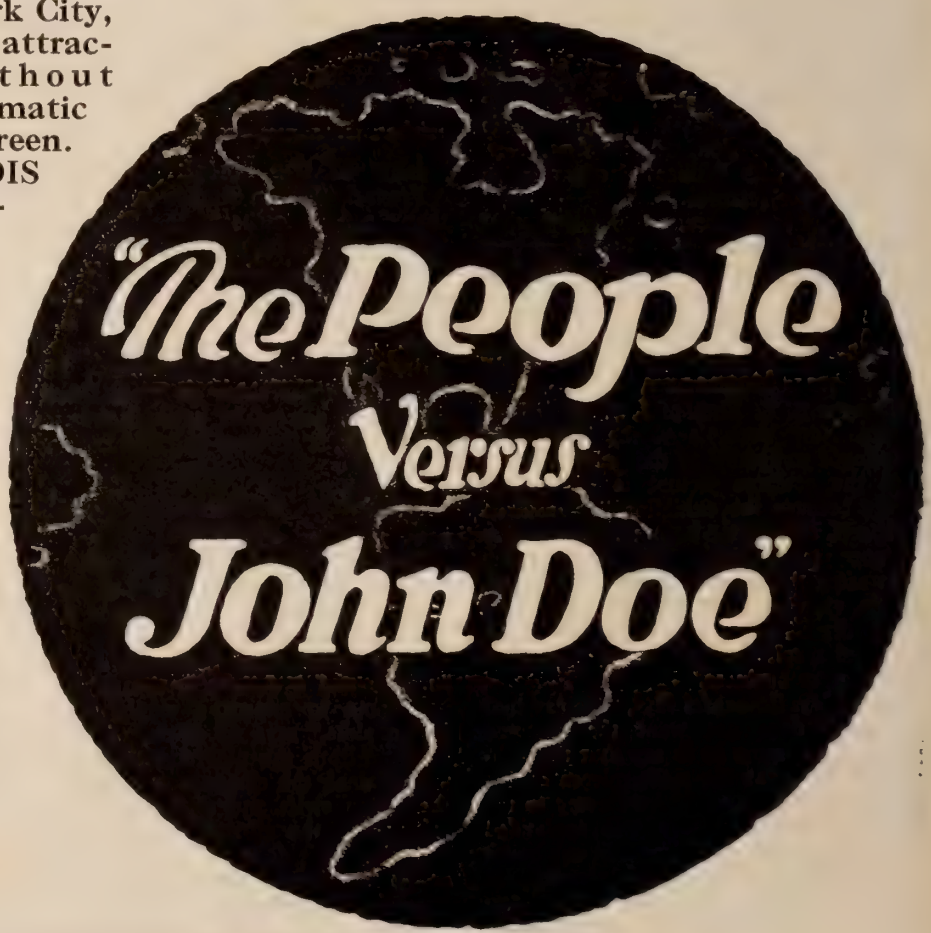
Agnes C. Johnston, who wrote "'Her' New York," as well as other comedy dramas in Miss Hulette's "lovely girl" series, got the idea for this situation from her own life, when as a little girl her heart was broken over the loss of her pet chicken, which during a meat famine was sacrificed for the family table.

HERE'S A SMASHING BIG STATE RIGHTS PRODUCTION THAT WILL COVER THE WORLD

"The People against John Doe" played to capacity houses at the Broadway Theatre in New York City, testimony to its power as an attraction extraordinary. It is without question the most powerful dramatic story ever shown on any screen. Written and directed by LOIS WEBER, producer of such successes as "Where Are My Children" and other big winners. State Rights now selling. Special advertising matter for State Rights buyers on this production,—Ad matter that will help you *get the business.*

Write today for territory, terms, prices, etc., to the STATE RIGHTS DEPT. of the

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"Perils of Girl Reporters" Gives Promise of Action

"PERILS OF OUR GIRL REPORTERS," the new series of fifteen complete newspaper adventure stories, first of which, "The Jade Necklace," will be released on December 28, by the Mutual Film Corporation, gives promise of being popular with a public that loves action and mystery, and is ever curious to learn the secrets of newspaper offices and the methods by which news is obtained. For the first time, in this series by Edith Sessions Tupper, a real insight into the work of the newspaper woman is given. This series is made by the Niagara Film Studios.

The release of the series, in two-reel installments complete in plot, is accompanied by a comprehensive advertising campaign which includes poster and magazine publicity as well as a unique campaign conducted through the publicity facilities of the Mutual Film Corporation. The advance advertising given this series of stories should insure a wide public interest in them prior to the time of the first release.

Edith Sessions Tupper, author of "Perils of Our Girl Reporters," is one of the best known newspaper and magazine writers in this country. Her intimate acquaintance with newspaper women and the interior workings of newspaper offices has qualified her to place before the motion picture public some of the most thrilling episodes in the lives of girl reporters on metropolitan newspapers.

"The Jade Necklace," for instance, is based on an absolute happening to one of the best known girls in newspaper work in the United States—a star special writer on one of the New York newspapers.

Every one of these fifteen stories has been based by the author on some actual happening in which a real working newspaper woman has been involved. This is true of "The Black Door," a most gruesome drama, recalling Poe's "Murders of the Rue Morgue," and also of "The Meeting," which displays the determination of a brave girl to make her own way after discovering that she is wedded to a rascal.

Some of the best known artists and artistes in America are starred in "Perils of Our Girl Reporters." Helen Greene, known for her work in "The Uplift" and Heartaches," stars jointly in the leading roles with Zena Keefe, famous for her work in "Life's Yesterdays," "The Estabrook Case" and "Cupid and the Scrub Lady." Miss Keefe was also starred in "Her Maternal Right" and "La Vie de Boheme."

Earl Metcalfe, leading man of the series, is known for his work with the Lubin Company, his principal success having been in "The Moonshiner's Wife."

William H. Turner, the leading heavy played principal parts with "Held by the Enemy," "The Fatal Card," "Sowing the Wind," and "Alias Jimmy Valentine," by Paul Armstrong.

Improvements at Triangle Studios Cost $10,000

When improvements now under construction are completed, the Triangle-Fine Arts studio in Los Angeles will be one of the most complete and splendidly equipped motion picture plants in the country.

To make room for a greatly increased volume of production and in anticipation of a winter season that is expected to be one of the busiest and most prosperous in the history of the studio, a gigantic new light studio and elaborate scene docks are being built, in addition to two new stages. The property rooms also are being remodeled and the old light studio greatly enlarged.

With these facilities it will be possible for more than a score of companies to work at the plant simultaneously. The improvements are listing approximately $10,000.

Enforced Motherhood Is Theme of "A Son of Strife"

Paul Trinchera has just finished another five-reel feature, "A Son of Strife," which deals with one of the most terrible problems of the war—Enforced Motherhood, but likewise portrays most realistically, how the maternal instinct—the most divine emotion of womankind—rises superior to all else.

The new production is based upon a war-drama, produced with great success in Europe. Picturization was made by Frederick H. James, formerly of the Vitagraph staff.

Burlesque on "Damon and Pythias" from "U"

The Universal Film Company releases the early part of January "When Damon Slipped Something Over on Pythias," a comedy directed by W. W. Beaudine with William Franey, "Heine" Conklin, Milburn Moranti and Lydia Titus in the cast. A feature of the comedy is the sub-titles which are couched in present-day vernacular.



Dorothea Farley Appearing in "Are Passions Inherited?" With William Conklin (Warner Brothers, State Rights Picture)

Brady Signs Kitty Gordon for Three Plays

William A. Brady, director general of the World Film Corporation, has engaged Kitty Gordon as the star of at least three motion picture plays to be produced during the next six months.

Mr. Brady and his associates hold a further option upon Miss Gordon's services as a motion picture star for the next eighteen months following the expiration of the original contract, so that the document virtually covers a two years' period.

The present engagement follows Mr. Brady's recent announcement that the company of which he is the head would turn its attention more directly than heretofore to the exploitation of women stars in response to the increasing public demand.

Miss Gordon may be regarded as a distinctly important addition to a list which also includes Alice Brady, Ethel Clayton and Gail Kane.

This is not Miss Gordon's first appearance as a World-Brady attraction. Several months ago she played the star roles in "Her Maternal Right" and "The Crucial Test" for this corporation, and in the interval she has devoted much of her time to screen personations for other photoplay producers.

"Are Passions Inherited?" Marketed by the Warners

After weeks of careful preparation which included trimming the film and laying out a most exhaustive line of advertising matter Warner Brothers are selling the state rights on "Are Passions Inherited?" This is a seven-reel picture in which Dorothea Farley is featured, supported by William Conklin. Besides lithographs up to 24 sheets, real booking material makes up the equipment of advertising matter which is of wide assortment and embodies new features.

Dorothea Farley plays the part of a girl with two personalities. At times, she is a gentle, lovable person, but at others she is a depraved, immoral creature, yet both beings are logical and according to actual cases of medical record.

"Are Passions Inherited?" runs the gamut of atmosphere, from the big city dive to a series of scenes of life on the plains incidental to the story. The producer is Gilbert P. Hamilton.

Masters Becomes "Musical Critic"

E. Lanning Masters, advertising manager of Vitagraph-V-L-S-E, has taken up the additional duties of musical critic and claims that with a dozen or so more jobs he might have his hands full. It all came about through the desire of several music publishers to issue a song named "The Secret Kingdom" after the Vitagraph serial.

S. M. Berg acted as judge of the various pieces, but insisted that Masters act as head of a jury composed of all departments. Four songs were finally selected from the many submitted, but neither Berg nor Masters has yet had the nerve to taboo three of them.



Scenes from the Triangle Studios: Left, "The Dead Bullet" (Kay-Bee); Center, "Jim Bludso," a Fine Arts with Wilfred Lucas and Right, Douglas Fairbanks and Thomas Ince in an Impromptu Sparring Match

Washington, D. C., Correspondents See "Joan"

In the midst of a day's work filled with tense international news events more than two hundred of the best known Washington press correspondents and writers of national affairs stopped for a while last Thursday to view Jesse L. Lasky's production of "Joan the Woman." The showing took place at the National Press Club. Also present were representatives of every branch of official Washington, the diplomatic corps and the two arms of the national service.

Mr. Lasky and Mr. De Mille went to Washington for the occasion, accompanied by the authoress of the script, Jeanie Macpherson.

The arrangements at the club were in charge of George Mann, Paramount representative at Washington; Carl Pierce and Allan Rock of the Lasky staff, New York.

"Ignorance" Expected to Bring Knowledge

A new feature, "Ignorance," which has just been completed by the Private Feature Film Company, Cleveland, in association with the Young Women's Protective League, is looked upon by the producers as a strong preachment against vice and a sincere effort to abolish it. The Young Women's Protective League aims to extend this work to all large cities, and so combined efforts with the Private Feature Film Company, believing that the picture would prove unusually helpful to them.

The cast is headed by Earl Metcalfe and Eleanor Mack, while the direction was in charge of James A. Fitzgerald.

"Oliver Twist" Receives Praise

The Lasky adaptation of Charles Dickens' "Oliver Twist," which has just been released on the Paramount program, has proven one of the greatest photoplay successes of the year now closing. In it Miss Doro has scored a personal triumph.

Numerous congratulatory messages have been received by Jesse L. Lasky and the sentiment of all has been one of thanks to Miss Doro and all who had anything to do with the production of "Oliver Twist."

"Great Secret," Story of New York Life

ON New Year's day the first chapter of "The Great Secret," Metro's serial, featuring Francis Bushman and Beverly Bayne will be seen. It is a story of New York life, written by Fred de Gresac, and was adapted for the screen and directed by William Christy Cabanne.

The basic action of the story centered in and around the operations of a band of unscrupulous men, known as the Secret Seven, who operate in all avenues of human endeavor to further their ends. Into their net falls Beverly Clarke (Beverly Bayne) whose possession of a mysterious casket containing a mighty secret serves as the incentive to much plotting. William Montgomery Strong, a young man of wealth and social prominence, at first unwittingly enlisted in her defence, later becomes deeply interested in her future.

Throughout "The Great Secret" abundant thrills are promised. There is a rescue of Beverly Clarke from in front of a train by William Strong who leans down from the running board of an automobile and lifts her to safety as the locomotive grazes the rear wheels of the machine. There is the blowing up of a house with dynamite, and a spectacular raid on the headquarters of an underworld gang in which more than fifty policemen take part.

For the first time in his career, Mr. Bushman assumes a variety of roles. He is seen as the wealthy man-about-town, the trained athlete, disguised as a gangster, an East Side Italian, a longshoreman and a Chinaman. He is supported by a specially chosen cast containing such names as Edward Connelly, Fred Stanton, Helen Dunbar, Belle Bruce, Dorothy Hydell, Sue Balfour, Tammany Young, Ed. Lawrence, Chas. Ripley, Art Ortego, John Leach, Baron Wenther, William J. Calhoun, Fred Roberts, Robert Carson, Tom Blake, W. J. Butler, Charles Fang, Lillian Sullivan, Marie de Chett and others.

California Motion in Market for Original Script

The California Motion Picture Corporation, which has heretofore limited its producing activities to adaptations from celebrated fiction, has just announced itself now on the market for original manuscripts. While the firm at present is producing only plays of five parts or over, it is ready, in anticipation of an early expansion into other fields, to consider unusual stories of any length.

The scenario staff of the California concern asks for comprehensive synopsis giving the complete development of the story in its different phases, with particular attention to the suspense and climaxes to be obtained. Where the author has any particular technical effect in mind for any of his scenes, he may use a marginal note. It is not desired, however, that he develop the scenario beyond the synopsis. Stories of modern American life are asked for. Comedies, depending on "slapstick" for their humor will not be considered.

In making his announcement, the California scenario editor has to say, "This decision to enter the market for original manuscripts is prompted by plans for an early expansion and the consequent necessity of getting a stock of manuscripts ahead in anticipation thereof.

"When suitable material is available, we shall continue to secure and make adaptations from celebrated copyrights, but we are at the same time convinced that photoplay writing has now developed to that pitch where authors, writing with the possibilities of the camera in mind, often offer better material than is to be found in stories written primarily for the magazines or the stage."

Minister Uses Twenty-four Sheets

For a number of years the Rev. Christian Reisner, pastor of the Grace M. E. Church at 104th street, New York City, has booked Kalem's biblical picture, "From the Manger to the Cross," at Christmas time. This production is always in demand during the holiday season.

Besides making announcements from his pulpit, Mr. Reisner secured in advance six twenty-four sheets and other advertising matter and set out to billboard the neighborhood of his church.

Rhea Mitchell to Have Own Company

The latest film favorite to achieve the honor of having a producing company organized for the exclusive purpose of presenting her as the star in a series of big productions is Rhea Mitchell, whose recent work under the direction of Thomas H. Ince attracted such wide attention.

Harry I. Garson, who represents one of the biggest exchange and exhibiting interests in Michigan, has promoted the company that is to present Miss Mitchell, and while in New York last week made arrangements for the use of one of the big studios in Fort Lee.

The first picture in which Miss Mitchell is to appear under her new auspices will be adapted from a powerful and widely known novel, the name of which is being withheld for the present.

Miss Mitchell had considerable stage experience prior to her advent to the screen, beginning her career in Western stock companies, from which she graduated to the leading part in a dramatic sketch that played the Orpheum circuit. Her most important screen appearances were with the New York Motion Picture Company under Mr. Ince's direction, where she was featured in a number of big pictures as well as playing leading roles opposite such stars as William Hart, Henry Woodruff, De Wolfe Hopper, Orrin Johnson, Robert Edeson, Richard Bennett and others.

American Buys Rights to Shipman Script

A check received by Nell Shipman from the American Film Company in payment of the motion picture rights for "My Fighting Gentleman" makes the seventh photodrama disposed of by this writer since coming to New York in November, and the third purchased by the American Film Company.

"My Fighting Gentleman" will also be issued in book form by one of the leading publishers.

A three-act comedy nearly completed and two more photodramas ready for release make the sum total of Nell Shipman's literary activities during the past six months, during which time she also managed to play the leading role opposite Lou Tellegen for the Lasky Company in "The Black Wolf," which will be released on February 12. She also played a number of weeks in connection with the Vitagraph exchanges on the bookings of "God's Country and the Woman."

"Capt. Jinks" Series May Reach Fifteen

The "Capt. Jinks'" series of Vitagraph comedies, in which Frank Daniels, the noted stage comedian, is starred, has been extended. The exact total of comedies in this series has not yet been determined, but there probably will be fifteen in all.

In the meantime, the following releases have been added to the series: February 5, "Capt. Jinks' Wife's Husband"; February 12, "Capt. Jinks' Love Letters"; and February 19, "Capt. Jinks' Cure."



Rhea Mitchell, Who is the Latest Star to Have Her Own Company

Tourneur Stages Next Pickford Subject

For the past few weeks the Mary Pickford studio in Fort Lee, N. J., has been in charge of the carpenters and mechanics in connection with the construction of big sets for the new Mary Pickford subject, "A Poor Little Rich Girl," the famous Eleanor Gates novel, which also enjoyed a big run as a play. Immediately upon completing the final preparation of the script early last week, the actual staging of the new subject was commenced under the direction of Maurice Tourneur, who recently produced the second Pickford-Artcraft picture, "The Pride of the Clan," to be released January 8.

Mr. Tourneur's work in connection with "The Pride of the Clan" was completed several weeks ago, when he was engaged to produce the next Pickford film. He immediately began his plans for "A Poor Little Rich Girl," although the actual staging of the film has only just started, this being in accordance with the Artcraft policy of allowing its directors ample time to thoroughly study and plan their forthcoming subjects before commencing the actual production.

"Man Who Forgot" Is Brady Made

"The Man Who Forgot," the newest of World pictures, Brady-made, carries a story with a psychological background, and is said to have a large number of novel and striking complications. The play, directed by Emile Chautard, had its origin in a novel by James Hay, Jr., occupying a position well up among the "best sellers" of its time.

"It was for the final scenes in this World-Brady picture that many Washington clergymen on a recent Sunday urged their congregations to participate before the camera," says a World Film official, "with the result that some 5,000 church members assembled for the parade. The meeting was on the steps of the Capitol, and the subsequent rush upon the Senate Chamber makes a remarkable episode."

Powell Picks Cast for O'Neil Picture

Nance O'Neil, recently placed under contract by the Mutual Film Corporation to appear in Gertrude Atherton's novel, "Mrs. Balfame," under the direction of Frank Powell, has begun rehearsals at the studios in College Point, Long Island.

In the company are Alfred Hickman, the original Little Billie in "Trilby"; Agnes Eyre, a screen actress who has played a wide range of parts; Robert Elliott, late leading man for Margaret Illington in "Within the Law"; Frank Belcher, an actor of considerable distinction, and Anna Raines, a clever actress of the younger set.

Miss O'Neil will be Mrs. Balfame, Mr. Hickman will play Roderick, the newspaper man; Miss Eyre will be Alys Crumley; Mr. Elliott is cast for Dwight Rush; Mr. Belcher is to be Mr. Balfame, and Miss Raines will be Dr. Steurer.

Miss O'Neil took an active part in the selection of her company.

Chicago Daily News Is Enthusiastic Over "Glory"

The following remarks on "Glory," the seven-reel picture soon to be released through the Unity exchanges, from the pen of Amy Leslie, special writer for The Chicago Daily News, will prove of interest to those who value the expression of newspaper views on pictures.

Miss Leslie wrote as follows: "Abruptly entering the lists with the august managers and producers of the cinema craft comes Maude Lillian Berri, unannounced, but with as charming, cleanly and stirring a picture as any of the great spenders among the film kings could have inspired and financed. Miss Berri, entirely alone, produced this delightful work of shadow art at the net expenditure of over fifty thousand dollars. The scenario is done by Aaron Hoffman and is the best thing he has done for the films. It is called "Glory" and is a tenderly recited story in silhouette of a little child, a big romance, and the wide wanderings of the good of heart and pleasant people."

Two Roles for Valkyrien in "Image Maker"

Valkyrien, the Danish actress, stars in the forthcoming Pathe Gold Rooster Play, "The Image Maker." This picture deals with pre-existence and tells of a love that lasted through the centuries. Valkyrien plays two parts—a beautiful Egyptian girl of low degree who wins the love of a great noble, and then the incarnation of the girl in modern life in America. The picture was produced by Thanhouser.

Stahl Directs "What Becomes of the Children?"

Walter R. Stahl has been engaged to direct "What Has Become of the Children?" It features Corra Beach and Walter Shumway.

The company is at present in Jacksonville, Fla., where the first scenes are being made.

Besides Corra Beach and Walter Shumway the cast includes Gladys Dore, Morgan Jones and William Sullivan.

"God of Little Children" Is Not Religious Picture

Harry R. Raver, president of Apollo Pictures, Inc., is at a loss to understand why the use of a name to signify The Almighty in the title of a picture should create the impression instantly that a religious theme is involved in the story. Many inquiries from exhibitors and exchanges interested in the new Art Dramas program have been sent to the Apollo offices seeking information as to the character of Mr. Raver's first production. One exhibitor from Canada advised that on account of a recent ruling no picture could be shown in the Dominion if the title included the word God.

The head of the Apollo corporation immediately advised its customers that "God of Little Children" was a drama of today having to do with the trials and tribulations of a beautiful girl-crook who fell in love with the man she intended to rob and succeeded in thwarting the plans of a band of thieves with whom she was forced to associate, at the risk of her life.

Maude Lillian Berri Produces Pictures for Unity

To Maude Lillian Berri, a comic opera star of former days and a prima donna of considerable note, belongs the distinction of being one of the very first women to produce a moving picture feature with stars in the cast. Women directors there have been and are—good ones too—but women producers—not many.

Miss Berri's last appearance on the stage was as the leading lady with Kolb and Dill in their comic opera success, "Peck o' Pickles" which ran during the entire year of 1914. She will bring out "Glory," a seven-reel photoplay, with Juanita Hansen and Kolb and Dill. Miss Berri selected the story, arranged for the locations in the homes and gardens of her California friends, chose the cast, and had entire charge of the making of the picture from beginning to end.

Aaron Hoffman arranged the scenario and Francis Grandon was associated in the producing end. "Glory" will be released the middle of January through the Unity exchanges.

"Kick In," for January 14, a Stage Success

When "Kick In" is released by Pathe on January 14 exhibitors will be able to show on their screens a version of one of the most successful plays ever produced on the stage. It played to big and long business in New York during the 1914-15 season and was followed by equally successful runs in Chicago and other large cities, including London, where critics, usually inclined to look with disfavor on an American production, greeted it with superlatives.

It was written by Willard Mack and produced by A. H. Woods for the speaking stage. George Fitzmaurice was entrusted to turn it into celluloid form and selected a cast headed by William Courtenay as Chick, Mollie King as Molly, and Richard Clugston, Suzanne Willa, John Boyle and Richard Tabor.

Marguerite Snow Signed for an Artcraft

She Is Cast for Role Opposite George Cohan in Screen Version of "Broadway Jones"

MARGUERITE SNOW has been engaged by the Artcraft Pictures Corporation to appear opposite George M. Cohan in his initial film subject, "Broadway Jones."

Miss Snow will portray on the screen, the part of Josie Richards, the pretty stenographer at the Jones gun factory, who shows the wild "Broadway Jones" the right path. In the original play, at the Cohan theatre, New York city, Myrtle Tannehill interpreted the role of Josie. This part is second in importance only to the stellar role of "Broadway Jones."



Marguerite Snow (Cohan-Artcraft)

Born in Savannah, Ga., and educated at the Loretta Heights Academy, Denver, Colo., Marguerite Snow made her debut as an actress at an early age and after five years behind the footlights, entered the motion picture field. On the stage she appeared in "The College Widow," the original company of "The Devil," with Thomas Jefferson in "The Other Fellow," "The Road to Yesterday," "Old Heidelberg," "Peter Pan" and many others of equal prominence.

Miss Snow played the Countess Zudora in "The Million Dollar Mystery," the Thanhouser serial. Among her other portrayals on the screen are those displayed in "Rosemary," "The Upstart," "Corner in Cotton," "The Second in Command," "The Silent Mystery" and "The Turmoil."

The rest of the cast for "Broadway Jones" is now being assembled and work has already been begun at the studio in New York on some of the big sets to be used in the first Cohan film. The actual production will start immediately after the holidays.

Ralph W. Ince Joins Goldwyn Pictures

Former Vitagraph and Selznick Director Will Begin Work in About a Fortnight

RALPH W. INCE is announced as the first of the directors to be engaged by the Goldwyn Pictures Corporation. He will begin work for the new company on its first production within a fortnight.

Mr. Ince comes to Goldwyn Pictures from the Selznick organization, where he has just finished making the Warwick picture, "The Argyle Case." Prior to the Selznick connection Mr. Ince was for many years with the Vitagraph Company.

Born in 1887 in Boston, young Ince followed in his parents' footsteps and went on the stage. Entering Richard Mansfield's company he received splendid training under that great actor and learned stage direction that has influenced his entire career as a director of motion pictures.

Mr. Ince has been a prominent factor in the development of the cinema. Under his direction the first two, three and five-reel picture plays were produced. In many of these—notably in "The Man Who Knew Lincoln," "Gettysburg," "Lincoln the Lover" and "The Seventh Son"—he played the leading roles, besides writing or assisting in the writing of the scenarios and supervising the entire effort. His impersonations of Abraham Lincoln have been pronounced by men who knew the martyred Chief Executive to be accurate.

Among the Vitagraph successes which Mr. Ince supervised and directed during his ten years' connection with that company were the following: "A Million Bid," "The Juggernaut," "The Goddess," "The Battle Hymn of the Republic," "The Mills of the Gods," "The Sins of the Mothers," "My Lady's Slipper," "The Destroyers," "The Conflict," "His Wife's Good Name," "The Ninety and Nine," "The Strength of Men," "Shadows of the Past," "A Painted World," "The Awakening," "Back to Broadway," "The Freshet," "Four-Thirteen," "The Vengeance of Durand," "The Wreck," "He Never Knew," "A Regiment of Two," "The Boob," "Mockery," "The Wood Violet," and the "Fatty" series featuring Hughie Mack.

"Cinderella" Deserts Vaudeville

After a tour of nearly a year on the Keith Circuit of Vaudeville theatres, Violet MacMillan has returned to Universal City to resume her film work for a month.

While there Miss MacMillan also will have several new films made for use during her coming vaudeville tour. By means of a cleverly constructed vaudeville act, Miss MacMillan has been able to show many of her screen successes by intermingling them through her regular act and the combination of the two has resulted in making her a "drawing card" in vaudeville.

Marie Walcamp Will Support Mrs. Vernon Castle

MARIE WALCAMP, star in the serial "Liberty," who has played important parts in other serials and leads in many features, has been engaged to support Mrs. Vernon Castle in several of the later episodes of "Patria," the International's serial. In the cast she appears prominently in three episodes as Bess Morgan, the sister of the Channing ranch manager.

Several other stars have been engaged for the concluding episodes. Among them is Arthur Tavarez, who recently appeared in "The Eyes of the World." He will play the part of Nogi, the commander-in-chief of the Japanese-Mexican forces.

Wallace Beery is another addition to the cast supporting Mrs. Vernon Castle. He impersonates Villa.

William Nye, who played in "Liberty," takes the part of Rodman Pillsbury, superintendent of the Channing ranch and Patria's childhood sweetheart.

In addition to these players are Milton Sills, Warner Oland, Dorothy Green, and George Majeroni. The company is now in California.

Winifred Kingston in Support of Dustin Farnum

Winifred Kingston, who has appeared in support of Dustin Farnum for the last three years, goes with him to the William Fox banner and will appear opposite him in his forthcoming Fox features. The first picture Miss Kingston did with Mr. Farnum was "The Squaw Man" in 1913. Another was "The Virginian." She has had a varied career on the stage, beginning in England, the land of her birth, and came to this country about three years before making her motion picture bow.

Kenneth Casey Returns to Screen

After an absence of almost three years, in vaudeville, Kenneth Casey returns to the screen as Louis Broulette, in Madame Petrova's latest Metro production now being made at the Popular Plays and Players studio under the direction of Burton L. King.

Casey appears as a nineteen-year-old cripple, with an inventive turn of mind, who is robbed of the children of his brain and hands. His role takes him through the entire play. Mahlon Hamilton is the leading man and H. Cooper Cliffe plays the heavy role.

Casey left the Vitagraph forces in 1913, having been with them for almost five years. Because of his youth he was not permitted to appear in vaudeville here, so he went to England, whence, after a successful tour, he returned in November, 1914. His first appearance on the speaking stage was at Hammerstein's Victoria theatre in February, 1915.

Lincoln to Buy Dogs Abroad

E. K. Lincoln, who is being featured by the Monmouth Film Corporation in the "Jimmie Dale" series, will as soon as the final episode in the present series is completed, take the first steamer for England and purchase more dogs for his Greenacre kennels. He already owns over two hundred prize winners, it is said, and at the various shows held in the East in the past year the Lincoln entries have won high awards. Lincoln has already begun negotiations for purchasing several of the best known and highest priced spaniels in England.

The trip abroad will be a hurried one and upon his return Lincoln, with two of the members of the "Jimmie Dale" company and three other friends, will tour to Los Angeles in a motor car that Lincoln is now having especially built for the trip.

Critics Praise Mae Marsh

The work of Mae Marsh, the first star announced for Goldwyn Pictures, the new alliance formed by Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins, has been the subject of comment by the critics of many large daily newspapers.

Ashton Stevens, Chicago Examiner says: "The most wonderful of Griffith's women stars is not beautiful at all. She is Mae Marsh and as monkeyish as Maude Adams. She is the first actress in my experience to possess a mental magnetism translatable to celluloid."

Kitty Kelly, Chicago Tribune says: Mae Marsh is one of the sort who give us hope that brains, not beauty, will be the acid test of the future in establishing screen stars."

Charles Darnton, N. Y. Evening World says: "Mae Marsh is a vivid, electric actress."

Louella Parsons, Chicago Herald says: "Mae Marsh is the best actress on the screen."

William Hardy, Boston Post says: "Mae Marsh is a girl of smiles and tears—a remarkable screen figure."

R. G. McCoy, Pittsburgh Leader says: "Mae Marsh's ever-changing, mood-adapting face is the most valuable in all the long list of film favorites. She is the girl of a thousand faces.



Marie Walcamp in "Patria" (International)

Mignon Anderson Joins Universal

Mignon Anderson, formerly with Thanhouser, has joined the acting forces of Lois Weber at Universal City and is playing opposite Ben Wilson in a five-reel current production.

Miss Anderson is a native of Baltimore and six months after her birth in 1894 began her stage career by being carried before the footlights by Margaret Mather. Her parents were well known professionals and with them the little girl played in "Rip Van Winkle" with Joseph Jefferson and later in repertoire with Richard Mansfield.

Her father finally abandoned the stage and she was educated at the Brooklyn Model School and finished in a seminary on Long Island. Later she returned to the stage and was finally drawn to the pictures. Among her notable screen successes are "Mill on the Floss," "The Price of Her Silence," "The Substitute," "Her Menacing Past," "The Tin Soldier and the Doll" and "The City of Illusion."

Mary Pickford's Picture in Historical Collection

Mary Pickford's picture is to adorn the exclusive walls of the Carnegie Institute at Pittsburgh. The largest collection of autographed pictures of stage celebrities in the world has just been presented to the institution and Mary Pickford's picture will be in the center of this extraordinary exhibit. The donor is Tunis F. Dean, long prominently identified with theatrical activities, who is now associated with the amusement enterprises of Harry Davis in Pittsburgh.

For a quarter of a century Mr. Dean has been making this collection, which is of great value and of sentimental interest because of the personal allusion in all of the autographed inscriptions. Nearly every prominent player who has illumined stage history in this period is included.

We Thank You !

MOTION PICTURE NEWS wishes to acknowledge the receipt of Christmas and New Year's greetings from individuals and companies in the trade listed below:

Thomas H. Ince, Watterson R. Rothacker, Terry Ramsaye, Wells Hawks, E. Lanning Masters, Ruth Masters and Catharine Masters, Mr. and Mrs. Edgar Oswald Brooks, Illiscope Motion Picture Corporation, Famous Players Philadelphia Exchange, Paul R. Kuhn, E. T. Hollingsworth, Jr., A. M. Beatty, O. F. Spahr, Louise Glaum, E. M. Porter, Linton K. Starr, Wid Gunning, Mrs. Gunning and Bill, Joseph F. Confal, Chronicle Press. Neil G. Caward, D. J. Sullivan, Arthur J. Lang, J. F. Skerrett, Edward Earl, Al Hasse, Nicholas Power, Lambson Film Exchange of Seattle, Mr. and Mrs. M. H. Hoffman, A. R. Plough, Willard Bradley, William Noble, Estes and Estes Electric theatre of Brooklyn, Mich.

From the European battle front comes word from Charles Jourjon of the Beacon Films, who sends greetings through Claude Patin. A. W. Concklin, Balboa, Canal Zone, also sends the season's greetings.

E. I. S. Company Plans "Black Hussars" for New Year

THE latest entrant into the production field is the E. I. S. Motion Picture Corporation, of which Dixon Boardman is president and director general. Hitherto known as producers of high-class educational pictures, the E. I. S. concern now intends aggressively to enter the production field and put out big features.



June Daye as Ruth Morland

The first big production under the new policy of E. I. S. is entitled "Trooper 44," and is now in the process of making in the coal and iron regions of Pennsylvania.

An unique feature of this first five-reeler to be made under the E. I. S. auspices is the fact that, for the first time in the history of that force, it enlists the services upon the screen, of the mounted Pennsylvania State Police. "The Black Hussars" rank with the celebrated Canadian Northwest Mounted.

The E. I. S. Players are now working on outside locations at Greensburg, Westmoreland County, Pa., where are situated the barracks of Troop A, the largest and most important of the mounted police garrisons.

The picture is being directed by Roy Gahris, under the general supervision of Mr. Boardman, the leading role, that of Jack, otherwise Trooper 44, is played by George Soule Spencer, who, besides his stage triumphs, will be recalled for his screen work in Selig's "Your Girl and Mine," Triangle's "The Winged Idol," and Equitable's "Idols," "The Clarion," etc. W. D. Black, known for his work in featured roles with Fox and numerous other prominent producers, is intrusted with the heavy character of Ian Sanford, leader of a band of miscreants whose outrages have terrorized the country. June Daye, known for her creation of stellar roles for several picture concerns and for the stage work with "Ben Hur" and "The Clansman," is seen as Ruth Moreland, a true daughter of the mountains, who loves Trooper Jack, and Betty Dodridge enacts the character of Cora Watson, the beautiful, but sinister influence that guides the gang's destinies and threatens Jack's life.

Also included in the long cast are: Walter Lewis, as Dave Moreland, Ruth's father, a tool of Sanford's; and Roy Sheldon, as Arnold Davis, keeper of a roadhouse upon which the Black Hussars have their eyes.

The camera work is directed by Fred Armitage, with whom is associated Charles Charlton. They have three assistants.

"Trooper 44" will in all probability be released early in the New Year.

Dailies Praise Pathe Military Serial

Newspapers in New Orleans, Dayton, Ohio, and many other cities praise "Pearl of the Army," Pathe's military-mystery serial, featuring Pearl White.

The New Orleans Item states:

"There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery and adventure, and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career.

"'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

The Cleveland Plain Dealer says: "Pearl of the Army, starring Pearl White and featuring Ralph Kellard, is the newest serial from the house of Pathe, and if the first three episodes may be considered as a criterion, it should prove as popular as 'The Shielding Shadow,' which is rapidly drawing to a satisfactory close.

"When it comes to injecting real mystery into serials, Pathe walks away with the blue ribbon every time.

"After sitting through the first three episodes, the audiences would have willingly sat through the whole fifteen, so mysterious is the action of not only one person, but two.

"The picture promises to be a Pathe winner, and Pearl White and Ralph Kellard will no doubt make many more friends."

The Dayton Daily News in its issue of December 7, stated that several hundred patrons of the Ideal theatre were unable to see the first episode, and it was necessary for Manager Rawson to arrange to bring back the first episode which was shown the following week together with the second episode.

Hundreds of other newspapers have proclaimed "Pearl of the Army" a bigger Pearl White success than the "Iron Claw."

First Art Drama Well Received

Coincident with the receipt by the various Art Dramas exchanges of their prints of "The Lash of Destiny," that company's first release, a number of congratulatory telegrams were sent to the executive offices in New York. Telegrams were received from R. O. Proctor, the general manager of the Art Dramas Service in Chicago; Charles M. Streimer, manager of the Modern Feature Photoplays, Inc., the New York exchange; Meyer Silverman, manager of the Liberty Film Renting Company, the Pittsburgh exchange; Harry Schwalbe, manager of the Electric Theatre Supply Co., the Philadelphia exchange; Edw. A. Golden, the manager of the Art Dramas Service of New England; A. W. Blankmeyer, manager of the Detroit branch of the Art Dramas exchange; Julian S. Jossey, manager of the Tri State exchange, the Northern Ohio branch; Ralph E. Pecham, manager of the Tri State exchange, the Southern Ohio and Kentucky branch; and Mark M. Leichter, manager of the De Luxe Lasky Corporation, the Art Dramas exchange of the Pacific coast expressing their praise of the production after the pre-release showing.

Australian Favorite Makes American Film Debut

A new actress to the American screen is seen in the person of Dorothy Cumming, in the Famous Players production of "Snow White," adapted from the stage play of the same name and featuring Marguerite Clark. Miss Cumming is seen as the wicked Queen, who, jealous of the beautiful Snow White tries in a multiplicity of ways to take her life.

Miss Cumming comes to the motion picture screen of this country fresh from unusual triumphs on the legitimate stage of Australia where she has appeared with great success for several years, playing the leading parts in some of the biggest attractions that have toured that continent.

Miss Cumming has had a most enviable record on the Australian stage appearing as Beauty with Hilda Spong in "Everywoman," as Desdemona with Walter Bentley in "Othello," and as Mrs. Ford in "The Merry Wives of Windsor," as Beatrice Dainton in "Passers By," written by Haddon Chambers, as Lady Margaret Staines in "The Awakening," also by Haddon Chambers and numerous other well remembered successes.



Dorothy Cumming, Talented English Artiste, Supporting Marguerite Clark as Queen Brangomar in "Snow White"—Famous Players-Paramount

JUST FOR FUN

By LONGACRE

THE beautiful poem which appeared on this page last week concerning the correct spelling of Nance O'Neil's rear name has borne fruit. Terry Ramsaye has sent out a story to the effect that there is only one L in it, that there never was more than one L and that there never will be more than one L. You feel enlightened now, don't you? Sort of elevated so to speak.

"EVERYONE is always trying to kid me," remarked Universal Teddy as he received an order for a pair of gloves as a Christmas present from the National Board of Review. And Teddy's last name is Solomon.

LEON J. RUBENSTEIN, more generally known as Ruby, has compiled a glossary of press agent's terms and their meanings which we take great pleasure in presenting to our readers.

Masterpiece—Something in which the producer was disappointed, but it must be sold.

Tremendous Sensation—Rhode Island sold.

Emotional Climax—A dummy thrown off a bridge.

Scenic Extravaganza—Almost fifty two-dollar supers.

Colossal Cavalcade—Twenty horsemen riding in a circle, in and out of the scene.

Super-Sensational—Pretty fair.

Ultra-Spectacular—Any costume picture.

Crowning Achievement of the Screen—A film with a star.

Dramatic Thunderbolt—All but comedies or scenics.

Emotional Queen—A lady who works for less money and more advertising.

The Sterling Actor—Solid metal from the neck up.

The Triumph of the Age—Any production that cost more than calculated.

State Rights Going Fast—Ten weeks of advertising and not a bite.

Booking Like Wild-Fire—Canceled solid for four weeks.

The Idol of the Screen—An actor with long eye-lashes, a permanent wave and a good future behind him.

Absorbing Mystery—Losing the thread of the story.

Heartrending Tragedy—Most comedies.

Hilarious, Side-Splitting Comedy—Most dramas.

IN the more or less geometrical center of this page you see the likeness of Beatriz Michelena just commencing a day or so of good reading. When a pretty star like Beatriz sends us a picture such as this, it just has to be printed, even in the face of the ancient and time honored practice of the demon press agent who has pictures of his players taken reading every journal of the trade in the fond hope of getting them published. But Beatriz is an actress and not a press agent. There's the difference. Figure it out for yourself.



Beatriz Michelena Learning All About the Business

FLORENCE LAWRENCE inaugurated a house party at her home in Westwood, N. J., on December 23. Dancing parties, walking parties, skating parties and more skating parties were enjoyed by Miss Lawrence's several guests. On Christmas Day Howard Tinsley of Jacksonville acted as Santa Claus and handed out gifts to all those present. Emma R. Steiner, Charles Sewell, Florence Handy, Mrs. Marcel, Inez Marcel, Dr. and Mrs. F. W. Bradner and Margaret I. MacDonald were among the guests. As we go to press no further returns on the probable outcome of the party have arrived.

MAE MURRAY, Lasky star, was married to Jay O'Brien at the Hollywood studio of the company recently. O'Brien was not an actor, and there was no camera cranking on the scene. It was the real thing, real because "the players talked with deadly earnestness," adds the Lasky press writer. It's a serious thing, this getting married, so they tell us, but as for its being "deadly"—well perhaps the writer has had experience.

OVER a hundred and fifty employees of the Rialto theatre, New York, sat down to a holiday dinner with their wives and sweethearts, given by the Rialto Theatre Corporation last week. The tables were set up in the foyer and after a half hour's entertainment was given for the guests they partook of solid refreshment with liquid incidentals.

WE eagerly await the announcement of the *second* motion picture trade journal to be absorbed by The Trade Review.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., January 13, 1917

EDITORIAL

The Fire Department of our great and beautiful city has been watching the tenants of the Godfrey Building with an eagle eye of late. Some summons were handed around which are calculated to lighten the pockets of many of our best citizens. As we remember it, the Godfrey Building was erected strictly as a film edifice, and those who took space therein were to have all conveniences, including the privilege of smoking in their offices at least. But the esteemed members of the Fire Department not only prohibit smoking in the projecting rooms and other places where film is close by, but go further into the matter and attempt to stop smoking in offices where there isn't a scrap of film in sight. All of which is rather peculiar. Of course, there are possibilities of a spark from a cigar or cigarette drifting from one floor to another to land in a reel of film, but lightning is liable to do the same thing if given a chance. This is not written in a fit of sour grapes, or anything like that, for they haven't caught us yet. But let us have smokes.

LOCAL NEWS

—Considerable wetness fell hereabouts on Fri., Dec. 20second last at which the Universal co. undertook to show its big film "20,000 Leagues Under the C." There is nothing like having a good joke, we remark.

—Rob't Bruce is very busy these days.

—Cecil DeMille gave a big show on Sat. last, it being "Joan, the Woman" which was acclaimed great by all who saw it.

—The wind blew at such a furious pace 1 night last wk. that many w. k. around here were observed by ye ed standing in Rector's door way watching unconventional sights. Walthill was among those present.

—Bill Fox's operator continues to aim for the speed record in projecting Bill's shows for review. Ye ed and others are of the opinion that this fellow once played the races as he certainly runs rapid like.

—Romaine Fielding, the w. k. gentleman who put the patent on actor-author-director is still hovering around town.

—Doug Fairbanks and Bennie Zeidman got in this town on Sun. last the former having come to work here, the latter to do his publicity which is work of a certain kind.

Many thanks to the many who sent ye ed the season's greetings, say we.

—H. H. Van Loan, Ed Mullen, Frank Price Jr., Ben Grimm and ye ed had lunch together 1 day last wk as many around here know by this time.

—Vic Johnson is responsible for a fine story which we reprint in this column. Vic who works down at the Kalem company just swept the telephone operator off his feet with his (Vic's) ready wit. He was waiting for the elevator and the t. o. noticed he was carrying a satchel full of photographs for unsuspecting eds. The t. o. inquired where Vic was going and like a flash the ready retort came, "Me? Oh, I'm going out to do some gardening." "Gardening?" queried the t. o. "Yep," was the clever comeback, "picture planting." Ye ed defies any one to send in a better story. No attention payed to unsigned communiques.

NEWSY REPORTS FROM ALL SECTIONS

Minneapolis Exhibitors Want "Snappy" Weather

There is such a thing as too good weather from the exhibitor's standpoint and Minneapolis is feeling keenly the effects of a prolonged summer. Just as the clothiers and drygoods merchants are having a hard time selling goods, the exhibitors are having trouble selling their seats. In Minneapolis the weather is a vital factor in the business. If the weather is perfect the people stay out of doors. When it is just cold enough to make long walks undesirable the theatres are packed and again when the sub-zero temperatures come the people stay home. Minneapolis has all the brands from 100 in the shade to many below zero and the people are as fitful as the weather. Exhibitors want about two inches of snow, 10 degrees above zero and clouds. This drives them into the theatres like sheep into a fold, the exhibitors say. There has been none of it so far, though it is long past due.

Willis Kent of Minneapolis, who was the first manager for the Bluebird Company, has arranged a tour of stars to the theatres of the Northwest and may widen the territory. He is now booking the stars for appearance in the theatres whose patrons know them. Marguerite Snow, Ormi Hawley, Mabel Trunnelle and others have been engaged and Mr. Kent is after others. Mr. Kent has opened offices at 154 West Lake street, Chicago.

Sunday Opening in Indianapolis Decided Favorably

The agitation over Sunday openings in Indianapolis has come to an end for the time being, according to a decision in the court of Justice Maholm handed down recently. A. C. Zaring, manager of the North Star theatre at Twenty-fifth street and Central avenue, was brought to trial for maintaining an open house on Sunday and violating the blue laws of the state made over sixty years ago. Stuart Coulter, deputy prosecutor, gave the picture man a hard fight, but after eleven minutes' deliberation the jury found Zaring not guilty. At this decision Coulter dismissed sixteen other cases pending on the same charge.

A strong point brought to the notice of the jury by Zaring's lawyers was the fact that a certain percentage of the profits of all Sunday picture shows in the state of Indiana went to a charitable fund. Twenty thousand dollars to $25,000 is said to have been realized for this fund since it was created.

"Patria" Is Shown in Atlanta

A private showing of "Patria," International, was given at the Georgian Terrace, Atlanta, Ga., last week before a large audience.

Business in Quaker City Takes Upward Turn

Long Runs Reported for "Crimson Stain" and Other Serials—New Quarters for Paramount

THE Paramount business handled by the Famous Players Exchange in Philadelphia is now double what it was last year at the same time. This exchange will soon move in the new Film Building being put up by C. S. Jarvis, which is nearly completed.

W. C. Smith, president of the exchange, is putting in many innovations in the new offices. Artistic mural decorations will be one of the attractive features.

The move will be effected early in the new year. The Jarvis Building is at 1219 to 1223 Vine street, one block from the present quarters occupied by Paramount. George Mann, Washington manager of Famous Players Exchange, paid a visit to Philadelphia recently, taking in the Mastbaum dinner while there.

The Consolidated Film Exchange, H. M. Smith, manager, has moved from 1126 to 1237 Vine. This exchange, while handling a few features, is principally interested in commercial films.

The Unicorn Exchange finds business on the "Billy West" comedies exceedingly good. Manager Steen is receiving daily, letters, telegrams and phone calls of inquiry about these; also the "Jimmie Dale" serial. Three reels of the latter had a private showing at the Family theatre, Market and Juniper, on a recent evening at 11:30 P. M. Many out-of-town exhibitors saw the film. Bookings were good. The "Billy West" subjects have also been shown privately at the Colonial in Atlantic City, N. J., at the Savoy in Wilkes-Barre and at the Regent in Scranton, Pa.

C. G. Powell, representing the Electric Theatre Supply Company, finds the "Yellow Menace" making a serial record in Philadelphia. Sixty-seven Quaker City houses are running it up to date.

The "Crimson Stain" is also making good. Out of nine theatres in Allentown, Pa., seven are running both serials. In Reading, Pa., seven houses are running these films.

The many friends made by J. A. Koerpel during his short stay as manager of the World Film Exchange in Philadelphia regret his transferrence to a new field of activity.

Mr. Koerpel will now make his headquarters in the Far West, where he will be engaged in special work for the World.

Edwin Meeker of the New York office of the World Corporation has become manager of the Philadelphia exchange.

Northwest League to Issue Passes for Use of Legislators

The Motion Picture Exhibitors' Corporation of the Northwest has taken a novel method of "having it out," with the state legislature which is soon to consider several bills affecting the motion picture industry. The corporation has printed cards which will be sent to every legislature. These cards will admit the legislators and one other to every theatre in the state, while the legislature is in session.

The issuing of the cards was voted as a means of letting every senator and representative know just what is going on. In former years statements have been made on the floor of the house and senate that were absurd. The cards will allow the members to speak from exact knowledge.

Each admission card will be accompanied by a letter asking the legislator to use it as often as he has the opportunity, to see all kinds of pictures in all kinds of theatres. If he finds a film that is objectionable from any reasonable standpoint he will be at liberty to use the fact against the industry.

The exhibitors are so confident that the films throughout the state are so clean that they have taken this stand. It was once the belief that legislators who opposed the liquor industry, naturally opposed theatres. That idea has long ago disappeared, and the motion picture is given as much credit in Minnesota as any single agency in getting the county option law. The high license bill, Sunday closing and censorship bills are the only ones so far proposed.

Three Los Angeles Producers May Locate in Jacksonville

Jacksonville, Fla., December 20.

Charles H. Weston, formerly connected with the Regent Photoplayers of Cleveland, Ohio, and a well known motion picture producer, both in the United States and England; G. Alfred Walker, business manager of the Juvenile Feature Films Company and president of the Motion Picture Exchange of Jacksonville; A. R. Robinson, a capitalist of Cleveland, and a number of Jacksonville business men, have secured a fifteen year lease on the Old Ostrich Farm at Jacksonville for the purpose of erecting five electric lighted indoor studios and three out door stages, two of which will be used by the Dominion Film Company of Vancouver, B. C., the remainder by the Juvenile Feature Films and Mr. Weston, with a dramatic company.

The Old Ostrich Farm contains forty-four acres of land, and was used by Mr. Weston several years ago for studio purposes. The land lies facing the St. Johns River, and is one of the most ideal places for this purpose in the city. Work on the stages has already begun and they will be ready for occupancy in two weeks. Mr. Walker was formerly connected with the Pathe company.



Anita Stewart in Another Vitagraph Blue Ribbon, "The Glory of Yolanda"

California May Have Censor Fight in January

THE California State Legislature will open its biennial session early in January and it is already being strongly hinted that the moving picture interests of the State will be compelled to fight at least three proposed laws decidedly detrimental to their welfare. Since censorship was officially abolished at San Francisco a few months ago those in favor of the censorship of motion pictures have been quietly formulating their plans for action along State-wide lines and have several measures already prepared, and every effort will be made to insure their passage.

According to present plans three bills will be introduced, one for State censorship, one for Sunday closing and the third setting an age limit, under which no child can attend motion picture entertainments unless accompanied by parent or guardian. The one for Sunday closing is being given the most attention at the present time and is the only one that is being publicly advocated. A number of labor organizations has been approached on this question and the support of several has already been secured. For instance, both the employing and journeymen barbers have gone on record as favoring a Sunday closing law and clerks in many lines of business have also enlisted their support.

The Film Exchange Board of Trade of San Francisco is ready at a moment's notice to send a representative to Sacramento to assist in fighting any legislation along these lines and has been using its influence for months with members of the Legislature from San Francisco. The coming fight finds the distributors of film well organized, but the same cannot be said of the owners of motion pictures houses. The California State League is in existence in name only, no convention having been held during the past year. Judge A. P. Tugwell, of the National Association of the Motion Picture Industry, and nominally the president of the California State League, was a recent visitor in San Francisco, conferring with both film exchangemen and exhibitors and arranging for meetings calculated to create interest again in organized effort.

Washington Represented at North Carolina Convention

Tom Moore, president of the Moore Enterprises, representing a chain of theatres, including the Garden, Strand and Plaza, has returned to Washington from a business trip to New York. While there he made some important contracts for productions in his houses. He has returned with some new ideas in the presentation of motion pictures on an elaborate scale, which he will offer later in Washington.

At the recent North Carolina Exhibitors' Convention Washington was represented by several exchangemen, including F. Senning, manager of the Fox Film Corporation, and Sydney B. Lust, manager of the Selznick Productions.

Koppin Plays Santa Claus

Henry S. Koppin, president of the Woodward Theatre Company, operating a chain of five theatres in Detroit, Mich., remembered every employee, including the ushers, at holiday time with a five dollar gold piece.

Detroit Entertains Miss Young

Detroit entertained Clara Kimball Young over the Christmas holidays. Miss Young about a week ago wired to Harry I. Garsan, who controls the Young pictures for Michigan, that she would be glad to accept the invitation to go to Detroit to entertain the orphan and poor children of the city. She also wired Mr. Garson a check for $1,000 with which purchase presents, such as candy, games, toys, etc., for the kiddies. Miss Young and her secretary were met at the depot by Mr. and Mrs. Garson and escorted to the Hotel Statler. In the afternoon she personally appeared on the stage of the Broadway Strand theatre, where "The Foolish Virgin" had just started a two week engagement.

Christmas morning she acted the role of Santa Claus at the theatre. First came a motion picture show for the 1,200 kiddies who were brought to the theatre in municipal buses through the courtesy of the mayor. After the show, there was unfolded a huge Christmas tree filled to overflowing with presents. Each kid got something and went away happy.

F. I. L. M. Clubs Spreading Throughout Country

A meeting of the New York F. I. L. M. Club was held at offices of Hoy Reporting Service, 1482 Broadway last Tuesday evening. Reports were made, relating the formation of F. I. L. M. clubs in Buffalo, Albany and Pittsburgh.

Mr. Hoy, president of Hoy Reporting Service, announced that other large centres were preparing to organize clubs.

A report was made by the Transportation Committee, that all but a very few exhibitors were willing to pay expressage both ways, after January 1, 1917, which indicated that one common carrier would soon be selected.

The announcement that the Chicago F. I. L. M. Club would hold a National Convention was received with interest. All present agreed that Chicago deserved the honor of the first convention, owing to the fact that the F. I. L. M. idea was first introduced there.

Mr. Hoy introduced his new associate, Mr. John T. Cronin, who is to aid in the developing of F. I. L. M. clubs throughout the country. Mr. Cronin is at present serving his second term as mayor of Beacon, N. Y.

World Enters British Market

The World Film Corporation, under its recently adopted policy of extending its service, has just concluded arrangements with the Gaumont Company of London for the distribution of Brady-made picture plays throughout Great Britain.

Twenty advertising pages in the Cinema magazine have been used for the initial announcement.

The direct London headquarters for World-Brady pictures will be found in the premises on Water street formerly occupied by the Edison Company.

This is the first time the World Company has seriously considered the invasion of the foreign market, mainly on account of the greatly disturbed situation produced by the war.

But recent representations made to the World-Brady interests were to the effect that this very condition of disturbance had so influenced the European-made pictures themselves as to develop a market for material from this country.

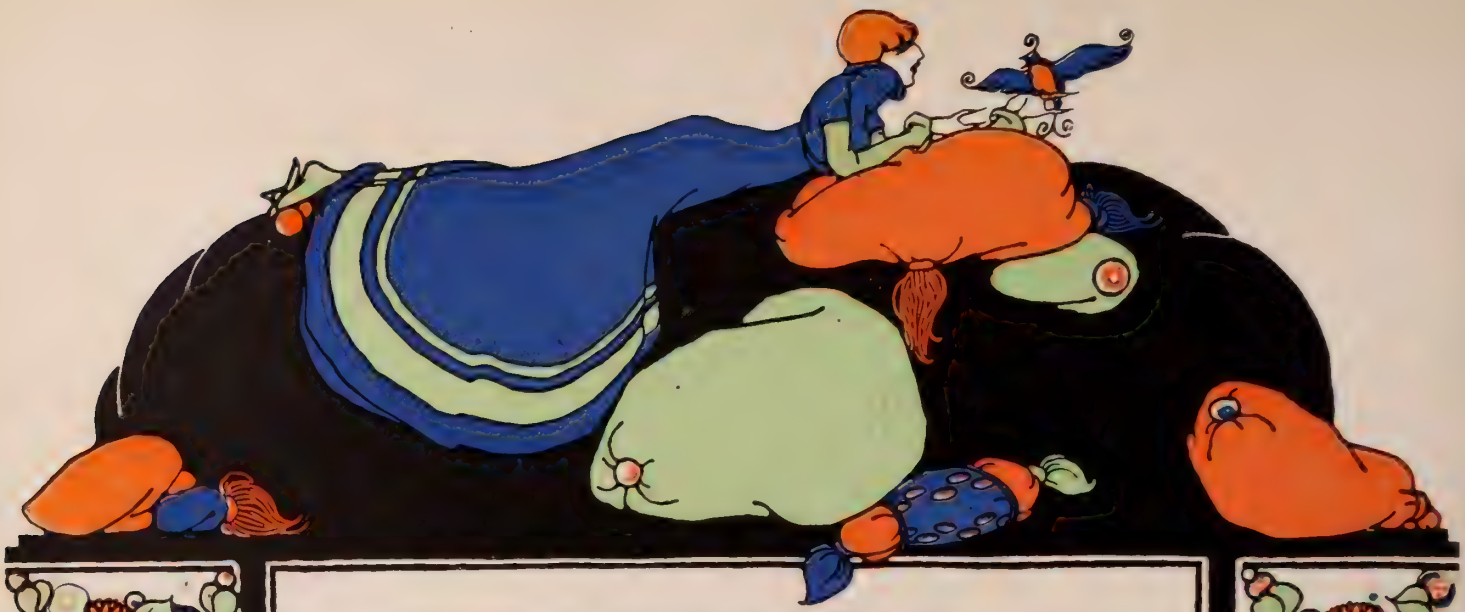


BLUEBIRD PHOTOPLAYS PRESENT

ELLA HALL in "HER SOUL'S INSPIRATION"

How a Show Girl Achieved Her Heart's Desire

Directed by Jack Conway



BLUEBIRD
PHOTO PLAYS INC

FROM every section of this country come reports of the immense strides of BLUEBIRD Photoplays. Thousands who doubted the vast superiority of BLUEBIRD plays over any Feature productions on the market are now flocking to the BLUEBIRD standard. Exhibitors everywhere are learning what it means to tie up to a winner.

Those who were skeptical are now our strongest supporters, while those who started with us are now enjoying the fruits of extraordinary business, growing popularity and a prestige that brings a clientele promising bigger and better things for all concerned in the moving picture business.

Nothing succeeds like success, and those Exhibitors who are still in doubt can see the handwriting on the wall in the extraordinary success already achieved by BLUEBIRD Photoplays in every section of the country.

This message concerns you Mr. Exhibitor. Look about you and SEE the rewards of all BLUEBIRD Exhibitors. YOU can secure and enjoy success similarly gratifying.

SPECIAL ATTENTION

—is directed to the coming BLUEBIRD release—"GOD'S CRUCIBLE" unquestionably one of the most beautiful pictures ever shown on any screen. Staged, directed and photographed at the Grand Canyon of Arizona with the Canyon for a background. Unusual as it is beautiful, all powerful all compelling. If you are about to book BLUEBIRDS this will form a magnificent basis. If you are showing BLUEBIRDS this picture will double your popularity, prestige and profits.

Book through your local BLUEBIRD Exchange or

BLUEBIRD PHOTOPLAYS, (Inc.)
Executive Offices
1600 BROADWAY, NEW YORK

Xmas Golden Eagles for Gold Eagle Employees

William Randolph Hearst and his International Film Service, Inc., have no monopoly on Golden Eagle releases. Following a custom long prevalent among successful organizations, the Burnet-Kuhn Advertising Company, 39 South LaSalle street, Chicago, distributed "golden eagles" among their employees as Christmas remembrances, each gold piece being accompanied by a letter of appreciation for services rendered and wishing each recipient a Merry Christmas and a Happy New Year. Every one, from department heads down to office boys and stenographers, was remembered, and Santa Claus in his corporate guise was voted a royal good fellow.

The Burnet-Kuhn Advertising Company, during the year just past, has designed and placed advertising of a national character for George Kleine's motion picture novel, "Gloria's Romance," Pathe's "The Grip of Evil," the Chicago Tribune's German War Pictures, the Mutual Film Corporation's multiple reel features and the Mutual serials, "A Lass of the Lumberlands" and "The Perils of Our Girl Reporters."

The opening of 1917 finds the Burnet-Kuhn Advertising Company better equipped than ever before to care for an increasing volume of business, and undoubtedly the coming months will see the placing of even more distinctive copy by this live-wire Chicago concern.

McAlester, Okla., Puts Ban on Sunday Opening

The Mayor and Chief of Police have forbidden Sunday motion picture shows in McAlester, Okla., although no admission fee is charged.

The United States Circuit Court of Appeals has rendered an important decision which will effect the picketing of theatres and motion picture houses. The right of strikers to picket the establishment where they formerly were employed was upheld December 6 by the United States Circuit Court of Appeals in a decision reversing the United States District Court, which had enjoined the Tri-City Central Trades Council of Madison, Ill., from picketing the American Steel Foundries. The lower court was reversed and directed to modify its decree of injunction.

The right to strike for higher wages and improved conditions of labor is too firmly established to necessitate further elucidation, the decision said. In the pursuit of a lawful purpose to secure a raise in wages picketing may be employed, as this court has held, to ascertain whom the late employer has persuaded or attempted to persuade to accept employment, and persuasion may be used to induce them to refuse or quit employment.

Undoubtedly, picketing and persuasion would interfere with the plaintiff's conduct of its business, but the lawfulness of the strike is not to be tested by such incidental effect of it.

The Sunday condition throughout the country is threatening. Exhibitors should unite to fight it.

Film Circles in Kansas City Active

Censorship Casts Its Blighting Shadow Over Exhibitors in Shape of Stringent Ordinance

AN ordinance is being prepared to provide the censor board in Kansas City with additional help, for use in case it decides to censor all films that go to Kansas City.

This step may not be taken; the head of the department, F. F. McClure, does not want to take it. But he said recently that there was no way out of it, unless the exchanges and the exhibitors would show stronger co-operation in his duties.

"The exchanges and exhibitors could help a lot if they would bring some pressure to bear on the few offenders," said Mr. McClure. "We have had very little trouble with the exchangemen who have shown a disposition to be fair, and to consider the problems that we have to face because of the ordinance as it exists.

"This surely would be a splendid time for the motion picture men to show some co-operation against the members of their industry who are muddying the waters. Certainly the way to get rid of censorship is not to get people worked up over the lack of it, as has been done in Kansas City."

Mr. McClure declared that most of the pictures that had been shown there were all right; and that his main criticism was against the advertising in lobbies and newspapers. He suggested that public sentiment could easily be turned in favor of the industry by concerted action of those who wish to build better—which favorable sentiment would be vastly preferable to the criticisms that are now heaped on the industry indiscriminately, when one factor in it is flooded with limelight.

The publicity department of the Universal Film and Supply Company at Kansas City, got out a Christmas card which was a little out of the ordinary. Instead of sending the conventional Christmas card to the exhibitors in the territory, a sixteen page booklet was used. The booklet was about three by three and a half inches. It contained a photograph of the heads of the departments in the Kansas City Universal exchange, and of the salesmen. In connection with the pictures was a characteristic saying of each one. The covers were decked out in Christmas style with a "Merry Christmas."

J. W. Hicks, Jr., manager of the General office at Kansas City, found his stock of pictures suitable to Christmas drawn upon heavily for the holiday season. But the exhibitors are hot after good features, and "Is Marriage Sacred?" has met with particularly good success. Within a few days of its release in Kansas City, it was booked in a dozen local theatres, and a large number in the country.

A showing of the new serial, featuring Bushman and Bayne will be given at the New Center theatre in Kansas City soon, and it will be released in that district on January 15. C. W. Hardin, manager of the Metro exchange at Kansas City, has returned from Chicago, where he had a conference with reference to the serial.

The new serial, "Patria," International, was shown to the Kansas City censors recently, and passed without a cut. Four feature pictures shown at the same time were equally well received.

"Civilization" is meeting an enthusiastic reception in Kansas City, with all the critics of the newspapers rather more lavish than usual, even on such a big production, in its praise. The opening was under fortunate conditions. Coming right at Christmas time, it was made the means of giving a large number of newsboys and poor children a treat, and this feature aided in the amount of space that was secured for the picture from the newspapers.

But the critics handled it, as they have handled one or two other big things in the picture line, rather as a notable event, a dramatic and theatrical climax, than as a mere incident in the course of amusement programs.

Incidentally, the showing of "Civilization" at the Grand theatre marks the return of that house, at least temporarily, to the ranks of the picture theatres.

Recent exhibitor visitors to Kansas City were J. Judge, Casino theatre, Excelsior Springs, Mo.; R. B. Christian, Orpheum theatre, Excelsior Springs, Mo.; H. O. Jones, Isis theatre, Roswell, Kansas; Charles Schnell, Harrisonville, Mo., Schnell theatre; Oscar Reinert, Elit theatre, Humbolt, Kansas; E. D. Shirley, Muse theatre, Omaha, Neb.; J. E. Foley, Ames, Iowa; Albert Kuchs, Empire theatre, Marysville, Mo.; Roy Weldon, Drexal, Mo.; C. D. Wineman, Empress, Webb City, Mo.; Mrs. J. C. Reinbold, Idle Hour, Augusta Kansas; J. F. Mullen, Electric, Falls City, Neb.; T. J. Warren, Hippodrome, Leavenworth, Kansas; J. S. Bussey, New Grand theatre, Pittsburgh, Kansas; D. Fillizola, theatrette, Fort Scott, Kansas; D. W. Tidd, superintendent, schools in Kansas, at State Normal, running pictures at the school; for benefit of students; W. Kaiser, Fourth street theatre, Moberly, Mo.; J. E. Hayes, Grand theatre, Brookfield, Kansas.

A recent visitor to Kansas City was Charles S. Stevenson, of the publicity department of the Laemmle Film Service, Des Moines. Mr. Stevenson visited a few of the exchanges in Kansas City, while recovering from an accident that brought him to his home there from Des Moines. Owing to his previous connection with MOTION PICTURE NEWS in Kansas City, Mr. Stevenson is well acquainted with many local film men.

The Electric theatre at Springfield, Mo., co-operated in an elaborate manner with the movements for providing the poor of the city with Christmas cheer. It not only allowed the use of its theatre for the presentation of amateur theatricals for a benefit, by the employees of a local dry goods store, but gave a very substantial part of the proceeds of this and other programs to the Christmas fund.

Some of the theatres in Springfield, Mo., seem to have got into a rut with respect to prize contests, that is hard to get out of. In the course of a month several have had contests, the latest being the giving away of a diamond ring by the Alhambra.

AMONG THE EXCHANGES

Many Alterations in Los Angeles Exchanges

Universal Takes Bigger Quarters — While "Film Row" Gains Many More New Tenants

THERE will be many changes with respect to locations of film exchanges in Los Angeles about January 1, due to the erection of a special building on Olive street. As previously stated in the NEWS, the California Universal will move to this new location at 822 South Olive street. The Metro will go from 738 South Olive to 820 South Olive, and the General Film Company, heretofore occupying the fourth floor of a Broadway building two blocks from Olive street, known as "Film Row," will take the room formerly the exchange of the Metro.

The Supreme Feature Film Company, handling state rights subjects, has left the Knickerbocker Building, at 643 South Olive, for a new location at 730 South Olive street. When these changes are made The Progressive Motion Picture Company, handling Paramount releases and the Peerless Film Company, booking state rights subjects, will be the only two exchanges off the "Row."

Manager W. J. Drummond and his assistant, Newton Levy of the Mutual exchange broke booking records for Los Angeles Broadway theatres when six houses of the nine on this thoroughfare were showing Mutual pictures, first run. Tally's Broadway had "Youth's Endearing Charms"; Chaplin's "The Rink" was on at the Garrick; the Helen Holmes serial, "A Lass of the Lumberland," made up one unit of the bill at Pantages Vaudeville; the Superba was showing "The Pearl of Paradise"; a program of short subjects was on at Clune's Comedy; and the Mutual Weekly formed a part of the program at Clune's Broadway.

Manager G. A. Atwood of the International Los Angeles exchange has excellent reports from theatres showing the feature, "The Jockey of Death." A. R. Vavaness of the Plaza at Phoenix, Ariz., according to a letter, turned hundreds away both days it was shown at his theatre. The film also played to big business at the Mason theatre, Anaheim.

All fifteen episodes of the International serial, "Patria," with Mrs. Vernon Castle, were booked and paid for in advance by Manager W. Marcus, of the Mission theatre, Santa Barbara, following the exhibitors' showing of the first four episodes by Exchange Manager G. H. Atwood. Each episode will run for four days at the Santa Barbara house. This is said to be the largest payment in advance received from an out of town exhibitor by a Los Angeles exchange.

That small city and suburban theatre managers are coming back to a program made up of short subjects is brought out by the increased business of the Los Angeles exchange of the General Film Company. An increase of twenty per cent. in the gross business is reported during the past five or six months, and such houses as the Plaza at San Deigo, Fairyland at Long Beach, Crown at Pasadena, Majestic at Riverside, Paris at Bakersfield and Lyric at Santa Ana have put in the regular program of this company as a steady diet for their patrons.

Salesman Jack Halstead is making a tour of Arizona for the All-Star Features and Selznick pictures.

Manager Irving Lesser of Los Angeles All-Star Feature Exchange is spending the holidays at San Francisco.

Sol Lesser, general manager of the All-Star Feature Distributors, is now the proud father of a baby daughter born December 1.

Graham Is Tri-State Manager

Bert M. Graham has been appointed manager at Detroit for the Tri-State Film Exchange, which controls the Michigan rights to all Art Drama productions. Mr. Graham was formerly with the Detroit Universal Film Company. At one time he was an exhibitor.

The Detroit exchange of the Vitagraph V-L-S-E has moved from the Peter Smith Building to 40-44 East Larned street, where temporary quarters have been established until the completion of the new film bulding on East Elizabeth street, which will be seven stories high and exclusively for film exchanges.

Frank H. Marshall has been appointed manager of the Detroit office of the International Film Service. He was formerly with Metro and K-E-S-E in Michigan. He states that it is the intention of the International to establish a regular exchange in Detroit about the middle of January, keeping on hand at least one print, and thus avoiding the necessity of getting shipments from Cleveland and Chicago as heretofore.

Howard A. Bauer, formerly in the motor car business, has been appointed Detroit manager for Artcraft, succeeding C. L. Peavey, who went to Minneapolis for Paramount.

Feldstein Opens Unity Branch

Harry Feldstein, formerly associated with the Vitagraph Company at their home office has arrived in Denver, and is opening an exchange for the Unity Sales Corporation of New York, which concern has taken over the United Film Service, Denver and Salt Lake offices. New quarters have been selected and the concern will soon have floor space equal to any other exchange in the city.

Meade Is Special Pathe Representative in Detroit

One of the surprises of the present week was the return to Detroit of Charles A. Meade, and the announcement of his appointment as a special representative of Pathe.

Mr. Meade states that he will remain in Detroit for several weeks, making his headquarters at the Pathe Exchange in order to become more closely identified with the Michigan territory than he has been able to with headquarters at Cleveland.

Starting as an exhibitor several years ago, after managing theatres in the West and South, Mr. Meade decided to devote his activities to the distributing end.

Beginning with the General Film Company at Kansas City, as a salesman, he soon realized the importance of an intimate knowledge of the inside workings of an exchange and to gain this experience he left the road and spent many weeks in various positions in the shipping, booking, bookkeeping and other departments.

Returning to the selling force, equipped as few salesmen have been, his rise was rapid. Later he handled the first large features released by the General, then the "Million Dollar Mystery" serial in Iowa and Nebraska, with signal success, and after completing the work of promotion, he became associated with the Mutual Film Corporation, where he remained until the organization of V-L-S-E, when he was chosen to establish the offices of that company at Dallas, Texas, covering the States of Texas, Louisiana, Arkansas, Oklahoma and New Mexico. He later opened the V-L-S-E offices in New Orleans, and managed the two exchanges until August of the present year, when he came North to take charge of the V-L S-E exchanges at Cleveland and Detroit, where he remained until the announcement of the present connection.

Zierler Hears from "U" Associates

Sam Zierler, of the Twenty-third street Universal exchange, New York, got a real Christmas surprise in the form of a diamond stick pin, delivered in person by his appreciative associates. Sam is known as a prince of good fellows, and took the occasion to show his idea of the Christmas spirit by setting up his friends to a long to be remembered "blow-out" at a nearby restaurant. Speeches were in evidence all around.

Johnson Is "V" Manager

J. R. Johnson is to be advanced to the position of manager of Vitagraph's Cleveland exchange. C. A. Meade, the present manager, is to go with Pathe as special representative, a new office. The changes became effective Saturday.

Important Announcement Soon from Unicorn

IT is announced by General Manager Fred B. Murphy and President Ike Schlank of the Unicorn Film Service Corporation that on or about January 15, the Unicorn concern will have an announcement to make of much interest to the film industry at large. The surprise which is in store for the managers of the twenty-eight Unicorn exchanges and for the showmen of the country consists, so far as is known, of a radical change in methods of distribution and also in the features which are to be distributed under the Unicorn's new policy.

Following the recent tour of President Schlank throughout the country, it was announced that new managers had been appointed in the Unicorn branches at Cincinnati and Buffalo.

F. L. Smith is in charge of the Cincinnati branch. He has been manager for General Film, and for the Mutual Company, Cincinnati, Ohio.

Frank H. Vine of the Buffalo exchange was formerly connected with the World Film Corporation at the Boston office of that concern, and was also manager for General in the same city.

Sherry Adopts Slide Christmas Greeting

William L. Sherry, President of the William L. Sherry Feature Film Company, distributors of Paramount Pictures in the State of New York, is issuing Christmas greetings to the Paramount users of New York State by means of a novel slide, wishing the patrons of the house as well as the exhibitor a Merry Christmas and a Happy New Year.

This is Mr. Sherry's own idea. He wanted to reach the hundreds of thousands of people in the State who, from week to week, watch the Paramount releases in the leading theatres and he adopted this means as the quickest and best way of reaching them, not only getting direct to the people and also the manager, but supplying the latter with a slide which he would be sure to appreciate and one which would create a very delicate impression on his audience. The slide reads as follows and appears with the Sherry Feature Film Company's letter head at the top:

We wish to extend to you and the patrons of your theatre, on behalf of the Paramount Pictures Corporation, the Famous Players-Lasky Company, the Pallas-Morosco Company and ourselves, our best wishes for a very Merry Christmas and a Happy and Prosperous New Year, and sincerely hope that our future pictures will hold even more joy and happiness for you than they have in the past.

(Signed) WM. L. SHERRY,
WM. L. SHERRY, President.
Feature Film Co.

A letter also accompanied each slide and was addressed to the manager of the theatre.

Zapp Is Transferred to Chicago

Henry P. Zapp, formerly special traveling representative of the Pittsburgh Exchange, distributors of Paramount Pictures in that district, has been transferred to the Chicago office, and will devote his entire time to the Chicago city interests for Paramount.

Frank Cain, assistant shipper of the Paramount Pittsburgh Exchange, has resigned and has been succeeded by Jacob Hicks.

C. J. Kingsley, manager of Paramount's Pittsburgh Exchange, is making a tour through the State of Ohio, visiting all the Paramount exhibitors in that district. This is the first opportunity Mr. Kingsley has had to meet all Paramount exhibitors personally, as he has recently recovered from an illness.

Auger Goes to "V"

Mr. Auger, traveling supervisor of Mutual, has resigned to take up similar duties with the Vitagraph V-L-S-E. This resignation took effect on December 23. Also Mr. Beck, manager of the Twenty-third street branch of this corporation resigned on December 16, and M. F. Tobias, manager of Forty-sixth street branch resigned the same date. The Springfield branch of the Mutual has been closed beginning with December 23. This branch will take care of its affairs in future.

Nehls Reports Good Business

Ray Nehls, the new road man for the Denver office of the World Film Corporation has just returned from a most successful trip through the Black Hills district of South Dakota. Mr. Nehls reports that Colorado sunshine and balmy winter weather look especially good to him after his last trip.

Mutual Territory in Canada Divided in Two Parts

Rumor has it that the Mutual Film Company in Canada will be completely reorganized, and that the territory will be split into two parts, each under a general manager. This new arrangement follows the resignation of C. B. Price, who has been in complete charge there for some time.



Ethel Teare and Henry Murdoch as They Appear in Kalem's "Chicken Hunters"

Unity Establishes Exchange in Cleveland

Unity has added another link to its chain of exchanges, through the formation of the Unity Photoplays Company, with offices in the Columbia Building, Cleveland, Ohio. This exchange will handle all Unity features in the States of Ohio and Kentucky.

Harry Goldberg has been selected to manage the new exchange by the Unity officials, and under his leadership the business should develop well in that territory. Mr. Goldberg was formerly manager of the Atlanta branch for the World Film Company, and is an exchange man of many years' standing. Beginning with the new year, Unity will release at least one special feature a month, and the formation of the new Cleveland exchange was the result of carefully matured plans to be ready to efficiently handle these features in the Cleveland territory.

Beck Presented with Loving Cup

On Thursday, December 21, Arthur F. Beck, former manager of the Twenty-third street, New York, branch of the Mutual Film Corporation, was presented with a solid silver loving cup.

The following were present in the office of H. C. Hancock, successor to Mr. Beck at 71 West Twenty-third street: F. Goldfarb, A. J. Pincus, Murray F. Beier, C. H. Zerner, Jack Conlin, Walter Hopkins, Frank Pittman, Teddy Roosevelt, Lynn S. Card and T. Lyons.

Mr. Hancock made the presentation speech. Mr. Beck was so completely taken by surprise and deeply touched by the good will and best wishes for his future success in the film industry that he could not talk for a few moments, after which he reciprocated with similar wishes.

United in Memphis Issues Bi-monthly House Organ

The United Film Service, Memphis, Tenn., handling a variety of pictures on states right, issues bi-monthly a printed sheet concerning its activities. It is called "The Kaufman Times," and contains hints to exhibitors booking the company's pictures, news of the local trade and testimonials on the pictures.

The United Film Service handles "The Yellow Menace," "Cabiria," the Mutt and Jeff and the Hans und Fritz cartoon pictures among others.

Price Is on Vacation

Harry Price, who was in charge of the Bluebirds in the Western Provinces, has returned to Toronto and is taking a well-earned vacation while waiting for new arrangements to be made as far as the selling organization is concerned.

Lowry with Artcraft in Denver

Elmer J. Lowry, formerly associated with the Denver office of the Universal, in the publicity department, has accepted a position as traveling representative for the Artcraft Pictures Corporation and has already started on his first trip.

SCREEN EXAMINATIONS

"Kick In"

(Astra-Pathe—Five Reels)
REVIEWED BY PETER MILNE

ENTER "Kick In," which is going to put the biggest kick yet in the Pathe program. It is a crook play adapted from Willard Mack's first notable stage success produced by A. H. Woods. Here at last can the hungry critic fully justify the use of the word "punch." It is all punch. Mr. Mack in his present day of feverish writing for the screen might look back on "Kick In" and take heed of the lesson he therein teaches himself in regard to the ways and means of plot-building. "Kick In" never stops moving; literally it is crammed full of the most exciting moments. When one goes another arrives.

The exhibitor may be apt to shy at the thought of a crook play. We don't blame him. They have been such aggravating things with their reformed criminals ever being unbalanced from their precarious positions on the straight and narrow by some hounding and merciless detective. "This guy is an ex-convict," says the detective to the foreman and straightway the poor ex-convict is discharged.

Only one of the surprises of "Kick In" comes when Chick's employer is told this over the 'phone. And then Chick turns to the commissioner and calmly announces that he told his boss that when he went to work for him. But the real strength of "Kick In" lies not in Chick's efforts to keep straight, but his challenge to the police to put him back in the "coop." They almost get him, to be sure, and up to the last few feet you wonder whether Mr. Happy Ending is coming. You haven't seen him in the distance and you begin to feel worried. But he arrives when the commissioner's telephone rings and he learns he's a father. And he wouldn't have Chick's baby grow up to be the son of a convict. No. And so Chick and his little wife, Molly, go free.

Working on a scenario furnished by Ouida Bergere, George Fitzmaurice produced the picture. His work is so well known as to defy more praise. The masterly way in which he has handled his scenes serves further to emphasize their strength. Realism there is aplenty. Nothing is false. Miss Bergere's scenario was equally worthy. The contrasts are admirable. The comedy introduced is genuine and flavors the dramatic action delightfully.



Chick Puts One Over on the Detective

William Courtenay makes a truly heroic and admirable figure of Chick, and plays with a deftness and surety that makes for conviction in every scene. Mollie King is a fine Molly. Robert Clugston as Benny, Chick's old pal, does some sterling work as does John Boyle as the hard old commissioner. Suzanne Willa and Richard Tabor do some excellent acting in parts of little less importance while the types chosen for the minor roles are quite perfect.

As for the story of "Kick In," suffice it to say that from the time Chick starts straight until he finally untangles himself from the mesh of his accusation of being allied with his old pal Benny, there is not a single dull moment. It will give offence to none, for in its entirety it is clean. Judging it on a hundred per cent. basis we would not puzzle long over a rating.

"The Iced Bullet"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

C. GARDNER SULLIVAN, after conceiving a highly colored mystery story in "The Iced Bullet," evidently thought it too lurid to pass as altogether serious. So he attached a prologue and epilogue. When the picture opens William Desmond, dis-



The Accusation

guised as an ambitious scenario writer, visits the Ince studio and clamors for admittance thereto. Eventually he has to climb over the wall. Once in, he succeeds in bothering Director Reginald Barker and no less a celebrity than C. Gardner himself. He wanders into Mr. Sullivan's sanctum sanctorum, carefully covers up a huge bust of William Hart and then sits down to read.

The story he reads is an excellent one of the mystery type. The suspense is carried straight through to the end. In a lonely hunting lodge, Richard Deering is strangely shot at. He hovers near death for several days while Horace Lee (Mr. Desmond again) goes about solving the mystery. He finally discovers that a contrivance was placed in the wall of Deering's room. It consists of a tank of water and a pistol. A string, tied to an end of the tank, is stretched taunt to the trigger. When the water freezes, the side of the tank is pushed out, the trigger is sprung and presto, the man is killed. Rather a far fetched piece of mechanism, but nevertheless no one would ever guess it. It was placed there by Donald Greene, the ward of Deering, who wanted to marry Evelyn the daughter. The old man objected because there was a streak of insanity in Donald's family.

The story told, we discover that Desmond has been asleep and not reading. He awakes to find the studio closed, and in making his exit he is discovered and pursued by the night watchman. Desmond scurries hither and yon all over the Ince lot, losing pieces of his precious manuscript the while. The last scene shows him streaking down the road. The scenes of the prologue and epilogue are vastly interesting in the side lights they throw on studio life, and they are humorous besides. So funny are they, that one wishes Mr. Sullivan would turn his hand to comedy oftener than he does.

"Whoso Taketh a Wife"

(Art Drama—Five Reels)
REVIEWED BY F. G. SPENCER

HAD this picture borne the title "Whose *Buyeth* A Wife" it would have come very much nearer portraying the theme, for Elizabeth Ferris (Jean Sothern) is positively sold for one million dollars to retrieve her father's depleted fortune, and her mother reminds her of the financial services she will be enabled to render St. Nicholas nursery, in which she (the daughter) is so interested.

It's just the same old question of a marriage of convenience, and the husband, Ralph Dunham (Leo Delaney), who has always believed that every man and every woman can be bought, assures himself that he can compel the love which is not his when he marries.



A Plea for a Marriage of Love—Not Convenience

The film is adapted from J. Wesley Putnam's novel of the same name, which was written as an answer to Hall Caine's "The Woman Thou Gavest Me," refuting Caine's argument that a married woman has the right to "live her own life," regardless of the consequences.

There are several tense dramatic situations, in which Jean Sothern has grand opportunities for the display of her abilities, and she lets not one escape her. In the first place, although she accepts the dictum of her parents and marries the man she does not love—and there's no rival in the field, she is heart free, sincere and ardent in her charitable work—she assures him there can be no offspring.

With no love, then, on the one side relations naturally become more strained daily, and when finally Elizabeth does fall in love with Craig Clifton, a young lawyer, and her husband learns of it, he decides to leave home to afford her the grounds for divorce he knows she wants. Just at this stage Elizabeth confides to Rev. Thomas Cartwright, who has christened her, confirmed her and married her, that her marriage was a mockery and divorce was the only solution of the tangle. In a few kindly words he impresses upon her the sanctity of the marriage vows and of the home, and prevails upon her to start anew. She therefore meets her husband as he is about to depart for parts unknown, and makes known her desire to commence a married life of love and not one of convenience, and so a reunion is effected.

The church scene where Elizabeth, the bride, enters on the arm of her father, and the equestrian paths in the park are fine specimens of photography, and the several parts are all in capable hands. Others in the cast are Kirk Brown as Jack Leedy, William O'Neil as Craig Clifton, Ina Brooks as Margaret Ferris, and George Henry Trader as Stephen Ferris.

"The Americano"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

THE producers had a wonderful idea when they thought of putting Douglas Fairbanks in a tottering republic of South or Central America. Such a redoubtable hero as Doug has a fertile field there. He can fall in love with the president's daughter, rescue her father from jail, defeat the plans of the crafty war minister, do battle with half a dozen soldiers at once and come out of the melee just a little mussed. He can, and he does it all in "The Americano," which is as good a picture as the star ever had.

Many of his pictures have been just straight comedy. Take the last one, for instance, "The Matrimaniac." There was just a long chase, funny indeed, but rather circular in its movement. There was no suspense of any account. Here, however, the element of danger surrounds the dashing hero the minute he sets foot in the republic. He has to put very wicked villains to rout. And they don't want to be routed either. And so with all that conflict there is a world of suspense in the bargain. The combination is very seldom obtained.

Anita Loos and John Emerson worked on the scenario together. It shows intelligent work. While Miss Loos did not happen to strike as many humorous notes in her subtitles as usual, there are some really funny ones, and all of them are well written. Mr. Emerson selected most of his locations in the exposition grounds. Dressed up with a few properties and peopled with studio folk in picturesque costumes, they make ideal settings for the story.

Fairbanks brings his store of athletic stunts into play once again. When a high wall is shown and you see Fairbanks approaching, you know very well he is going over it, probably in one spring. It makes you marvel every time. He does other things in "The Americano." One of his feats is to jump from a high balcony to a tree not so conveniently near and slide down it. He makes his fights original to a degree. Not content with the usual method of getting a stranglehold on his opponent, he takes to using his feet and legs as hands and arms. And through it all runs his sunny disposition. Fairbanks never seriously frowns. One of his biggest assets lies in the lack of the frown, just as another lies in his smile.

His support in "The Americano" is headed by Alma Reubens as the president's daughter. The rest of the cast presents a number of good types and an equal number of good players.

"Fighting for Love"

(Red Feather-Universal—Five Reels)
REVIEWED BY PETER MILNE

THIS is probably the best Red Feather release of the last half dozen weeks. It makes a worthy feature to inaugurate the Universal program for the coming year. In the houses wherein it will be booked it stands a great chance of sweeping the collective audiences off their feet for its thrills and romance are genuinely fine, highly imaginative, and while the action progresses with some hesitation in certain phases its character will doubtless be appreciated. Jack Mulhall has the most important role. His



The Cowboy and the Queen

is something of a Douglas Fairbanks part, and although Mulhall hasn't the wonderful personality of Fairbanks his performance is so sincere and so attractive in its simplicity and more brilliant

moments that he will certainly captivate all those who watch him.

The action of the picture, which was written and directed by Raymond Wells, takes place in Bewaria and Sylvia or Saxonberg. They are mythical kingdoms, naturally. Mulhall is the cowboy from Arizona who arrives in the queen's kingdom at a critical moment and bands his cowboys together to defeat the forces of the reprobate king of the other principality. This he does with a good many thrills and when it is all over he claims the queen as his own and she condescends very gracefully.

Mr. Wells' direction is something to look upon with a deal of amazement. The neutralization of his mythical countries is assured. He has represented every nationality in the mob and fight scenes. The extras render something of a kaleidoscopic effect. Some of the scenes have been directed without much regard for realism, but they can be forgiven when the character of the production is considered. It is imaginary, so the scenes have a right to be. Some of Mr. Wells' subtitles attempt humor rather unsuccessfully, but in the face of it they are vastly better worded than the majority of inserts.

Ruth Stonehouse is featured as the queen and Noble Johnson has the part of an Indian, which he carries ever so successfully by reason of his appearance. The supporting cast from Fred Burns, the leader of the cowboys, to the most insignificant extra do highly acceptable work.

"On Dangerous Ground"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

THIS picture, the story written by Burton E. Stevenson, depicts the adventures of an American gentleman in Germany at the outbreak of the war. He has a high old time of it. A beautiful young lady suddenly bursts into his room, embraces him and calls him her dear husband. The American gentleman is rather stunned. What must he do but pose as the lady's husband so that she may be successful in delivering "the papers" at French headquarters. The road to French headquarters is something like the one to Dublin. Besides being rocky, it is lined and paved with adventure and romance, something of a long cut to love and happiness, but it gets there, too, as well as to headquarters.

A highly exciting story was Mr. Stevenson's, we hazard a guess. One might almost feel safe in predicting as successful a career for it and its companion pieces in the future as pictures of the "mythical kingdom" class, enjoyed by the public for a good many years. It is not a story to be taken in all seriousness, to be sure. There are plenty of chances for humor, and the author has taken advantage of them in this case. But the trouble with "On Dangerous Ground" is that Director Robert Thornby has added more comedy, and it is not the sort you laugh with but laugh at. One can excuse a German captain looking like a twin to one in



The American Meets His Wife

a musical comedy. He will be the cause of much merriment. But the rest of the war stuff is misplaced and unintentional burlesque. And in passing neither have the players, stars or extras, been directed with average care. This fact seems to stand out from every scene.

Mr. Thornby's locations smack delightfully of our own New Jersey Palisades. The Hudson doesn't make a good substitute for the Rhine. Perhaps in other localities than New York these scenes will pass as realistic, but we think not. There is something strictly domestic about them which can hardly be effaced by unfamiliarity. The photography is poor in a good many scenes.

But, after all, there are Gail Kane and Carlyle Blackwell in the romantic principal parts. Their performances are sincere and sometimes show real ability. However, don't attempt to make your audience take "On Dangerous Ground" seriously. Bill it as a comedy and trust to the audiences' sense of humor to let the discrepancies slide.

"Pidgin Island"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS picture has all kinds of talking points in its favor, for it is quite off the old lines and a refreshing change from the eternal love, sin, and be-forgiven stuff we have seen too much of lately.



Harold Lockwood and May Allison in "Pidgin Island" (Metro-Yorke)

The stories of Harold McGrath can be depended on to offer good material to build picture novels on, and Director Fred Balshofer has shown an aptness in getting genuine atmosphere into the telling of this one.

The main theme is built on the coincidence of John Cranford, a secret agent of the United States Customs service, uncovering a big smuggling plot that leads him to Pidgin Island, and "the girl," Diana Wynne, also joining the secret service and working on the same clue leading to the same spot.

The smugglers "Cran" is tracing are Diana's father and his confederates, and when he tells Diana he knows her father she suspects him of being in league with this gang. As a matter of fact she is trying to atone for her father's misdeeds by this service to the government. A curious conception, but not too strained to get by nicely, and when it all comes out that they can love one another, because they are both seeking to do good in the way they think right, it is a happy solution.

Harold Lockwood as John Cranford does some of the best work we have seen him do. He has a difficult character role in addition to the romantic lovemaking, at which he is letter perfect. The scenes throughout are beautiful beyond description, and when the plot calls for the girl to get wrecked in a storm, the director uses the roughness of breakers in mid-ocean surging over reefs to full advantage and a real thrill is registered.

Light comedy is interspersed very pleasingly, when a big wave, earlier in the story, washes the absorbed lovers and almost "cools the ardor" which such a material shock makes hard to maintain.

Scenes in Chinatown and the raiding of the saloon and opium joint are done in a way worthy of special notice, for there are enough police used to give real appearance of naturalness to the action, and human struggle registers more forcibly than the usual smashing of furniture and breaking up of everything in sight, which is the usually accepted manner of impressing such an event.

"The Last Sentence"

(Edison-K-E-S-E—Five Reels)
REVIEWED BY AGNES D. CAMP

"THE Last Sentence," a picturization of Maxwell Gray's story of that title, is genuine melodrama of the sort one need not feel ashamed to admit that he likes. It is well directed by Ben Turbett and has for its leads Miriam Nesbitt and Marc MacDermott. Grace Williams and Elaine Ivans also add to their reputations as film artists in this excellent picture.

"The Last Sentence" will particularly appeal to women because it is the women who do the things you remember best in the play. They are the "Mark Tapleys" who "come out strong under difficulties." There are plenty of good situations where contrast in strength and weakness keep the subject continuously engrossing. The whole picture just bubbles over with unusual incidents and there is a real surprise cleverly concealed all through a long trial where a young girl is tried for the murder of her infant.



The Sacred Promise Made

In this scene a father, because he lacks the courage to acknowledge her, sentences his daughter to death. The daughter, on the other hand, is led to the execution room, because she has given a sacred promise to her husband not to disclose their marriage until he says she may.

George Crosby meets Renee Kerouac on the shores of Brittany. While painting her portrait he arouses the jealousy of a poisonous looking peasant, Hoel Calloc, who attacks Renee viciously and forbids her to talk with Crosby. Sympathy rather than love for the girl causes Crosby to drift into marriage with her. He leaves her in Europe to be educated and promptly tries to forget her.

In time he hears of the birth of a daughter, and still later that his wife and baby have perished in a fire. Crosby marries Cynthia Ford. Renee surprises her husband with a visit, leaving her baby in a furnished room. Crosby denies that she is his wife. Her body is found in the snow outside his door. Hoping that his secret is safe, Crosby pays for the care of his little daughter, Georgette. When the child is four years old she strays away from her caretaker and is found by the wife of a barge captain.

Georgette appears again some years later as maid in a family where a pampered son has secretly married her. Mrs. Lewis, the young man's mother, to cure her son of the drink habit, sends him to the Maine woods. Val's last words to Georgette are to keep their secret.

George Crosby, now a judge, is called upon to try a young woman for the murder of her baby. Georgette is the woman, and during the trial the judge discovers her identity. Georgette is a splendid martyr in this strong scene. Mrs. Crosby gets a clue from Val's mother and wires to Val. Far away from newspapers, Val has not heard of his wife's trouble. He does some fine riding to get home in time to save the loyal little soul. Val's message, to say the baby is safe with him, arrives just as Georgette, with no idea of disobeying her husband, is led to the place of execution.

"The Last Sentence" will take well with all picture lovers. It is from first to last a good healthy story.

"Hearts Afire"

(Clara Kimball Young Re-Issue-World—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS picture under the name of "Hearts in Exile" has always been regarded as one of Clara Kimball Young's greatest successes. It was directed by James Young, from the story by John Oxenham and Owen Davis. Vernon Steele and Claude Fleming play opposite Miss Young as lover and husband in this very different kind of plot from the usual.

In brief, the story tells of the love of Hope Ivanovna, a Russian girl of great beauty, for Paul Pavloff, a young doctor of great skill and promise, but poor; and of her marriage to Serge Palma, good fellow and wealthy, in order that she might carry on her charities among the poor and destitute, to whom she is a living angel. In her charity work she enlists both Paul and Serge, and in befriending a poor Nihilist, Paul is caught in a raid and threatened with exile to Siberia.

Hope and Serge come to his aid, and the villainous Nicolai, head of the secret service, covets Hope for her beauty and sends both lover and husband to a living death. Paul, whose chance for escape is easiest, changes names with Serge, that he may escape and return to his wife. In fact, Serge attempts escape and is caught and shot. Paul, under the name of Serge, goes to Siberia and there is followed by Hope, who leaves Russia to elude Nicolai.

Explanations follow and Hope and Paul are forced to live under the same roof as supposed man and wife. Their hearts beat as one still, in spite of Hope's marriage ties, but are "hearts in exile" because of Hope's marriage vows. News of Serge's death reaches these two, who solemnly perform their own marriage rites and regard themselves as now man and wife, when Serge returns. A terrible situation faces these three, who however believe in one another, and attempt to escape together from Siberia. Paul and Hope escape, and Serge loses his life in defense of the little party.

This story is classic. The great scenes are the marriage by the Russian ceremony; the first realization of the awful wall between these two "hearts in exile," and the marriage by themselves under the laws of God without man or priest for a witness.

The new sub-titles, each expressing the thought of the scenes to follow, added very greatly to the enjoyment of the picture. We have not seen titles we liked nearly so well as these.

"The False Prophet"

(Kalem—Girl from 'Frisco Series—Two Parts)
REVIEWED BY F. G. SPENCER

HOW the ignorant love to be humbugged and how readily the cloak of religion lends itself to the purpose, is the theme amply dwelt upon in this, the twenty-second episode of "The Girl from 'Frisco." The self-styled Daniel II (Ronald Bradbury)



Scene from "The Girl from Frisco" (Kalem)

in flowing gown and grizzled beard appears in Santa Loma with three confederates and by announcing the coming of the end of the world on a specific date and urging, too successfully, that all believers divest themselves of their earthly belongings and follow

him, accumulates unto himself a goodly number of shekels of silver. Ronald Bradbury really makes a good evangelist of the ranting order, and his schemes would doubtless not have miscarried had not Barbara Brent (Marin Sais) camped on his trail.

Her outspoken denunciation of the faker brings down the wrath of the "believers" upon her head, and when Daniel exhorts his followers to stone the unbelievers, they do so in vigorous fashion. Undaunted, however, she persuades John Wallace (True Boardman) and her father Ace Brent (Frank Jonasson) to take steps to expose the fraud. In the meantime Daniel and one of his assistants plans to "double cross" the other two of the evangelistic quartet and make a getaway with the money.

This would have succeeded too, but for the timely arrival from San Francisco of John Wallace, whither he had gone to secure advice and aid from the States' Attorney. It is on the day designated for the earth's revolutions to cease that Barbara springs her coup. Armed with a warrant for Daniel's arrest, he having forfeited a bond sometime previously, she makes a record-breaking auto trip, overtakes and boards the limited on which Daniel and his one partner are speeding away from the scenes of their most recent activities, has the train brought to a stop and at the point of a revolver forces the religious villains to detrain, where they are taken in charge by the Sheriff.

On the hilltop where the other two are still exhorting their followers to "give up," and incidentally wondering why Daniel does not appear to save the day, an automobile loaded with several men and one woman appears upon the scene. One of the men Daniel, is now informed by Barbara Brent that he is "in the lion's den." Consequently upon the exposure, Daniel & Co. narrowly escape being mobbed by the crowd they had so successfully duped.

The pictures are good, the theme, one that has not been overworked, and all the artists in "The Girl from 'Frisco" thoroughly maintain the enviable records they have made for themselves.

"The Man of Mystery"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a truly remarkable picture, with E. H. Sothern and Charlotte Ives in the roles of husband and wife, and Vilda Varesi as the mother-in-law. The plot is a bit improbable, but not more so than many a "best seller" among novels, and our judgment is that this picture is in the big class, for several reasons.

Mr. Sothern's quiet but forceful portrayal of the dual role he is called upon to make real is all that could be asked. First he is a bent, deformed, prematurely aged old man whose wife loves



"This is David Angelo's Gold"

his good character but not much else, and his mother-in-law makes life a literal hell at every turn by her domineering control.

Then comes the accident that furnishes the big idea of the plot. Scathingly rebuked by the older woman for presuming that her daughter could really love him, he is ready to commit suicide, and settles his affairs pending his decision what he will do, when he is caught in an eruption of Mount Vesuvius, and a miracle is wrought. The intense heat, and sulphur fumes, instead of causing his death, make him a new man, twenty years younger, and he is cured entirely of his deformity and his rheumatism.

Incognito he returns to his wife and wins her real love, at the same time uncovering a plot to betray Italy, his native country, hatched in his own home by the vicious mother-in-law. Then he admits his identity and love comes into his home in real earnest, with the villainess resting behind prison bars.

There will not in a long time be shown any better thrills than the eruption of Vesuvius and the seething flames and steam, lava, and other terrifying details. This is not overdone, and does not use the time-honored few barrels of tar or oil smoke. I believe this is as close as such a cataclysm of nature can be pictured, barring the falling flakes of fine lava dust which would give a yellow atmosphere, and could not well be photographed.

The character dual role is wonderfully handled by Mr. Sothern, and support, photography, and direction are Vitagraph's best.

"The Slave Market"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

PAULINE FREDERICK at her best. That is all one need to say to guarantee the box-office value of any picture. We have never seen Miss Frederick in a role where she appeared more attractive, or that gave her more opportunity to display her ability as an emotional actress. True, we have admired the deli-



Scene from "The Slave Market" (Famous Players-Paramount)

cacy with which she has been able to beautify some roles, in the past, which in other hands would appear entirely different, and she is not called upon in "The Slave Market" to display other than serious emotion and the distress of a good woman under most harrowing circumstances, so that perhaps we cannot say she is called upon here to do her greatest work, which is along the lines above noted. But she has a splendid role, and will more than please her friends and followers, who are legion. That the story is good to start with, and therefore Miss Frederick could not help making a fine production, will not be counted against Miss Frederick's glory.

The theme of "The Slave Market" is a rough pirate bandit, who as he says, "masters woman, then demands her love." He masters her with the lash. Only this girl does not respond to the treatment, and the pirate is baffled and cannot gain his fiendish desire.

Thomas Meighan, as John Barton, soldier of fortune, but in the best meaning of this much abused expression, measures up to requirements opposite Miss Frederick. He learns of the pirate's buried treasure, and is on hand to ransom Ramona when she is to be auctioned off as a slave to the paramour of her pirate master, whose death leaves her at the mercy of the other woman.

The story allows some wonderfully attractive and forceful scenes to be pictured, for the glamour of the pirate crew sailing the Spanish main is fully brought out. As a Spanish beauty, Miss Frederick is a huge success. The picture was actually staged in Cuba, the land of nature's most lavish settings.

"The Little Yank"

(Triangle-Fine Arts—Five Reels)
REVIEWED BY PETER MILNE

DOROTHY GISH as a pert little maid of ante-bellum days, clad in hoops and pantalets is indeed an attractive figure in this Fine Arts subject. Her admirers will find much to revel in her characterization of Sally Castleton, who contrary to all prejudice, indulges in a romance with a northern Captain despite antagonisms of principle. What matters the impossibility of the situation when little Sally, the battle halted for her special purpose, skips over from the northern lines to those of the south to nurse her wounded brother. When the soldiers of both armies stand up and cheer the charming girl you don't blame them at all. Perhaps though when Mose, the colored servant, persists in carrying messages back and forth from one side to another without interference you will be inclined to doubt the probability of the situation. The civil war is brought in as only secondary to the



The Parting

principals of the story. When they want it to stop it stops ever so conveniently, and when they say "Ready, get set," it goes on. If war were only fought with such consideration for individuals in these present days!

But after all, however improbable the temporary truces of the story, no one can deny the fascination of the romance so delightfully interwoven. Miss Gish rises to the requirements of her role sincerely and competently, and in the love making scenes makes the spectator feel it all the way through. In realism of production the picture abounds save for the rather strained facts already alluded to. The actual battle scenes are well pictured and the scenes are well chosen in every instance. The picture is an excellent box office attraction considering the star, and the topic that will entertain, if the audience be not too critical.

The story elaborates on the romance of Sally and her Captain Johnnie to a great extent. There is a northern villain, a personage that can probably be always found in Griffith's civil war pictures who manages to create a lot of trouble and a corresponding supply of suspense. In the end, of course, Captain Johnnie wins out, and has Sally for his own—lucky fellow, he is more to be envied and praised than the scenario writer.

Frank Bennett carries the role of Captain Johnnie and fairs rather below average. He seems to know he's a hero all the time. A. D. Sears is the northern villain, typically such from actions to looks. Hal Wilson has the role of the colored servant, Mose, while others are Robert Burns, Fred Turner, Kate Toncray and Alberta Lee. Roy Somerville wrote the scenario and George Siegmann produced the picture.

"The Island of Desire"

(Fox Film—Five Reels)
REVIEWED BY PETER MILNE

WILLIAM FOX'S enthusiasts will no doubt wax eloquent over this, the latest of his efforts which features George Walsh in a photoplay of many sensations. There is a volcano so skilfully manipulated by smoke and fire-pots that it looks very realistic. And afterwards the island so disturbed by the eruption sinks beneath the very waves rather surprisingly steadily for a perfectly real island, but it makes one marvel at the director's ingenuity. Mr. Walsh is an athletic addition to our ranks of long haired heroes. A superb physique is his and a manner entirely sincere. Why he was so weary of the barber before appearing in "The Island of Desire" is not altogether clear. He plays a literary man—a magazine editor to be precise. Perhaps such artists have long locks. But some of his scenes in which his lengthy coiffure is so pronounced are somewhat lessened in realism by this very fact. We think a hero must not be long haired to be romantic.

All of which is perhaps only a minor detail in the picture. As for action there is plenty of it from commencement to finale. No one can ever accuse Mr. Fox of being shy on this score. There are fights, there is the volcano, the sinking of the island, there are dance-hall scenes, shipboard scenes, fighting scenes—a wide variety of everything. Every scene with the exception of the one in which the volcano is engulfed by the briny waves, is vividly realistic. The characters are precisely drawn. The villains are vile, the hero is heroic, the heroine is fetching. There is a scene in which she swims minus the conventional bathing suit, which we feel obliged to mention in justice to her.

Bruce Chalmers is the magazine editor who goes to a South Sea island, and finds diamonds and a girl and puts to rout a scheming Chinaman and his partner in crime. He uses his fists many times, and in the end the two villains are destroyed and the lovers sail away to more peaceful climes. The story is credited to J. Allen Dunn, who as hinted at before, has put just about everything in his plot. Otis Turner saw to the direction.

Mr. Walsh appears most of the time stripped to the waist. He has muscles and shows them. Margaret Gibson is a pretty heroine, Herschel Mayall and William Buress are the villains. Anna Luther, William Clifford, Sam Searles, Hector Sarno, Marie McKeen, Willard Louis and Don, one of those intelligent dogs, complete the cast.



Making the Best of a Scanty Situation

"The Piper's Price"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

A WELL treated domestic drama is "The Piper's Price," quite conventional when you get down to the bottom of things, but original on the surface, due to a few new twists. The eternal triangle is dealt with—two women and a man. There is the happy couple at the start, but the foolish husband has to go and fall in love with his first wife all over again, despite the divorce. There is something of an original situation. The story was written by Mrs. Wilson Woodrow, the scenario done by Ida May Park and the direction was in charge of Joseph De Grasse.

Ralph Hadley is thrown in with his divorced wife Jessica on various occasions when stocks, in which they are both interested, have to be attended to. Ralph's second wife, Amy, who is about to become a mother, hears through gossips that Ralph has become more than friendly with Jessica. She refuses to tell him of her secret, but when things go from bad to worse she goes to Jessica

herself and pleads with her. Jessica's better self is aroused and to put an end to Ralph's attentions she marries an old admirer. At this Ralph is so broken up that he goes home intending to kill himself, but at the psychological moment the doctor interrupts and tells him he is a father. And then he sees the folly of his infatuation for Jessica and resolves to attempt to win back Amy's love.



Bruce Displays His Trophy

Dorothy Phillips, as Amy, gives an emotional performance, and manages to create a deal of sympathy for herself. Maud George is the relenting Jessica, William Stowell is Ralph while Lon Chaney has the only other part of importance.

"The Girl Philippa"

(Vitagraph Special—Eight Reels)

REVIEWED BY PETER MILNE

"THE Girl Philippa," with Anita Stewart as the girl, was considered worthy enough to inaugurate the 1917 bill at the Rialto. The picturization of the Robert W. Chambers' novel is, indeed, a piece of work ranking with the best that Vitagraph has offered, while the musical setting provided it by Mr. Rothapfel did much to create additional thrills. "The Marseillaise" provoked applause. At times the manner in which "The Girl Philippa" unfolded seemed to point to Mr. Rothapfel again as the final editor of the picture, although as we never looked upon it elsewhere than in the Rialto this is only a hazard. Certain it is, though, that intelligent presentation never did so much toward putting a picture over, so to speak, as that which "The Girl Philippa" received at its premiere exhibition.

The Chambers' play abounds in intrigue, which is duly made clear through lengthy subtitles. Miss Stewart's is not a meaty part. She is alternately called upon to look soulful and kittenishly receives the love of her American artist. She does both these duties delightfully, particularly the latter, and we for one wish she had more to do. Director Rankin Drew has the opposite role. Mr. Chambers' American artist is never a real hero. In truth, he is more to be laughed at than applauded. He frowns on the pretty cabaret cashier, because he believes her of low birth, and then apologizes for his frowns when he discovers her to be a long-lost princess. Not very heroic-like is that.

The action of the story is laid largely in France just prior to the outbreak of the war. The cabaret cashier and the American artist besides indulging in their romance assist an English secret service agent to deliver his valuable papers to his country, all the while combatting the German agents, and the proprietor of the cabaret who plays on the side that offers the most money. The last reel brings in the war itself, and there are several battle scenes staged that set the thrills a-chasing. The battle of wits, fists and pistols—chiefly pistols—that wages between the agents of the English and the Germans comprises the body of the picture. There is a little too much of it when all is said and done, and there is too much shooting. And, by the way, no one else in the town seems to notice the shooting except the principals of the story.

On the whole, "The Girl Philippa" should make a good attraction. The combined drawing power of Miss Stewart and Mr. Chambers should work wonders on the box office. The supporting cast, headed by Frank Morgan as the Englishman, and Anders Randolph as the cabaret proprietor, does pleasing work.

LOBBY DISPLAY FRAME
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"Redeeming Love"

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is Kathlyn Williams' first appearance under the Paramount banner, and Thomas Holding's first appearance for Morosco, but both stars are too well known to make this an important point, except that the combination of these two stars in the leading roles is very satisfactory. The picture is a playing together of opposite types, the man of God and the woman of the world, who is redeemed, being in startling contrast as characters.

Whether the picture will be accepted as a big offering will depend entirely upon the character of audiences receiving it. The role of a minister of the gospel is always a difficult one to make perfectly natural in pictures, and one the sympathy with which will vary. That the audience will sympathize with the heroine, which role is capitally handled by Miss Williams, there can be no doubt. She is wronged, and rather than take the usual way of correcting her past error, according to story books, and bearing the woman's burden for wrong done, she takes the advice of a haggard derelict who warns her to live fast and accumulate money, for her beauty will soon fade. She accumulates money by her wits and beauty, and when she has framed the lover of her girlish days into leaving unguarded a hundred thousand dollar fund in his personal care, she repents, and uses her own ill-gotten wealth to replace the fund stolen by her confederates. This is the redeeming love, and she is washed of her sins by it.

The story is impressive, but except in the detail of the working out, is not new. There is hardly a really novel idea used, so that it depends entirely on the pleasing work of Miss Williams and Mr. Holding to get it over. It may or may not appeal to audiences, according to the class of patronage to which it is shown. The big theme, which of course can be used ten thousand times and not lose its effectiveness in story or picture, is the religious one. But the "best sellers" among novels are not those with religious theme, and we doubt if this picture will prove a box-office success.



Scene from "Redeeming Love" (Morosco-Paramount)

LATE NEWS

National Association Reviews Past Achievements

Many Things of Importance Have Been Accomplished in the Four Months Since Its Organization—Parcel Post for Films Is Latest

IN the four months of its existence, the National Association of Motion Picture Industry has made a number of praiseworthy accomplishments. Its record, tabulated briefly, is as follows:

September 1, 1916. Organization perfected and offices opened in Times Building, New York.

September—Majority of members vote against any form of censorship and powerful interests which were formerly in favor of federal censorship join with complete whole-heartedness in the fight against any form of federal, state or local censorship.

September—A nation-wide railway strike threatening the distributor and exchange members agree to co-ordinated action looking to distribution of film by automobile. Had the strike occurred, the saving to the industry by this co-operation instead of individual companies running their own delivery systems would have been thousands of dollars.

October—Delegations from National Association meet President Wilson and Ex-Justice Hughes and receive from both unequivocal announcements of their stand against federal censorship.

October—Steps are taken to keep watch on censorship legislation in forty-eight state legislatures and in congress.

October—Candidates for Governor, legislatures and Congress are asked to state their views on censorship, and those who are against it are supported in local theatres throughout the country as a result of the activity of the National Association.

November—First Advisory Committee is organized in Chicago—organization also begun in California, Wisconsin and New England.

November—Committee on Childrens' Programs is appointed and folder issued embodying the recommendations of the individual companies.

November—Representatives of National Association attend meeting of New York State Federation of Womens' Clubs at Rochester, and prevent passage of resolution favoring censorship.

November—Plans are set under way to issue, early in 1917 at intervals of one month, five single reels of a Review of the great motion pictures of the past year. The subjects of the five reels to be "How the Great Stars Make Love," "Great Fights of Film Stars," "Funny Scenes with the Funny Stars," "Movie Stunts and Daredevil Feats," "Great Thrills from the Films."

November—Producers pass a resolution providing for a bureau of information to gather and distribute themselves confidential data regarding stars and other matters which will protect the industry against individual difficulties and aid to efficiency in all branches.

December—Committee on Fire Prevention Regulations and Insurance issues its first Fire Prevention Bulletin, containing ten rules to "prevent fires before they start."

December — Transportation Committee takes up complaints against express companies and finds traffic managers interested in working with a central body of the industry, and promising action on specific complaints, and radical changes in express procedure regarding films if this seems necessary.

December—Representatives of National Association of the Motion Picture Industry attend Safety First Convention in Baltimore and prevent passage of resolutions endorsing self-raising theatre seats and double systems of exit lights.

December—Gets under the load of the fight to save Sunday performances of motion pictures in New York State, assuming legal contest and if necessary the fight on the legislature to revise Sunday law.

December—Obtains, from Postmaster General, ruling opening the mails to motion picture film under the same conditions as Inter-state Commerce Commission imposes on express shipments.

L-Ko Announces Comedy Releases

The L-Ko Komedy Kompany will release on January 3: "On the Trail of a Lonesome Pill," with Phil Dunham in the lead, supported by Lucille Hutton and Vim Moore.

This release is followed by another two-reeler with Phil Dunham leading, assisted by Lucille Hutton, Myrtle Sterling and Charles Inslee, entitled "A Limburger Cyclone."

Other releases on the January program are "Heartsick at Sea," with Dan Russell playing the lead with Katherine Griffith and William Irving in the cast.

"Shot in the Excitement," with a cast consisting of Dan Russell in the lead, supported by Majorie Ray, Vim Moore, William Irving and E. Leserani, will follow. The next release is "Faking the Fakirs," with Phil Dunham, supported by Lucille Hutton, Myrtle Sterling and Vim Moore.

The L-Ko studios on the Coast are scenes of activity. J. C. Blystone, who is directing Alice Howell, is also supervising all other comedy companies working under the directions of Craig Hutchinson, J. Howe, R. Smith and Sammy Burns. The Ford-Cunard Company is busy putting the finishing touches on the final episodes of "The Purple Mask." Abe Stern and Louis Jacobs are handling the executive affairs of the company at the Coast studios, while Julius Stern, the president, is making his headquarters in New York.

Aid for Exhibitors is Planned by Paramount

Lasky Asks Theatres Taking Its Service to Make Known Their Service Needs

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation has issued a statement to all Paramount exhibitors through the exchange centers, calling upon them to make known their every want in the coming year. In reality a special service department has been organized for the purpose of handling the exhibitors' requisitions and suggestions, which will be in charge of Carl H. Pierce, special representative of Paramount.



Mary Miles Minter (American-Mutual)

As Mr. Pierce has recently been traveling through the country, visiting exhibitors, he is equipped with a full knowledge of their business. Communications relative to this new plan are to be addressed to Mr. Pierce at Paramount headquarters, 485 Fifth Avenue, New York City.

This increased exhibitor service is to consist of furnishing the applicant with every possible means of advertising his shows and suggestions as to the proper manner of presentation. To facilitate the move the Exhibitors Aid Department and the publicity and advertising departments in all of the Paramount exchanges will be enlarged, beginning with the new season.

Mr. Lasky in his letter urges the exhibitor to write in regarding Paramount pictures, to suggest, to praise or to criticise, so that the service department may fulfill its mission.



Emmy Wehlen in Metro's Newest Release, "Vanity," and in the Center, Viola Dana

Rolfe Gives Some Figures on Film Cost

Metro Producer Sponsors Interesting Tables Showing How Hard Film Makers Have Been Hit by War Prices—"No Outlook for Reduction," He Says

"THERE seems to be no outlook for a reduction in cost of materials, declared B. A. Rolfe, one of the biggest producers for the Metro Pictures Corporation, in an interesting interview in which figures on increases were quoted that are without equal in the history of the motion picture industry.

"In every department and every branch of the business, the cost of production has advanced," said Mr. Rolfe. "Unquestionably this advance is a result of the great demand made upon the manufacturers because of the European war. Paints, chemicals and all gear and apparatus needed about the studio have steadily gone upward in price, and it seems that the present scale of prices has not yet reached its limit.

"From heads of departments in my studios, I have gathered some astonishing figures, which apply not only to the Rolfe studios but to every studio in the motion picture industry. Items that seem trivial in themselves mean, because of the vast amounts we use, an outlay of thousands and thousands of dollars more than was necessary two years ago.

"The high cost of living for the actors has compelled us to increase their salaries. Rentals of properties that are necessary in the making of a picture are higher. Food that we have to buy for our extra people, has advanced tremendously. Necessary compliance with recent building laws and labor laws have added materially to the cost of production. Chemicals that we must use are now costing prices that are almost prohibitive.

"Think of having to pay $5 a pound for material that cost 10 cents a pound two years ago! That is true of oxalic acid. Developer that we paid 90 cents a pound for in 1914 is now about $7.50 a pound and we have paid $9 a pound for it. Here is a table of figures that I have gathered. You can see what fancy climbing the prices have done."

Mr. Rolfe then showed the following table:

Material.	Price in 1914, Per Lb.	Present Price.
Hydroquinone developer	$.90	$7.50 to $9.00
Metol	4.50	75.00 to 100.00
Hyposulphite of Soda	.02¼	.05
Bromide of Potassium	.65	9.50
Magnesium Flash-light Powder	2.40	12.00
Chrome Alum	.30	.60
Oxalic Acid	.10	5.00

Ferro-Cyanide of Potassium has increased 300 per cent.

Aniline dyes, used for tinting have increased about 500 per cent.

Photographic printing paper has increased from 15 per cent. to 20 per cent.

Cameras have increased about 15 per cent.

Dry plates, on account of scarcity of Belgian glass have gone up 25 per cent.

"Those are just a few of the items that we have the data handy on," said Mr. Rolfe. "We use all the above in great bulk and you can readily see that the high cost of production is not a myth. Now look at the figures that come from the properties department."

Here Mr. Rolfe handed the interviewer the list which follows:

Material.	Cost in 1915.	Cost at Present.
Glue	$.20	$.50
Vermillion	.65	4.10
Golden Ochre	.05	.10
Green	.12	.22
Ultra-Marine Blue	.10	.25
Black	.08	.20
Whiting	.01	.02
Rose Pink	.12	.60
Putty	.01½	.03¾
Shellac	1.25 per gal.	2.25

"We use great quantities of paints and other material that is not shown on this list," continued Mr. Rolfe. "But I have just given you these figures so that it can be seen what we, in the producing of photo plays, are up against. All of my friends in the same line of business are burdened with the sale increases and these figures that I have quoted are figures on great quantities.

"It must stop somewhere and in all probability will—this price boosting—but we can see no promise of it now. I doubt, seriously, if any other industry has been harder hit than ours. We must have things and quickly when we need them. Consequently we can do nothing but pay, and we surely are paying."

Speaker Pays Compliment to Monmouth

At a meeting recently held at the Boston City Club, Boston, Mass., the speaker of the evening was Cranston Brenton. During the course of his talk before that body, he brought up the different phases of censorship as applied to motion pictures, and when requested as to what action the National Board of Censorship took in regard to pictures showing crime in any form, he described how the National Board eliminated criminal acts without injuring the continuity of the story of the photoplay.

He gave a concrete example (failing, however, to mention the name) of a certain sixteen serial or series wherein the hero is a millionaire, who commits criminal acts by stealing from the rich and turning it over to the poor, or to those who have been deprived of their rightful property; the rich in this instance being thieves themselves. He described the man as being a sort of Raffles, Arsene Lupin and Robin Hood combined, and stated that it was one of the greatest serials he had ever seen.

"The suspense," said Mr. Brenton, "was wonderfully worked up in each episode." He was of the further opinion that it was so cleverly executed in each episode, that he did not see any reason why any ordinary person would not be only too eager to see the following episodes as they were released.

While Mr. Brenton made no mention of the name of the serial, his description and the use of the phrase that it was a combination of Raffles, Arsene Lupin and Robin Hood, this being the slogan of the Monmouth Film Corporation, producers of "Jimmie Dale, Alias The Grey Seal," is proof conclusive that he meant none other than "Jimmie Dale," declares an official of Monmouth.

Alaskan Film Offered on State Rights

Smith Films, of 303 South Hill street, Los Angeles, report that considerable interest is being shown by buyers in "Alaskan Wonders in Motion," the five-reel feature which that organization is now offering on state rights. The picture met with a warm reception at the first showing in Los Angeles and has been unusually successful in securing big newspaper space.

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The House of Secrets." (Kalem. "Grant, Police Reporter," Series. One reel. Drama.)—A remarkably up-to-date picture is this, in that it deals with the submarine issues of today, and just "East of Noriches," supposedly off the Long Island Coast a submarine commander is notified by wireless to make a rapid landing for petrol, etc. Faithfully depicted are all the incidents surrounding the plot, down to the boat manned by six sailors leaving the undersea craft and heading for the supply base. And all might have gone well, but for the fact that the ubiquitous Grant, police reporter on the Chronicle, now on his vacation, which he is occupying in hunting, fires at a bird and so arouses the suspicion of four men on a motor truck bearing a mysterious load.

Taking his cue from their apparent discomfiture he decides to follow the trail and here again as in all preceding episodes of this remarkable series, events of a stirring nature follow each other in gatling-gun rapidity. First Grant is overpowered, then he overpowers the wireless operator and just to show his versatility he manipulates the telegraph key to get in touch with the Federal authorities. He then cuts a strand of the wireless apparatus and swings a fearful distance through air into the branches of a big tree and again gets on the trail of the violators of Uncle Sam's neutrality, who eventually are rounded up by a squad of soldiers.

If there is any feat too hazardous for George Larkin to undertake, the facile mind of Robert Welles Ritchie, the author of the Series, has so far failed to evolve it.

"The Fireman's Nemesis." (Kalem. "Hazards of Helen" Series. One reel. Drama. Sat., Jan. 13.)—A Sicilian vendetta reaches its crux at Lone Point, and but for the ready resources of Helen (Helen Gibson) the operator at Lone Point would have ended disastrously for many disinterested persons. The marked person, Joe Cordova (Richard Johnston), evinces every fear for his own safety when he realizes that his arch-enemy of Sicily, Scarlotta (George Routh), appears on the scene just as he (Cordova) has been appointed a fireman on the railroad, where he was formerly employed as an engine wiper. Cordova carries off his part in good manner, but of course all the honors of the film fall to Helen. Again she has recourse to her motorcycle to overtake a runaway engine on which Cordova has been bound after the engineer was thrown off. Helen switches the engine onto a siding and throws back the switch, just as the Limited thunders by. Scarlotta, who bound the youth, and opened wide the throttle, leaps from the engine to his death, so the Fireman's "Nemesis" did not prove to be his Nemesis after all.

It is, however, a worthy picture and as brimful of thrills and exciting incidents as one reel of a thousand feet can well be without overdoing it. Admirers of this series will find this episode quite up to the standard and one well worth seeing.

"The Golden Thought." (Selig. Two reels. Mon., Dec. 25.)—This latest Tom Mix Western has a weak plot, but one that makes possible the inimitable Mix riding and shooting specialties. These latter are spectacular enough to make most audiences forget the colorless episodes that intervene between the feats. Supporting Tom Mix are Victoria Forde. Sid Jordan, Pat Chrisman, Barney Furey and Lilly Clark. Tom Dayton, a deputy marshal, is ordered to round up a gang of desperadoes who have been terrorizing the county. This gang resents his efforts, and plan to murder him. They shoot at him through a window when he is watching a faro game, making it appear that the act was committed by Hammond, a wealthy mining man. By mistake the bullet kills one of the gang and not Tom. Hammond is tried and is about to be convicted, when Tom, by a ruse, obtains a confession from one of the gang. Hearing the result of the trial, the desperadoes flee, but Tom, after an exciting chase, overtakes and kills them. Then Tom asks Bess, a simpering faro dealeress, to be his wife.

Mutual Program

Mutual Weekly, No. 104. (Gaumont.)—Vivid war pictures punctuated with terse extracts from a soldier's letter are informing. A close view of some aviators shows that they have played out their part in the Great Adventure. The Atlantic Squadron shows President Wilson greeting the sailors. The oldest and the youngest Jackie is seen. A sham battle between the Army and the Navy is exciting. "Gifts to the Poor." Olive May Wilson, the girl Santa Claus, who has tied up many thousands of packages, is shown still tying and wrapping gifts. Charitable concerns are seen giving freely. A thirty-two feet letter box should stimulate letter writing in its neighborhood. "Skating in Boston" looks exhilarating and novel in a restaurant setting. Designs for the Edith Cavell statue show that great artists have competed for the honor of commemorating a noble woman. "Launching the Destroyer Shaw" is a patriotic scene and may always be sure of a warm welcome.

Tours Around the World, No. 9. (Gaumont.)—Rio de Janeiro, the capital of Brazil, is visited in this number. Its wide streets and electric light posts running down the middle look very modern. By far the handsomest building shown is the municipal theatre. Luchon, a little village in the Pyrenees, is prettily situated and makes a charming picture. An electric railroad is shown writhing its way to the peaks of the mountains. This trip revives pleasant recollections to the traveler and is satisfying to those who are too busy to travel or others looking forward to trips to the famous places shown.

Pathe Exchange

"Pathe News, No. 101." (Pathe. One reel. Top.)—Synopsis—A huge Christmas tree arrives to adorn Grant Park, Chicago, and a detachment of the National Guard escort the tree to the Park; Bethlehem Steel employes dynamite the side of a large mountain to obtain additional material; Princess Henry of Battenberg presents the Union Jack and Silver Shield to the first Newfoundland Regiment of Canadian troops; cross country race at Paris, France; the Allied Fleet arrives off the port of Athens, Vice-Admiral Du Fournet in personal charge, French flag raised on German merchantmen seized in the harbor of Piraeus Greece; blizzard strikes New York City; the using of all kinds of scrap metal to make munitions of war at Lebanon, Pa.; American soldiers and sailors participate in the opening of the Eighth Annual Convention of the Southern Commercial Congress and Motion Picture Exhibitors of the Michigan League gather for their semi-annual convention.

"Pathe News, No. 102." (Pathe. One reel. Top.)—This picture shows ex-Ambassador to Turkey, Henry M. Morgenthau, wishing godspeed to the Christmas boat on its leaving New York harbor; war manoeuvres with marines of the Pacific fleet at the Exposition grounds at San Diego, Cal.; Joie Ray covering the icy six-mile course in the competition of the Central Association of Harriers at Chicago in zero weather; a military guard of honor preceding the President of the Argentine Republic at Buenos Aires; scenes on the Russian front; the return of King Alphonso and his Queen to Madrid, Spain, after a long absence; an animated cartoon by H. M. Shields; presentation of a "fiery steed" to "Baby" Sayre, grandchild of President Wilson at Winchendon, Mass.; the launching of the U. S. destroyer Shaw at Mare Island, Cal.; the great demand for Wisconsin fox skins; the return of the Third Infantry Wisconsin National Guard from the Sunny South to "frost bitten" Fort Sheridan, Ill.

"Something New." (Florence Rose Fashions. Number Fourteen. Split Reel. Week of Jan. 14.)—This shows something entirely startling in hats. Convertible things. First they have a brim and look fine; then the brim is removed and they look great. Two hats in one! It can't be beaten. Also there are some boudoir caps that do just as well as sewing bags or something like that.

"Shadows of Shame." (Reissue. Week of Jan. 14.)—The sheriff of the country can't tolerate his ex-convict father in the least until the old man captures an escaped prisoner and saves the snob's life. This is something of a novelty owing to the absence of a love story. It is produced fairly well, while the leads are handled by Crane Wilbur and the late Francis Carlyle.

Universal Program

"Practice What You Preach." (Nestor. Mon., Jan. 1.)—Only a fair comedy considering the fact that it was made by the competent Nestor aggregation headed by Eddie Lyons and Edith Roberts. Perhaps the picture suffers from the enforced absence of Lee Moran. At any rate the trite quarrels of a matinee idol and his reasonably jealous wife don't make much laughter until the very final scene, when a good piece of comedy is sprung. T. Shelley Sutton is the author.

"An Old Soldier's Romance." (Gold Seal. Three reels. Tues., Jan. 2.)—A homely comedy-drama that might benefit if cut. An old veteran of the Civil War suddenly comes into a fortune and with his comrade he sets up in style on his estate. He's lonely though, and nothing will suffice until he has adopted a house full of babies. The authors, Arthur Maude and Constance Crawley, have gotten a good bit of humor and pathos from this story and as interpreted with William V. Mong and Harry Holden in the leading roles it makes an acceptable offering.

"Bombs and Banknotes." (Victor. Tues., Jan. 2.)—An amusing release in which all honors are carried away by Wallace Beery in the eccentric role of janitor for a bank. The picture is a burlesque on the melodramatic stuff in which the villainous creditor demands the daughter's hand, etc. Beery puts the entire thing over with some original gags and excellent business.

"On the Trail of the Lonesome Pill." (L-Ko. Two reels. Wed., Jan. 3.)—A radical departure in L-Ko's is this two-reel offering with Phil Dunham and Lucille Hutton in the principal parts. The body of the picture is a dream indulged in by Phil, who while under the influence of dope, sees himself as the hero in a Chinese harem (if they have such things), and as the rescuer of the charming little prisoner. The picture is notable for its excellent light effects and picturesque settings rather than its comedy, although Dunham is constantly on hand with his comical makeup and a number of unconventional tricks.

"The Red Stain." (Rex. Two reels. Thurs., Jan. 4.)—This is rather a crude and impossible melodrama that gets over simply by reason of its conventional lurid situations which follow one another in rapid succession. The father of a society bud wants to get some plans from a younger business rival and commissions the daughter to do it. On the verge of success, their plot is shattered by the interference of the other daughter, who really loves the man. Jack Nelson, Mollie Malone and Annette DeFoe have the leads in this picture, which is on the whole, rather poor from an artistic standpoint, but average from the box office point of view.

"The Moral Right." (Imp. Two reels. Fri., Jan. 5.)—A fairly convincing release of an immigrant girl who comes to America and misses her lover. She is forced into a life of immorality by an artist and when at last she meets her countryman and tells her story he feels justified in killing the artist. And the jury justifies him too. Francelia Billington and Douglas Gerrard have the leads in this subject, which was written by Harry Mann and produced by Gerrard.

"How to be Happy Though Married." (Victor. Fri., Jan. 5.)—An unusual little comedy of human interest pointing a moral to young husbands—admire your wife or someone else will. Millard Wilson, Jay Belasco and Agnes Vernon do such capable work in the leading parts that the story gets over very well indeed. A welcome addition to any program. Harvey Gates wrote it.

"Bloody Money." (Bison. Two reels. Sat., Jan. 6.)—Something of a inexcusable western melodrama in which a bandit is glorified for no reason whatever. Harry Carey is the bandit and brings to the role the usual amount of western lawlessness so well flavored with romance that he manages to make his uncongenial role half-way sympathetic, at least. Louise Lovely is again all that her name implies, while others are Bill Gettinger, Jack Richardson and Vester Pegg or Perry.

"Love in Suspense." (Joker. Sat., Jan. 6.)—Rube comedy in which Gale Henry is rolled down a mountainside inside a trunk. Other familiar rustic characters with whiskers and bereft of teeth, slouch about in a series of misdirected efforts to create laughter. The plot is sacrificed to celluloid and capers throughout William Franey appears.

"The Whelp." (Imp. Sun., Jan. 7.)—A fair portion of suspense is gotten from this rather trite plot by Harvey Gates. A little girl is a crook against her will and one of the detectives is bent on arresting her while the other wants to reform her, and, of course, he succeeds. Edith

Roberts, Millard Wilson and Malcolm Blevins have the principal roles.

"Liberty." (Universal Special, Number 20. Two reels. Week of Dec. 25.)—Liberty Horton, impersonated by Marie Walcamp is awarded the fifty thousand dollars for the death of Lopez, the Mexican outlaw, who for a long time had terroized the American border. A noteworthy scene in this picture is a sharp interview between Captain Rutledge and the Secretary of State. The captain urges relief for the Americans in Mexico. The reply to his pleading is several scenes showing commercial prosperity, men leaving their homes to go to war and a battlefield indicating that many do not return. The captain is also reminded that Americans have been warned to stay out of Mexico. There are lots of thrills and shooting galore in "Liberty," but the sombreros seem to make it quite in keeping with the time, the place and the characters.

"The Trials of Willie Winks." (Universal. Comedy cartoon; Educational, title not decided. Split reel.)—Synopsis: Willie Winks has an unfortunate experience with a goat and goes for his dog to chase the goat. The goat, however, chases the dog and Willie, therefore tries to escape from the scene, but he and his friend Sammie Johnsin are not quick enough and the goat plays havoc with them. Released Sunday, Jan. 7, 1917.

"Universal Screen Magazine." (Universal. One reel magazine.)—Synopsis: Issue No. 4 showed a new mail handling device by which mail bags are collected and delivered automatically, eight at a time on the fastest trains; modern methods of dealing with accidents to horses on our streets as employed by the New York S. P. C. A.; the method of making biscuits "just like mother used to make"; the Venus fly trap, whereby flies are lured by the sweet odor of deadly leaves, and finally a screen novelty in animated sculpture by Willie Hopkins called "Birds of a Feather."

"One Thousand Miles an Hour." (Nestor. Mon., Jan. 8.)—Burlesque melodrama presented with an average degree of humor. There are some automobile racing scenes that are startling as well as funny in their helter-skelter action. Eddie Lyons, Lee Moran and Edith Roberts are the principals. Bess Meredyth wrote the scenario.

"The Mystery of My Lady's Boudoir." (Gold Seal. Three reels. Tues., Jan. 9.)—Violet Mersereau has a congenial role in this picture. She appears as the maid of the house who likes finery to such a degree that she tries on her mistress' gowns on the sly. She has to admit a visitor on one of these occasions and there the romance starts. The mystery comes in when the maid is accused of stealing some jewels. There were some crooks that did this trick. An entirely agreeable picture is this with a good many of typical Mersereau moments. Johnnie Walker and Fred Hearn are among the support. Harry Dittmar wrote and Francis Grandon produced.

"A Gentleman of Nerve." (Victor. Tues., Jan. 9.)—If Carter De Haven has proved a box office asset he should pull in this one. It is typical De Haven comedy with the usual amount of grimaces from the star. There are also a number of risque little situations that fit in very well. Harry Wulze wrote the scenario.

"A Limburger Cyclone." (L-Ko. Two reels. Wed., Jan. 10.)—Phil Dunham, the company's latest star, performs some diverting antics in this release, such as chasing limburger around the floor and playing checkers with the bartender, using glasses of whiskey and gin as men. Dunham is the waiter and does some great work of his own particular kind. The business of the other players and some of the tricks inserted by the director go to form an excellent comedy. Lucille Hutton is in it too and looks very pretty.

"When Damon Fell for Pythias." (Joker. Two reels. Thurs., Jan. 11.)—Gale Henry, William Franey, Charles Conklin and the usual Joker cast appear in this highly amusing burlesque, containing many ludicrous situations, Damon eventually preferring prison to the company of Pythias after the latter had discovered him flirting with a "skinny Jane."

"The Whispered Name." (Rex. Two reels. Fri., Jan. 12.)—This picture was recently run as a feature story in one of the widely circulated national magazines, and in that form it was much more entertaining than as picturized. The spectator of average intelligence will be as much mystified by the various plot-capers unfolded before him, as the hero apparently is, when he becomes an innocent member of a gang distinguished by its peculiar taste in jewelry. At no time is the motivation clear, nor is one able to state wtih any degree of certainty that this is intended as drama or comedy.

"Honorably Discharged." (Imp. Fri., Jan. 12.)—A human interest picture dealing with the great affection of an army officer for his horse. After the man has left the army he comes upon the horse, now laboring before a shabby old truck. He is beaten by the driver and the officer, unable to bear the cruel sight, proceeds to beat up the beater. The court decides in favor of the officer. L. C. Shumway is the lead.

Metro

"He Wouldn't Wear Glasses." (Rolma. One reel. Dec. 25.)—Max Figman and Lolita Robertson make a reel of refined comedy out of the idea of a near-sighted man attending dances and taking his girl out in an auto, and mistaking another man's wife for his own beloved. It is all the girl's fault, of course, for she thinks he does not look nice in the glasses. And when he kisses the other man's wife as a climax, and is discovered simultaneously by his girl and by the wrathy husband, his girl jumps into the breach and defends him, explaining that it was all her fault. Amusing, but not excruciatingly hilarious.

"Their Matinees Idol." (Rolma. One reel.)—Ralph Hertz takes the role of "Edwin Garrick, Matinee Idol," in this rather amusing short comedy in which the advantage of being an actor is played up with several side-lights on the profession. Edwin finds himself hugging a lamp-post, and the young ladies of a fashionable boarding school take the "poor sick man" in charge. They conceal him in their room, where the scrublady finds him. He is her idol, too, and she comes to his rescue when he wants to escape by furnishing a disguise. There then follows some chase stuff and finally the big laugh, when the schoolma'am herself recognizes him and it is discovered that although she has lectured the girls on the wickedness of actors, Edwin is her idol, too, and so everything is fixed up.



SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips)..... 2 reels
1—15. Noah's Ark (Hark Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company

Monday, January 8, 1917
SELIG—Starring in Western Stuff (Tom Mix and Victoria Forde), Part 1, C.. 21614
SELIG—Starring in Western Stuff (Tom Mix and Victoria Forde), Part 2, C.. 21615
VITAGRAPH—Jones Keeps House, 1 C.. 21616
SELIG—Selig-Tribune No. 107, 1 Top.... 21617

Tuesday, January 9, 1917
ESSANAY—Among Those Present (5th of Black Cat Series), Part 1 and 2, D 21618-19
KALEM—Rival Romeos (Ham Comedy), 1 C 21620

Wednesday, January 10, 1917
ESSANAY—Canimated Nooz Pictorial No. 22 and Yosemite Valley, Sc., Split reel..... 21621
KALEM—The Resurrection of Gold Bar (22nd Episode of the Girl from Frisco), Part 1 and 2, D..... 21622-23
VIM—Comedy (Title not reported)..... 21624

Thursday, January 11, 1917
SELIG—Selig-Tribune No. 108, 1 Top... 21625
VIM—Comedy (Title not reported)..... 21626

Friday, January 12, 1917
KALEM—The Trail of Graft (13th of Grant Police Reporter Series), 1 D. 21627
VITAGRAPH—One Good Turn (Dangers of Doris Series), 1 C-D..... 21628
VIM—The Property Man (Pokes and Jabs), 1 C.....21629

Saturday, January 13, 1917
ESSANAY—The Sinful Marriage (5th of Is Mariage Sacred Series), Part 1 and 2, D..... 21630-31
KALEM—The Fireman's Nemesis (Hazard of Helen Series), 1 D..... 21632
SELIG—The Making of Bob Mason's Life, 1 B..... 21633

Metro Pictures Corporation

Monday, January 1, 1917.
ROLMA—The Matinee Idol (Ralph Herz) 1 C.
TRAVELOGUE—No. 27. Subject not announced.

Monday, January 8, 1917.
DREW—Cave Man's Buff (Mr. and Mrs. Sidnew Drew), 1 C.

Monday, January 15, 1917.
DREW—His Perfect Day (Mr. and Mrs. Sidney Drew), 1 C.

Monday, January 22, 1917.
ROLMA—Married But Single (Ralph Herz), 1 C.
Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.

Mutual Film Corporation

Monday, January 8, 1917
MUTUAL—When Hands Are Idle, 2 D.. 05268

Tuesday, January 9, 1917
GAUMONT—Tours Around the World No. 10 (The Foothills of the Pyrenees. Life in Egypt, Budapest, Hungary), 1 Trav. 05270

Wednesday, January 10, 1917
MUTUAL—Mutual Weekly No. 106, 1 Top. 05271
GAUMONT—See America First No. 70 (In the Heart of the Blue Ridge), Sc.; Kartoon Komic, Humor, The Gourmand, Split Reel..... 05272

Thursday, January 11, 1917
CUB—Jerry's Winning Way, 1 C..... 05273

Friday, January 12, 1917
MUTUAL—Our Boys at the Border (Uncle Sam's Defenders No. 2) 1 Top..... 05274

Saturday, January 13, 1917
STAR—The Honeymooners (George Derr), 1 C 05275

Sunday, January 14, 1917
VOGUE—Comedy (Title not reported), 2 C 05276
GAUMONT—Reel Life, Making Kid Gloves, Pickles, Good Teeth, 1 Mag.. 05278

Monday, January 15, 1917
MONOGRAM—Shorty and the Yellow Ring (Adventures of Shorty Hamilton, No. 1), 2 D.....05278-79

Tuesday, January 16, 1917
GAUMONT—Mutual Tours Around the World, No. 11 (From Gibraltar to Algeciras in Tunisia, North Africa. Bois de Boulogne, Paris), 1 Trav.....05280

Wednesday, January 17, 1917
MUTUAL—Mutual Weekly No. 107, 1 Top. 05281
GAUMONT—See America First, No. 71 (A Trip to Mt. Lowe, Calif.), Sc.; Kartoon Komics, Split reel.....05282

Thursday, January 18, 1917
CUB—Jerry's Big Doings (Geo. Ovey), 1 C.....05283

Friday, January 19, 1917
MUTUAL—A Jack Tar in the Making (Uncle Sam's Defenders, No. 3), 1 Top. 05284

Saturday, January 20, 1917
Brand and title not announced.....05285

Sunday, January 21, 1917
VOGUE—Tailor's Trimmings (Rube Miller), 2 C.....05286-87
GAUMONT—Reel Life, Oranges in California, The Air, The Hydro-Ski, 1 Mag. 05288

Paramount Pictures Corporation

Monday, January 8, 1917
BURTON HOLMES—Quaint Quebes, 1 Trav.
BLACK DIAMOND—Braving Blazes, 1 C.
PICTOGRAPH—Subjects not announced.

Monday, January 15, 1917
BURTON HOLMES—Montreal, Old and New, 1 Trav.
KLEVER KOMEDY—Did It Ever Happen to You? 1 C.
PICTOGRAPH—Subject not announced.

Pathe Exchange, Inc.

Sunday, December 31, 1916.
The Shielding Shadow, No. 14 (Absolute Black), Astra, 2 D.
Pearl of the Army, No. 5 (Somewhere in Grenada), Astra, 2 D.
Luke's Shattered Sleep, Rolin, 1 C.
Silk Industry, Pathe and Leggett, 2 Ind.
Florence Rose Fashions, No. 12 (Rose), 1 Fash.
Making Raisins (Calif.), 1 Ind.

Wednesday, January 3, 1917.
Pathe News, No. 1, 1 Top.

Saturday, January 6, 1917.
Pathe News, No. 2, 1 Top.

Sunday, January 7, 1917
The Shielding Shadow, No. 15 (The Final Chapter), Astra, 2 D.
Pearl of the Army, No. 6 (Major Brent's Perfidy), Astra, 2 D.
Luke's Lost Liberty, Rolin, 1 C.
The Last Volunteer, Pathe, 3 D.
Florence Rose Fashions, No. 13 (Rose), Fash.; Lion Cubs (colored), Pathe, Ed., Split Reel.

Wednesday, January 10, 1917
Pathe News, No. 3, 1 Top.

Saturday, January 13, 1917
Pathe News, No. 4, 1 Top.

Sunday, January 14, 1917
Pearl of the Army, No. 7 (For the Stars and Stripes), Astra, 2D.
Kick In, Astra, 2 D.
Shadows of Shame, Pathe, 1 D.
Schemer Skinny's Schemes, Rolin, 1 C.
Florence Rose Fashions, No. 14 (Rose), Fash.: Little Feathered Songsters (Pathe), Ed. Split Reel. ....

Wednesday, January 17, 1917
Pathe News, No. 6, 1 Top.

Saturday, January 20, 1917
Pathe News, No. 7, 1 Top.

Sunday, January 21, 1917.
Pearl of the Army, No. 8 (International Diplomacy), Astra, 2 D.
The Stolen Birthright, Pathe, 3 D.
Luke's Busy Days, Rolin, 1 C.
Florence Rose Fashions, No. 15 (Rose), Fash: Small Birds of War Climates (Pathe), Colored Ed.. Split reel.

Wednesday, January 24, 1917.
Pathe News, No. 8, 1 Top.

Saturday, January 27, 1917.
Pathe News, No. 9, 1 Top.

Unicorn Film Service*

Friday, December 1, 1916.
SUNSET—Love's Sacrifice, 1 D..... 954A
GAIETY—Watches and Women, 1 C..... 954B
RANCHO—The Brand of Cain, 1 D..... 954C

Saturday, December 2, 1916.
HIAWATHA—The Heart of Ramona, 2 D 955A

Sunday, December 3, 1916.
JUDY—Rocking the Baby to Sleep, 1 C.. 956A
SUPREME—The Tell-tale Heart, 1 D..... 956B
UTAH—Love's Mirage, 1 W..... 956C

Monday, December 4, 1916.
SUPREME—Tides of Time, 2 D..... 95GA
JUDY—Watch Your Step, 1 C..... 957B

Tuesday, December 5, 1916.
HIPPO—Muddle and Matrimony, 1 C.... 958A
HIAWATHA—Pursuing Conscience, 3 D. 958B

Wednesday, December 6, 1916.
GAIETY—Mumps and Bumps, 1 C..... 959A
UTAH—The Heart of the Ranch, 2 W.... 959B

Thursday, December 7, 1916.
JOKER—When a Fellow Needs a Friend, 1 C 960A
RANCHO—A Knight of the Range, 2 W.. 960B
JUDY—It Happened in Harlem, 1 C..... 960C

Friday, December 8, 1916.
SUPREME—The End of the Road, 3 D... 961A

Saturday, December 9, 1916.
SUNSET—The Toll of the City, 1 D.... 962A
JOCKEY—Walking the Dog, 1 C..... 962B

Sunday, December 10, 1916.
RANCHO—His Battling Blood, 2 W..... 963A

Monday, December 11, 1916.
SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B

Tuesday, December 12, 1916.
JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B

Wednesday, December 13, 1916.
SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B

Thursday, December 14, 1916.
RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C

Friday, December 15, 1916.
JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B

Saturday, December 16, 1916.
SUPREME—The Challenge of Chivalry, 2 D 1118A

Sunday, December 17, 1916.
JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B

* Releases issued every two weeks.

Unity Film Corporation

Monday, January 15, 1917.
GLORY—(Juanita Hansen, Kolb and Dill)7 reels

Universal Film Company

Monday, January 8, 1917
RED FEATHER—See Feature Releases.. 02068
NESTOR—One Thousand Miles an Hour (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02069

Tuesday, January 9, 1917
GOLD SEAL—The Mystery of My Lady's Boudoir (Violet Mersereau), 3 D.... 02070
VICTOR—A Gentleman of Nerve (Carter De Haven), 1 C..... 02071

Wednesday, January 10, 1917
LAEMMLE—No release this week.
L-KO—A Limburger Cyclone (Phil Dunham), 2 C..... 02072
UNIVERSAL—Animated Weekly, No. 54. 02073
LAEMMLE—The Face Downstairs (Lois Weber and Val Paul), 1 D (re-issue).. 02074

Thursday, January 11, 1917
JOKER—When Damon Fell for Pythias (Gale Henry and William Franey), 2 C 02075
POWERS—No release this week.
BIG U—Shattered Ideals, 1 D (re-issue).. 02076

Friday, January 12, 1917
IMP—Honorably Discharged (L. C. Shumway), 1 D..... 02077
REX—The Whispered Name (Lois Wilson and Lee Hill), 2 MD..... 02078
VICTOR—The Wrong Mary Wright (M. K. Wilson and Edith Roberts), 1 CD. 02079

(Continued on page 282)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company
Sept.—25. His Baby.....1 reel
Oct.— 2. The Sad Sea Waves.....1 reel
Nov.—27. Tramp, Tramp, Tramp.....1 reel
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Educational Film Corp. of Amer.
Oct.— 1. The Land of Silence.....1 reel
Oct.—15. To the Rainbow.....1 reel
Oct.— 8. The Hermit of Hood.....1 reel
Oct.—22. Hans and Henri and the Neophyte .....1 reel
Oct.—29. Mazamas and the Three Sisters..2 reels
Nov.— 5. Deschutes Driftwood.....1 reel
Nov.—12. Oddities in Film Form, No. 1...1 reel
Nov.—19. The Snows of Many Years.....1 reel
Nov.—26. Hiyu Skookum Pow-wow La Push .....1 reel

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Cones) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Monarch Photoplay Co., Inc.
Common Sense Brackett.....6 parts

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

SHORT SUBJECTS

(Continued from page 281.)

Saturday, January 13, 1917

BISON—The Bad Man of Cheyenne (Harry Carey and Priscilla Dean), 2 W. 02080
LAEMMLE—No release this week.
JOKER—Mines and Matrimony (Gale Henry and William Franey), 1 C.... 02081
IMP—John Bates' Secret (Pauline Bush and Murdock Mac Quarrie), 1 D (Re-issue) 02082

Sunday, January 14, 1917

REX—No release this week.
IMP—Midnight (Allen Holubar and Zoe Rae), 1 D..... 02083
POWERS—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Com Cart) and Wonders of the Orient as Seen by Dr. Dorsey, Ed, Split reel..... 02084
BIG U—The Call for Help (Marie Walcamp), 2 D (Re-issue)..... 02085
UNIVERSAL SPECIAL—The Capture (3d Episode of The Purple Mask), Francis Ford and Grace Cunard), 2 D. 02086

Monday, January 15, 1917

RED FEATHER—See Feature Releases.. 02087
NESTOR—Treat 'Em Rough (Eddie Lyons, Lee Moran and Priscilla Dean), 1 C..... 02088

Tuesday, January 16, 1917

GOLD SEAL—The Prodigal Widow (Edmund Cecil and Neva Gerber), 3 D.. 02089
VICTOR—No release this week.
VICTOR—The Masked Cupid (Re-issue), 1 C..... 02090

Wednesday, January 17, 1917

IMP—A Slave of Fear (Agnes Vernon and M. K. Wilson), 2 D..... 02091
L-KO—Heartsick At Sea (Dan Russell), 1 C..... 02092
UNIVERSAL—Animated Weekly, No. 55 02093

Thursday, January 18, 1917

VICTOR—Putting One Over on Ignatz, 1 C..... 02094
BIG U—No release this week.
POWERS—No release this week.
BIG U—Bloodhounds of the North (Pauline Bush, Allen Forrest and Lon Chaney), (Re-issue), 2 D..... 02095

Friday, January 19, 1917

VICTOR—His Little Room Mate (Carter De Haven), 2 D..... 02096
UNIVERSAL—Screen Magazine, Issue No. 5..... 02097
NESTOR—No release this week.
BIG U—The Little Rebel's Sacrifice (Ethel Grandin), Re-issue, I D..... 02098

Saturday, January 20, 1917

BISON—Brute Force (George Pearce and Jane Bernoudy), 2 D..... 02099
LAEMMLE—No release this week.
JOKER—Barred From the Bar (Wm. Franey and Gale Henry), 1 C..... 02100
LAEMMLE—Homeless (Matt Moore and Jane Gail), Re-issue, 1 D..... 02101

Sunday, January 21, 1917

REX—The Bubble of Love (Douglas Gerrard and Ruth Clifford), 2 D..... 02102
POWERS—Mr. Fullerpep—He Goes to the Country (C. Cart), and In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educ), Split reel..... 02103
L-KO—Mr. Shoestring in a Hole (Billy Armstrong), 1 C..... 02104
UNIVERSAL SPECIAL—Facing Death (4th Episode of The Purple Mask), (Grace Cunard and Francis Ford), 2 D..... 02105

Vitagraph-V-L-S-E.

Monday, January 1, 1917.

Speed and Spunk (Hughie Mack and Patsy de Forest) .....1 C
Captain Jinks's Love Insurance (Frank Daniels) .....1 C

Monday, January 8, 1917

Bullies and Bullets (Hughie Mack and Patsy de Forrest).....1 C
Captain Jinks, the Cobbler (Frank Daniels) 1 C

Monday, January 15, 1917

Jolts and Jewelry (Hughie Mack and Patsy de Forrest).....1 C
Captain Jinks's Widow (Frank Daniels).....1 C

Monday, January 22, 1917

Captain Jinks's Widow's Wife(Frank Daniels)1 C

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Dec.—21. Lash of Destiny (Gertrude McCoy) 5
Dec.—28. Whoso Taketh a Wife (Jean Sothern) 5
Jan.— 4. The Rainbow (Dorothy Bernard and Jack Sherrill) 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

Dec.— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley) 5
Dec.—11. The Price of Silence (Dorothy Phillips) 5
Dec.—18. The Honor of Mary Blake (Violet Mersereau) 5
Dec.—25. The Right to be Happy (Rupert Julian) 5
Jan.— 1. Black Orchids (Cleo Madison) 5
Jan.— 8. The Piper's Price (Dorothy Phillips) 5
Jan.—15. Her Soul's Inspiration (Ella Hall) 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5

Fox Film Corporation

Dec.— 4. The Vixen (Theda Bara) 5
Dec.—11. The Battle of Life (Gladys Coburn) 5
Dec.—18. The Love Thief (Gretchen Hartman and Alan Hale) 5
Jan.— 1. The Island of Desire (George Walsh) 5
Jan.— 8. The Price of Silence (William Farnum) 5
Jan.— 8. A Modern Cinderella (June Caprice) 5
Jan.—15. Bitter Truth (Virginia Pearson) 5
Jan.—22. The Darling of Paris (Theda Bara) 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. The Siren (Valeska Suratt) 5

International Film Service

Nov. 15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo 5
Coming—When My Ship Comes In (Jane Grey) 5

Ivan Feature Productions

Dec. 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) 5

Kleine-Edison-Selig-Essanay

Dec. 4. The Breaker (Bryant Washburn and Nell Craig), Essanay 5
Dec. 12. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison 5
Dec. 18. The Phantom Buccaneer (Richard Travers), Essanay 5
Dec. 25. The Truant Soul (Henry Walthall), Essanay 7
Jan. 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison 5
Jan. 8. Little Lost Sister, Selig 5
Jan. 15. Little Shoes (Henry Walthall), Essanay 5
Jan. 22. Master Passion, Edison 5
Feb. 5. Skinner's Dress Suit 5

Metro Pictures Corporation

Dec. 4. The Black Butterfly (Madame Petrova) 5
Dec. 11. The Stolen Triumph (Julius Steger) 5
Dec. 18. The Awakening of Helena Richie (Ethel Barrymore) 5
Jan. 1. Pidgin Island (Harold Lockwood and May Allison) 5
Dec. 25. Vanity (Emmy Whelan), Popular Plays and Players 5
Jan. 8. A Wife by Proxy (Mabel Taliaferro), Columbia Pictures Corp. 5
Jan. 15. The White Raven (Ethel Barrymore), Rolfe 5
Jan. 22. The Promise (Harold Lockwood and May Allison), Yorke Film Corp. 5
Jan. 29. The End of the Tour (Lionel Barrymore), Columbia Pictures Corp. 5
Feb. 5. Bridges Burned (Madame Petrova), Popular Plays and Players 5

Mutual Film Corporation

Dec. 4. The Valley of Decision (Richard Bennett), American 5
Dec. 11. Lonesome Town (Kolb and Dill), American 5
Dec. 18. Miss Jackie of the Navy (Margarita Fischer), Fischer 5
Dec. 25. The Innocence of Lizette (Mary Miles Minter) Minter 5
Jan. 1. A Gilded Youth (Richard Bennett), American 5
Jan. 8. The Butterfly Girl (Margarita Fischer), Fischer 5
Jan. 15. Beloved Rogues (Kob and Dill), American 5

Paramount Pictures Corporation

Dec. 4. A Coney Island Princess (Irene Fenwick and Owen Moore), Famous Players 5
Dec. 7. The Road to Love (Lenore Ulrich), Morosco 5
Dec. 11. Oliver Twist (Marie Doro), Lasky 5
Dec. 14. Victoria Cross (Lou Tellegen), Lasky 5
Dec. 18. Traveling Salesman (Frank McIntyre), Famous Players 5
Dec. 21. The Right Direction (Vivian Martin) Pallas 5
Dec. 23. Snow-White (Marguerite Clark), Famous Players 6
Dec. 28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco 5
Jan. 1. The Slave Market (Pauline Frederick), Famous Players 5
Jan. 4. The Evil Eye (Blanche Sweet), Lasky 5
Jan. 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players 5
Jan. 15. Betty to the Rescue (Fannie Ward), Lasky 5
Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Jan. 11. The Happiness of Three Women (Myrtle Stedman and House Peters), Morosco 5
Jan. 18. A Girl Like That (Irene Fenwick and Owen Moore), Famous Players 5
Feb. 1. A Mormon Maid (Mae Murray), Lasky 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Dec. 3. Divorce and the Woman (Florence La Badie), Thanhouser 5
Dec. 10. Life of Our Savior (Re-issue Colored), Bibl 7
Dec. 17. King Lear (Frederick Warde) 5
Dec. 24. The Romantic Journey (William Courtenay, Alice Dovey and Macey Harlan), Astra 5
Dec. 31. Joy and the Dragon (Baby Marie Osborne and Henry King), Balboa 5
Jan. 7. Her New York (Gladys Hulette, William Parke, Jr., and Robert Vaughn), Thanhouser 5
Jan. 21. The Image Maker (Valkyrien), Thanhouser 5

Red Feather Productions

Dec. 4. Kinkaid, Gambler (Ruth Stonehouse) 5
Dec. 12. The Morals of Hilda (Lois Wilson) 5
Dec. 18. Mixed Blood (Claire McDowell and Roy Stewart) 5
Dec. 25. A Child of Mystery (Hobert Henley and Gertrude Selby 5
Jan. 1. Polly Put the Kettle On 5
Jan. 8. Fighting for Love (Ruth Stonehouse and Jack Mulhall) 5
Jan. 15. The Double Room Mystery (Hayward Mack and Ed. Hearn) 5

Selznick Pictures

Oct. 15. The Common Law (Clara Kimball Young) 6
Dec. 1. War Brides (Mme. Nazimova), Herbert Brenon, Prod. 8
Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. —. The Argyle Case (Robert Warwick) 5
Jan. —. The Eternal Sin (Florence Reed and William E. Shay), Herbert Brenon Prod. 5
Jan. —. Panthea (Norma Talmadge) 5

Triangle Film Corporation

Dec. 9. The Wharf Rat (Marsh-Harron), Fine Arts 5
Dec. 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee 5
Dec. 17. The Matrimaniac (Fairbanks), Fine Arts 5
Dec. 17. The Sins Ye Do (Keenan), Kay Bee 5
Dec. 24. The Heiress at Coffee Dan's (Bessie Love), Fine Arts 5
Dec. 24. Three of Many (Clara Williams), Kay Bee 5
Dec. 31. The House Built Upon Sand (L. Gish), Fine Arts 5
Dec. 31. The Female of the Species (Dalton-Markey-Hickman), Kay Bee 5
Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee 5
Jan. 8. Seven Deadly Sins—Envy (Ann Murdoch, Shirley Mason and George LeGuere), Superpictures, Inc. 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee 5
Jan. 15. Seven Deadly Sins—Pride (Holbrook Blinn, Shirley Mason and George LeGuere), Superpictures, Inc. 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee 5
Jan. 22. Seven Deadly Sins—Passion (Shirley Mason and George LeGuere), Superpictures 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts 5
Jan. 28. Chicken Casey (Dalton), Kay Bee 5
Jan. 29. Seven Deadly Sins—Wrath (H. B. Warner, Shirley Mason and George LeGuere), Superpictures 5
Feb. 4. Jim Bludso (Lucas), Fine Arts 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 5. Seven Deadly Sins—Greed (Nance O'Neil, Shirley Mason and George LeGuere), Superpictures 5

Unity Sales Corporation

Oct. 16. Land Just Over Yonder 6
Nov. 16. Humanizing Mr. Winsby 5

Vitagraph—V-L-S-E

Dec. 4. Rose of the South (Peggy Hyland and Antonio Moreno) 5
Dec. 11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent 5
Dec. 18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) 5
Dec. 25. The Ninety and Nine (William Courtney and Lucille Lee) 5
Jan. 1. Indiscretion (Lillian Walker) 5
Jan. 1. The Sacred Kingdom (Second Episode, Royalty at Red Wing), Charles Richmond and Dorothy Kelly) 2
Jan. 1. The Soul Master (Earle Williams) 5
Jan. 8. The Man of Mystery (E. H. Sothern) 5
Jan. 8. The Secret Kingdom (Third Episode, The Sealed Packet) 2
Jan. 15. The Glory of Yolande (Anita Stewart) 5
Jan. 15. The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham. 2
Jan. 22. Her Right to Live (Peggy Hyland and Antonio Moreno) 5
Jan. 22. Blind Justice (Benj. Christie) 5
Jan. 22. The Secret Kingdom (Fifth Episode, Carriage Call No. 101) 2
Jan. 29. Her Right to Live (Peggy Hyland and Antonio Moreno) 5
Jan. 29. The Secret Kingdom (Sixth Episode, Human Flotsam) 2
Feb. 5. Money Magic (Edith Storey and Antonio Moreno) 5
Feb. 5. The Secret Kingdom (Seventh Episode, The Ghost Ship) 2

World Pictures

Dec. 11. Broken Chains (Ethel Clayton and Carlyle Blackwell) 5
Dec. 18. The Rise of Susan (Clara Kimball Young) 5
Dec. 25. The World Against Him (E. K. Lincoln and June Elvidge) 5
Jan. 1. A Woman Alone (Alice Brady) 5
Jan. 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell) 5
Jan. 15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) 5
Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines) 5
Feb. 5. A Hungry Heart (Alice Brady) 5

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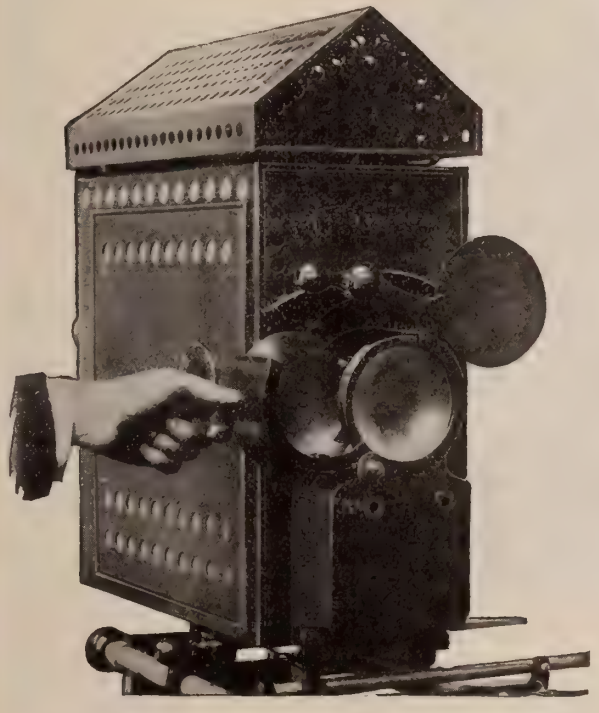
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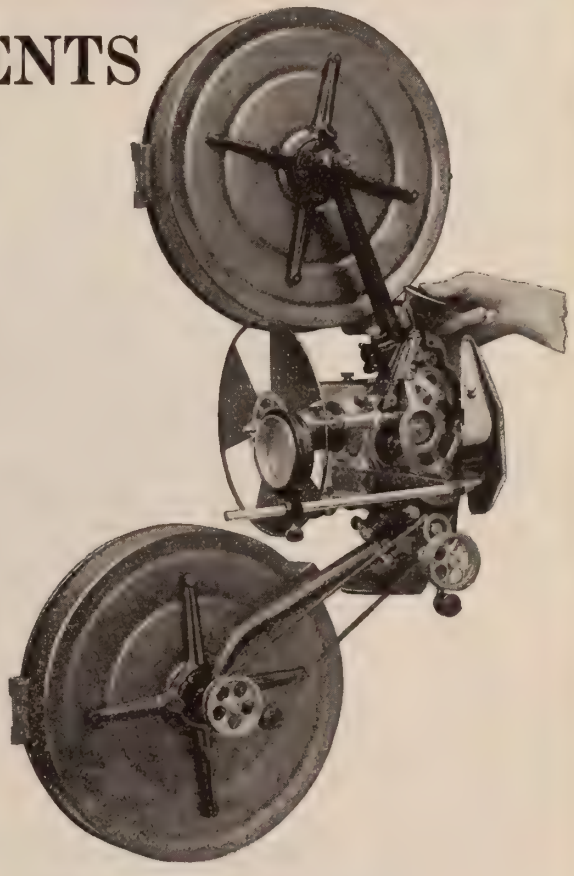
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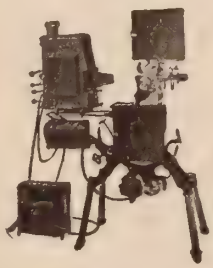
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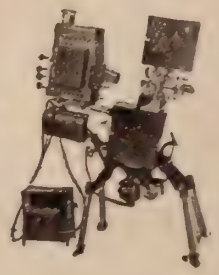
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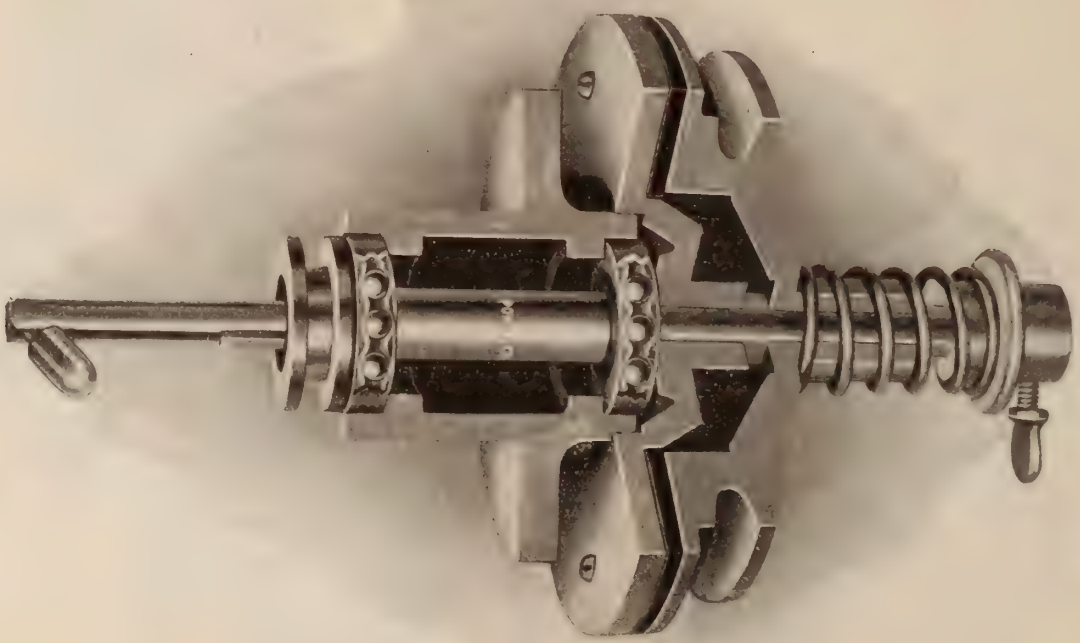


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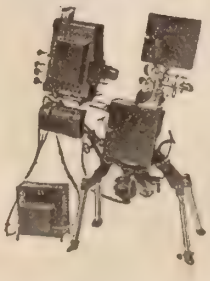


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Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

IS THE SHOE ON THE WRONG FOOT?

NOT a voice from the dead, but merely one from the struggling—another appeal for the exhibitor. It's a good one, too—an expression which we believe is pent up in the minds of many a participant in the industry. Let the source of the income upon which the industry feasts have a chance, for if the source is dammed up, there is no use of that which it feeds striving for further sustenance:

MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City.

GENTLEMEN:

I want to express to you my appreciation of your Holiday Number and the great amount of editorial matter, which should be gone over carefully by every picture theatre man in the country. We all know more or less about the various men with whom you had interviews, and have greater or less respect for their ideas as to open bookings and programs, but there were two interviews in the issue which I think should be emphasized.

* * *

FIRST in importance to the theatre man is the statement by Mr. S. L. Rothapfel—"I pounded this theory of individuality of the theatre as an institution, not as a mere show place of films." Here, to my mind, is the secret of the picture theatre.

The actual pictures should, and can, be the "best possible" either by open booking or program, providing the program is absolutely known to be of a good average, but the reputation the house must make is not on the trademark of the films shown, but on its comfort, appearance, courtesy, projection, taste of decoration, ventilation, music, etc. Make people say—"Go to the ——; you're sure to see a very good show, well put on, fine music, well ventilated house, most courteous ushers; in fact, the —— is the best house in town." The seating capacity of the house does not make any difference; if it is two hundred and fifty seats it can be just as well run, except on a smaller scale, as though it were two thousand seats.

In other words, appeal to the personal comforts of the people you cater to. Build up the theatre name as a trademark of excellency, so if you lose a given service or line of film your theatre will go right along, and you, because of your reputation, are none the less well off.

* * *

SECOND in importance to my mind is the interview of W. R. Rothacker, though this is more theory on my part than actual knowledge. We have lately seen in exchanges and theatres pictures which are said to be "brand new prints," yet they appear to be foggy and rainy. This was not the case formerly and is probably due to the war cutting off our chemical importations, yet, as Mr. Rothacker points out, during all this trouble the film producers are trying to beat the laboratories down in price till now inferior work is admitted. Is this fair to the exhibitor?

* * *

CAN he hope to draw the crowds when the story on the screen is blurred and faulty because of poor developing and printing? Is it fair to the stockholders of the film companies, thus driving patrons from the theatres which pay the rentals on the film? With prices of materials so high, how can the laboratory man turn out a high class product? He can't, unless the film producer will pay the increased cost of materials instead of trying to beat down the price.

* * *

IT seems to me that the producers are not aware that picture audiences are extremely critical of the photography of a picture. The spectator may not be exactly aware of the reason for his dissatisfaction, he may blame the projection or just complain in general that "pictures hurt his eyes," but in any event the producer must realize that poor laboratory work brings its penalty. Perhaps the picture producer who would not hesitate at the expenditure of many additional thousands of dollars in the studio to secure a desired effect, thinks it is good business to be able to bargain and shave a few hundreds off his laboratory bill.

* * *

TO my way of thinking, the extravagance is at the wrong end of the line. Let the producers cut down their production overhead, salaries, etc.; let them have less luxurious offices; let them co-operate with the exhibitors through their exchanges, where real men of business should always be employed, and let the real exhibitor be the man to put on the front and give the service, for he is the man who collects the money and makes the wheels go around. He is the foundation of the industry. If he can't make the people of his town pay the price to see the pictures, then the picture industry must shut down or find a new audience other than a critical public.

I hope this letter is not too long and I thank you for your willingness to publish outside ideas.

Very truly yours,

JOHN DOE.

THERE is no need of trying to make excuses for conditions—they just exist, and it is no wonder when we consider the rapidity with which the industry has grown. As history has proven, conditions of this general nature are gradually righted, though it may take a comparatively long time. We know that the small house is the backbone of the industry, but if it is not helped its strength will be broken. The strength of the picture is that it is an amusement or entertainment within the reach of all—average prices must be kept down.

THE theatre man must have the best quality of goods which can possibly be delivered to him at the price he can afford to pay, which naturally depends upon the age of the film and the size of the house. He must have a decent margin of profit over and above the cost of running a house to which the people desire to come. This means a working together and a closer contact between the theatre man and the producer, and not the old line squeeze method which ignores the welfare of other branches of the industry to which a given individual happens not to belong.

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

An Ideal Operating Room

THE accompanying photograph shows the operating room of the Sun theatre, Fifteenth and Farnum streets, Omaha, Neb. It is one of the most up-to-date projection rooms in the Middle West. The equipment which consists of two Type S. Simplex machines, one Kliegel spotlight, one double dissolver, and two



Model Operating Room, New Sun Theatre, Omaha, Neb.

transverters: one a double arc 75 ampere machine, the other a 35 ampere double arc machine. The motion picture arcs are controlled by the American Auto-Arc, which was described in the department some time ago. The room has a perfect system of ventilation, and the projection on the Minusa screen is the pride of the proprietors and the envy of all other exhibitors and operators. The entire equipment was furnished by the Western Supply Company, and is in charge of Brothers Otto Hansen and Glen White, both members of Local 343 and who claim that they feel like "bugs in a rug." The management of the Sun theatre rests upon the shoulders of F. A. Van Husan, who has his own ideas as to how a modern motion picture theatre should be run and puts these ideas into practice.

The Edison Super-Kinetoscope

TO those of my readers who have written, saying that they had heard it rumored that the Edison Super-Kinetoscope was to be taken off the market, the following letter from Thomas A. Edison, Inc., Orange, N. J., is submitted:

"We have not as yet gone out of the projection business. In fact, we have had one of the improved Super-Kinetoscopes in operation at the Strand theatre in Orange, N. J., since last August, and the manager wouldn't part with it for twice the cost of it. In fact, he intends installing another one after the first of the year. All the machines in the Middle West are running as heretofore, and in most cases we have changed the mechanism to the later improvements and also arranged for high speed. We haven't attempted to do anything in New York lately, being content to satisfy ourselves that the improvements we have made on it will do all that we expect of it."

This will probably set at rest the unfounded rumors that the Edison Company was to discontinue the manufacture of projection machines, and there is no doubt but what the new year will bring forth a machine from this company that will satisfy even the most confirmed "speed demon," but their tribe is fast decreasing, I am happy to say. And manufacturers of projection machines are putting more effort into the making of a machine that can be run under any condition, by any type of operator. The machines of the future will cost a great deal more but the increase in cost will enable the manufacturer to use better material, higher class workmanship, if that is possible, and thus will the machine be worth the increased cost to the exhibitor.

Projection Editor Honored

Will J. Fallon, chief operator, Plaza Theatre, Sioux City, Ia., sends in a most interesting letter, parts of which follow: *I think it is an honor to you when I tell you that Bro. Bateman has taken your "A. B. C. of the Motion Picture Operating Room" for his text and from what Brother Bateman says he is going to start on your first article and follow it right through. Believe me, I consider it an honor to have you and your valuable paper help our cause along.*

Now, Brother Sherman, I don't want you to think that I am the originator of the idea and I am not one of the instructors, for I have found out that I don't know anything. Brother Bateman is the boy to whom all the credit is due. Now my real reason for writing you is this: I have seen so much in regards to punch marks in films that I thought possibly I could interest you in a little idea of mine that might help to eliminate these punch marks, and I think that by the co-operation of the operators in the different parts of the country working to the same end it would only be a short time when this practice would be stopped entirely.

Enclosed you will find what I call a "change over cuesheet," one of which I enclose in each show that I run when I ship it back to the exchange, I have received several letters from managers of exchanges endorsing my idea, as well as from operators who think it great. Hoping that you will give my idea the once over and let me know what you think of it, and wishing you a Merry Christmas and a Happy New Year.

Answer: The Brother Bateman referred to in the above, is the sponsor for a school of instruction among the members of the local, whereby the men are to be examined from time to time on the points wherein they are weak and so fit themselves to hold any position in any theatre, no matter what equipment is used. As Brother Bateman is a member of the City Examining Board he knows wherein the members are weak, and can help them over the rough spots. I do consider it an honor to have my poor efforts used for the instruction of the members, and will bend every effort toward making the "ABC" something that will be worthy of the honor did it and me.

The following is the change over cue sheet originated by Brother Fallon and used by himself and Carl Gilbert, relief operator of the Plaza theatre, Sioux City, Ia.

CUE SHEET FOR "DIPLOMATIC SERVICE"

Reel 1. Last Title—"At the Finley Harrison's reception tonight let's make a note of all the interesting people we meet. Invite them down for a week-end." Last Scene—Close up of two ladies, one Miss Bayne. (Change over.)

Reel 2. Last Title—"I am forced to make an unusual request, let my servant be the only one to enter my room." Last Scene—View of three men in room. (Change over.)

Reel 3. Last Scene—View of Miss Bayne, after scene showing Bushman going down hall and into room. (Change over.)

Reel 4. Last Scene—Close up view of two men (one Bushman). After they close door to switch box. (Change over.)

This is undoubtedly one of the best schemes we have yet seen, and if the operator would co-operate there would be a more artistic touch givn to the projection of multiple reel pictures. The manufacturers of film would do well to adopt this scheme of Brother Fallon's, and thus obviate the necessity for punch marks which are most annoying to an audience, and an abomination to the operator who is looking to secure the best results on his screen. Music cues are arranged for the orchestra leader at great expense, why not arrange at practically no expense such a cue sheet as Brother Fallon has originated, for the operator.

Another Solution Regarding Noisy Gears

C. V. Miles, Charlevoix, Michigan, writes: *"It was with interest I read your answer to the query about noisy gears. I have had the same trouble as our brother and think that I have solved the trouble, but first let me tell you what I did. I bought first a new idler gear and my trouble was greater than before, then I got a new fly-wheel gear and finally the drive gear. The results were the same, only worse, if anything. I then commenced to wonder why and investigate. I took off the fly-wheel and found that the idler gear did not set up close to the drive gear at any time during the shifting of the framing lever and that when I turned the crank there was no "grind" at all. I then made up my mind that the castings on the framing device must be the cause. You will readily see that the wear on the castings and the tightening of the tension screws would tend to crowd the idler gear against the fly-wheel gear, thus causing the trouble. I loosened the screws that held the framing device to the frame, crowding the lower part of the casting to the front of the machine and set the screw tight, the upper part was shoved to the back and set tight. I then tried it out and found that the grind had almost disappeared. I don't mean to be impertinent, or to try and tell you about your own business, but thought that perhaps you had never gone into this particular part of the machine as I have. I am a manager and do quite a bit of my own operating. I take pride in my projection and keep in close touch with the projection departments of the various trade papers.*

Answer: No, my brother, you have not bored me, neither do I think you impertinent. The Projection Department is here for the purpose of being a medium whereby operators and managers can set forth their views in regard to the different questions that crop up from time to time, and by this exchange of ideas help themselves as well as one another. We are all in a position to learn, none of us are so thoroughly up on all matters pertaining to projection that we cannot be helped by some one else, and that is why I am publishing your letter; in the hope that it will be of service to some other operator, and bring forth other ideas from other operators, and so give us all a common ground on which to meet—the Projection Department. You are to be commended for taking pride in your work, and in keeping in touch with topics pertaining to projection, as well as reading good books on electricity there is no doubt but what you will benefit greatly by it. Keep up the good work, and let us hear from you again.

Recent Minusa Screen Installations

THE Brown Amusement Company, Middlesboro, Kentucky, operating the "Brownie" theatre, which was described in the December 23rd issue of the NEWS on page 4068 as being a most successful theatre, has purchased a Minusa Gold Fibre screen. This theatre has the most modern and highest class of equipment to be found anywhere. The success of this house is no doubt due to the fact that they have always been thoroughly progressive in every way.

The Sun theatre, which is Omaha's latest and finest house, has also purchased a Minusa Gold Fibre screen from the Western Supply Company. This theatre too was described in the December 23rd issue of the NEWS on page 4070.

Address Supplied

R. W. Horner, Alpaugh, Cal., writes: *"In your department I find you are asking the address of Preddy, who manufactures a condenser mount for the elimination of condenser breakage. I have received so much good from your columns that I am very glad indeed to be able to furnish you with this information. His address is as follows: Walter G. Preddy, 158 Eddy street, San Francisco, Cal. While I have never used his condenser mount, I have every reason to believe they will do what he claims for them, since they are highly recommended by operators with whom I am acquainted.*

Answer: The above is submitted to my readers for their consideration. I am very glad that you have found the department of some value, and thank you for the interest you have taken in furnishing me with Mr. Preddy's address. All the reports that I have had on this condenser mount have been along the same lines, and I think it would be to the manufacturer's advantage to send a set of his mounts in to the department.

Leonard's Motor Grease O. K.



Leonard A. Ruess

LEONARD A. RUESS, the electrician whose experiments brought out a new motor grease to be used on small motors and fans, and whose photograph appears herewith, announces that the sales of his preparation have more than exceeded his expectations.

Since writing my previous article on this, which appeared in the December 23rd issue of the NEWS, I have submitted several samples to operators of my acquaintance, and they report that this new grease is everything the maker claims for it; in other words, Leonard's grease is O. K., and all predict a record breaking market for the product.

Another Good Suggestion

M. L. Sanders, operator, Empress Theatre, Sapulpa, Okla., writes: *"While I am a constant reader of your section in the* MOTION PICTURE NEWS, *I have never had the pleasure of writing you before. I am lucky, we'll both have to admit, as I have never had any serious trouble with my equipment since being an operator. What few troubles I have had were little ones and I have fought them out myself. Now, my excuse for troubling you (no trouble at all.—Ed.) is only a suggestion for operators who are fighting the old dissolving effect when operating two arcs on a single arc D. C. machine (Transverter, Converter, or Rectifier). Just before striking the arc, take a pair of pliers and bite off the little tip formed on the lower carbon, then when the arc is struck the light will be almost perfect instantaneously, while on the other hand it would take from one to two minutes and sometimes longer to get the crater formed for a perfect and steady light. If the above interests you enough, you have my permission to use it in the columns of the department. In conclusion, would like to say that I introduced the Gelatine Typewriter slide in this city two years ago, and would have patented it but did not think it worth while. But I notice in an issue or two back where a lady has patented it.*

Answer: "I am lucky." It is indeed a pleasure to receive a letter from an operator who as clearly sets forth his ideas as you have done, and I am passing your suggestion along for the benefit of the readers of the department who may wish to try it. However, there should not be any tip to bite off, if the arc was properly handled. This tip is formed by reason of the fact that too many operators burn a short arc, whereas, if the arc were longer and the carbons set with the upper a trifle behind the lower, there would be a perfect crater formation at all times and there would be no difficulty in getting a perfect light instantaneously. Nevertheless, the fact remains that in only a few cases is the arc *properly handled*, therefore, your suggestion should be of value to operators who are having this difficulty. Regarding the Gelatine slide, the old adage, "The early bird catches the worm," seems to fit your case exactly. Now, in conclusion let me say that if you deem it a "pleasure" to write me, the pleasure is mutual, so come again.

Operator Who Wants to Learn

H. G. Hibbard, Pony, Mont., writes: *"Have been running a machine here for a short time, but would like to learn operating more fully. What is the best way to learn?"*

Answer: Study, study and more study. The best way to learn operating would be for you to serve an apprenticeship under some competent operator, if that is practicable where you are, if not, then you would have to study such books on projection as are available, as well as electrical books, such as published by Theo. Audel, New York, thus gaining a theoretical knowledge which you could later put into practice, by making experiments in the operating room with the projection machine, if you could find an employer willing to let you do so. If you have sufficient determination, as your letter leads me to believe, you will undoubtedly overcome the seeming obstacles in your way, and become a worthy member of the craft.

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Precision, the Dominant Factor in Motion Picture Machines

W. B. Wescott

The following speech was delivered at the meeting of the SOCIETY OF MOTION PICTURE ENGINEERS held at the Hotel Astor, New York City, October 2-3.

MR. CHAIRMAN—GENTLEMEN:

We, in this body, will undoubtedly spend much time and thought on standards, and it seems to me that a cursory survey of the most important of these standards would be pertinent at this time—especially in their relation to each other, and the allowable departure from the standard; that is, in the precision measure of the standard.

I think that you will agree that the final criterion of all motion picture standards is to be found *in the Picture on the Screen.* Hence, we may confine our efforts at standardization to those elements in which departures from a precise standard affect, directly or indirectly, our clear, steady picture on the screen. For instance, let us examine whether or not we shall consider for standardization the projector-magazine-reel spindle. Certainly; because after all the evils of spindles, such as being out of true, too small, etc., are lightly passed over, and if I am not mistaken there are those of us who have something definite to say about this same reel-bearing-spindle; there may be seen on the screen the effects of a wabbling, heavy reel—the vertical vibration of the picture may be due in part to this,—the lateral vibration due to damage to the film edge by the unsteady reel,—scratches due to ripping when toward the last of the reel, there are sudden and violent changes in an already high angular velocity. Therefore, this spindle is worthy of a standard and the list of vital parts to be standardized is a long one.

We will find as we go down the list of elements that function toward the final picture, that *most* of them should conform to some standard—that there is *one* shape, size, position, relation or speed which results in *least action;* that is, produces the desired effect with satisfactory precision at a minimum expense of energy, material, space or wear.

But we will find that the precision measure of the standards will vary probably from element to element. For instance, our taking lenses should have at full aperture as high a resolving power as possible, but not less than the lower limit of our standard; while with our present condenser systems a more highly corrected lens than the usual projection objective will not show a marked improvement in definition on the screen. Then, for our taking lens, the standard must have much narrower limits than those permissible for our standard of projection objective.

And again, it is obvious that in the matter of projection machine aperture we have much greater latitude than we have in, say, the intermittent mechanism which positions, at this aperture, the image to be projected. But inasmuch as these various standards will all come up for our consideration, each in its own good time, I need not enlarge further along this line.

Some of these standards will be found to be determined by custom, economy, or any of the many obvious considerations, while others will not be matters of choice at all, but will be derived from other standards.

Those standards which are matters of choice may be anything you please; such as three sprocket holes to the picture if you wish, and think you can make the innovation attractive to the majority. This is purely a matter of expediency. But the precision limits of these sprocket holes is not a matter of choice. Their size, shape and position in relation of the dividing line—choice again, but not the *amount* of *vibration* in the size, shape or position.

The variations in size may have a certain precision limit along one axis, and a precision limit of a whole order higher along the other—the length of the sprocket hole might vary by as much as plus or minus 1/1,000th of an inch; while plus or minus variation of 1/10,000th of an inch in the width of the sprocket hole might produce a disturbing effect on the screen. And then again there are important and involved relationships which will prove to be of more moment in the determination of precision limits. For instance, take the case of a mechanic's scale as a standard of linear measure, and even though it has suffered abuse it is still good enough as a standard with which to measure, say, a few lengths of gas pipe—a low order of precision is perfectly satisfactory here; but if this same scale were to be used to measure

the change in length of a short piece of film, with the change in grains of water per cubic foot of air, then it would be necessary to know at what temperature the scale was standard; and if used at any other temperature, its coefficient expansion, that corrections could be made to compensate for the scale's departure from standard. It is important that this involved relationship should be borne in mind when considering the precision limits of standards.

But who, then, is to determine these important precision limits and how? I do not mean the standards—some are still matters of choice—others are irrevocably fixed by custom, while still others will be found to be fixed by the requirements of their precision limits.

Gentlemen, there is one standard of transcendental importance, and when we have once defined it then any of us can satisfy himself as to the precision limits of any other standard suggested, by the mere expedient of performing a few simple sums in arithmetic. But until this supreme standard is defined, no concordant precision relationship between such standards as there may be can be hoped for.

Take the matter of projection speed—in any terms you like, such as pictures per second, feet per minute—intermittent R. P. M. —they may all be converted into the number of phase pictures presented to the eye in unit time. If there is no phase difference, that is, no motion of the object photographed, then so far as the spectator is concerned, the projection speed may be zero, for he sees a still, anyway.

A standard of projection speed, it is perfectly obvious, must depend, in general, on the average angular speed by the lens of subjects photographed; and this angular speed by the lens will depend on the length of exposure and on the standard of definition—circle of confusion—which, like the house that Jack built, will depend on one of the limits of our *supreme* standard—*The Picture on the Screen.*

Set a standard for the picture on the screen, and the precision limits of all your important standards are determined.

For some of the defining terms of our standard picture on the screen it would seem necessary to consult individual opinion, but fortunately, for a few only.

From an extended statistical study it may be possible to ascertain to the satisfaction of the majority, the most important factor of all. *The position of the standard spectator in relation to the screen.* And our standard picture on the screen must be defined for the satisfaction of our standard spectator. For instance, it is more important that we know the angle subtended by the picture at the eye of the standard spectator than that we know the size of the picture in feet, or even in projection aperture diameters, or the angle subtended by the picture at the projection objective; for whether or not lack of precision anywhere in the system will be apparent—not on the screen—but to the standard spectator, will depend in the main on the angle of the spectator's view subtended by the picture on the screen. A moment's consideration will show that the same limits hold whatever the spectator's angular view of the screen picture is the same. This is to say that the same percentage change will produce the same effect where the picture is small and the spectator near, or the picture large and the spectator at a distance, so long as the picture occupies the same fraction of the spectator's field of view. And this will hold for any factor when the other factors are a constant.

Therefore, in order to build up a system of standards for the Motion Picture industry which shall be concordant, we must define and limit our standards, however they may be determined, in terms of precision measure—a percentage allowable variation. And to determine this *all-important precision measure* for any standard, we must refer to the picture on the screen as viewed by a standard spectator.

Union Announcements

LOCAL 325, I. A. T. S. E. and M. P. M. O., of Wilkes-Barre, Pa., has elected the following officers for the ensuing year: President, Frank Walsh; Vice-president, Robert Piatt; Financial Secretary, Clyde Colman; Recording and Corresponding Secretary and Treasurer, William Piatt; Sergeant-at-Arms, Joseph Moser; Business Manager, Cummie Piatt; Delegate to C. L. U., Harry Richards; and representative to the City Electrical Examining Board, William Piatt.

The annual report of the outgoing officers show that the local is in excellent financial condition.

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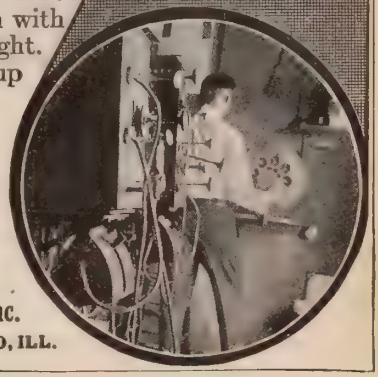
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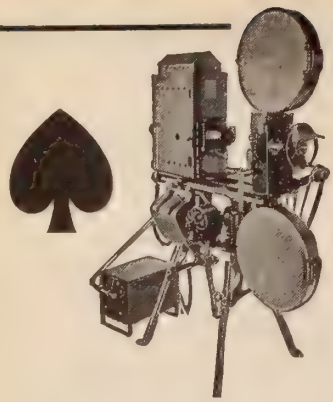
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Only One Union

CLARENCE L. TOWER, secretary of the Moving Picture Operators' Union, Knights of Labor, Inc., Boston, Mass., sends in the following letter regarding an article which appeared in the department in the August 19 issue. Here is the letter:

MANAGING EDITOR MOTION PICTURE NEWS,
729 SEVENTH AVENUE, NEW YORK:

DEAR SIR.—Several of the members of the above-named organization have called my attention to an item appearing in MOTION PICTURE NEWS, under date of August 19, 1916, in the Projection Department.

The item referred to is a statement of Harry S. E Richards, Boston, Mass., which reads as follows: "There are a few operators here who call themselves the Knights of Labor; they are connected with a school that teaches for an operators' license with an old out-of-date Edison machine. Is there a recognized operators' union throughout the United States?"

Also beg to call your attention to the editor's note, which reads as follows: "The organization you mention is not a recognized operators' union."

For the information of MOTION PICTURE NEWS I wish to state that there is an organization of Moving Picture Operators in the City of Boston connected with the Knights of Labor and is known as Local Assembly, No. 3030, organized December 28, 1913.

Beg to advise further that they are not connected in any way with any school, and do no teaching for any purpose, as the organization will not take any one for membership who has not had actual training as an operator and can furnish the best of references as to ability and character.

Enclosed please find clipping from Boston Herald under date of October 18, 1916, which should prove to you the existence of the organization referred to.

Members of the above-mentioned organization feel that an injustice has been done them through the publication of Mr. Richards' statement.

We are therefore making request that you have published at an early date a statement to cover the facts as stated in this letter.

Hoping you will take this matter under early consideration, I am,

Respectfully yours,
CLARENCE L. TOWER, Secretary.

The editor of this department has nothing to apologize for. The question of Mr. Richards was answered in the only way possible, and even though the operators or, I should say, members of this so-called "operators' union" feel peeved. They are not recognized as a "union" throughout the United States. Boston is only a very small part of these United States, and even though this organization flourishes or exists there it can hardly claim that it is an international organization. And I repeat: The only recognized operators' union in the United States is the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada, of which Charles C. Shay is president, and whose general offices are located at 107 West Forty-sixth street, New York. The clipping referred to in the above letter, which is reproduced exactly as it was written, relates that Judge Jenny issued a restraining order enjoining William C. Francke and other officers and members of Local 182, I. A. T. S. E., from displaying banners, etc., declaring that certain houses were "unfair" which refused to employ members of the union, Local 182, which is affiliated with the American Federation of Labor, and is the only organization entitled to be called an operators' union.

The members of the local assembly, No. 3030, should get together and affiliate with local No. 182, unless there should be some reason whereby they are not eligible for membership in a real union.

Annual Ball of Local 306

Local 306, I. A. T. S. E. & M. P. M. O. of Greater New York, the progressive Motion Picture Operators' Union, have completed their arrangements for the fourth annual ball and reception, to be given by that organization on Sunday evening, January 14, at the Central Opera House, 205-23 East Sixty-seventh street.

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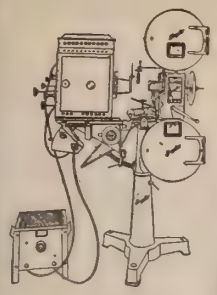
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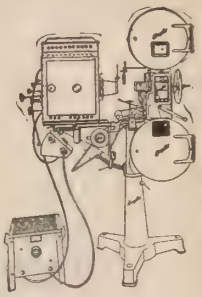
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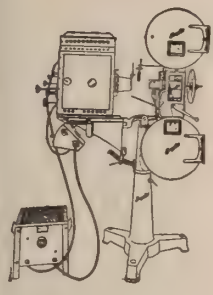


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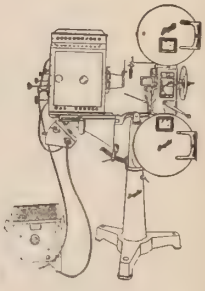
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THE CAMERA

The Urban-Joy Process of Color Cinematography

OF all the facts revealed by a historical survey of natural color cinematography, the most remarkable perhaps is that up to the present time but one process of photographing and projecting motion pictures in Nature's hues has ever arrived at the stage of commercial possibility and been utilized in theatres as an entertainment feature.

We refer, of course, to the Kinemacolor process and in mentioning this universally known system of color cinematography the name of Mr. Charles Urban instantly comes to mind. He it was who sponsored and encouraged the experiments of that talented scientist, G. Albert Smith, which resulted in the first practicable and readily reproducible cinematographic results in natural colors.

It is not our purpose to enlarge upon the Kinemacolor system here; that has been fully dealt with in our former articles "Color Cinematography" (Camera Department, November 4th, 1916—Pages 2887 and 2894; November 11—Page 3047), but it is interesting to note that Mr. Urban, the father of the Kinemacolor process, has introduced still another process of color cinematography, the principles and performance of which we shall consider in this article.

As all readers of the Camera Department must be aware, our hobby is natural color cinematography. We are ever keen to see a new process demonstrated and have witnessed many an interesting trial exhibition.

But of all the photographic (or cinematographic) color feasts which we ever attended, none will remain longer in our memory than the demonstration given by Charles Urban and his associates at Wurlitzer Hall, New York City, on the evening of November 16, 1916. There we were shown—not a few thousand feet of imperfect laboratory tests and experimental samples—but a lengthy, artistic and instructive program of "Colorfilms" studiously selected to show the applicability of the Urban-Joy color process to every branch of cinematographic work.

In the course of this article we will set forth the characteristics and qualities of the results shown, but our chief concern is the methods by which the inventor of the process, Mr. Henry W. Joy, has improved upon some existing practices, and the means by which his highly effective results are attained.

The Urban-Joy color process is frankly a modification of Kinemacolor, and in his experiments Mr. Joy has endeavored to eliminate the alternate red and green color fringes which always accompany rapid movements in Kinemacolor subjects, and also to minimize the eye fatigue incident to viewing screen images of vivid and rapidly alternating color. Since a marked improvement along these lines is evident in the results under consideration, it will prove interesting to consider the methods and mechanisms by which Mr. Joy has secured these effects. As will shortly be apparent, up-to-date mechanical principles and a studious regard for the scientific aspects of additive color synthesis are the principal factors utilized.

It is generally known that when using the customary Kinemacolor camera, red and green sensation negative images are recorded in alternate succession upon the film strip through red-orange and blue-green color filters, the downward travel of the film between exposures being masked by a revolving shutter having an opaque section equal to approximately half its area (or circumference). This extensive shutter area is necessary by reason of the fact that an intermittent of the claw type is employed. It will also be recalled that the rotary color filter of a Kinemacolor projector contains red and green gelatine segments of equal area, a neutral white screen illumination being secured by the adjustment of an extra piece of green gelatine over the green filter element.

Mr. Joy's method of improving the customary Kinemacolor results may be briefly summed up as follows:

Each pair of color sensation images (a red and a green) is termed a "color cycle" or group. It is proposed to photograph each group of sensation images with as *short* a space of time as possible between the two exposures—but it is further proposed to allow as *long* an interval as possible to elapse before the exposure of the first image of the next color group commences.

According to the Joy patent (U. S. Patent No. 1,202,724), this is accomplished as follows:

The taking camera is provided with a Maltese cross (star and cam) intermittent having a frequency of 8 to 1. The use of this type of intermittent movement in cameras for color cinematography was recommended in our previous article on the subject (Camera Department—November 18, 1916—Page 3202), and its value for such work will be readily apparent. By the use of an 8 to 1 intermittent, it is possible to reduce the opaque area of the shutter necessary to cover the travel of the film between exposures to one-eighth of the shutter's circumference, or 45

Fig. 1.

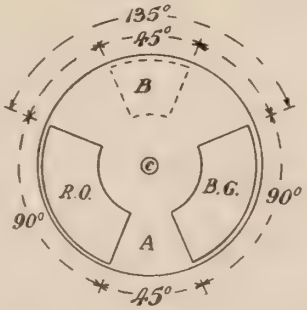
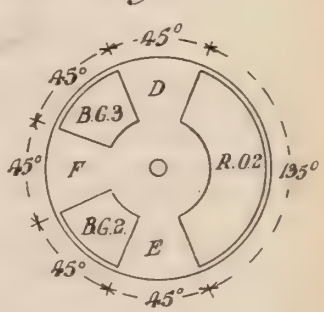


Fig. 2.



degrees, as is shown by A, Fig. 1. It is to be borne in mind that this combined camera shutter and filter (Fig. 1) only makes one complete revolution for each two images photographed.

The red-orange and blue-green taking filters indicated by R. O. and B. G., respectively, in Fig. 1 are each seen to occupy an area of 90 degrees, or one-fourth of the circle, and are capable of giving ample exposure to their respective sensation images by reason of the increased efficiency of the 8 to 1 Maltese cross movement over that of the claw type intermittent. After exposure through the red-orange filter, R. O. comes a quick shift of the film covered by the shutter A (Fig. 1), then an exposure through the blue-green filter B. G., and a complete "color cycle" has been recorded with a very short interval between its component images, and consequently very little difference in the relative positions of any moving objects in the two images.

Since it is desired after photographing the two images of each color cycle to allow as long an interval as possible before the commencement of the first exposure of the succeeding color cycle, the entire remainder of the shutter disc (amounting to 135 degrees) is an opaque segment, whereas it would only require a 45 degree segment (one-eighth of the circumference) to obscure the film during the action of the intermittent. By the use of this shutter segment of 135-degree extent the change from the last exposure of one color group (2 images) to the first exposure of the ensuing group is overmasked. This procedure contributes to the improvement in the projected results, for Mr. Joy has found that differences in color (as exemplified by color fringing) are more readily detected by the eye than are differences in movement when viewing pictures projectd alternately through filters of different colors.

The 135-degree circumferential extent of this large shutter segment (B, Fig. 1) is not a fixed constant in the Joy camera, however, for the red or the green color filter may be extended to embrace part of its area should this be necessary in order to fulfill the "ratio condition," which requires that when a grey object is photographed it shall be represented, upon development, by a deposit of equal density in both the red and the green sensation negative images. The spectral transmissions of the red-orange and the blue-green taking filters employed in this process are such that, combined, they transmit the entire spectrum with

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no unrecorded gaps and the filters are complementary to each other in hue.

Mr. Joy's departure from former practice in color cinematography by the alternate process does not rely solely on the photographic procedure outlined, for an improvement in the method of projecting the positive has also been achieved.

The Urban-Joy Colorfilms are projected on a machine similar or identical in design and principle to a regulation Kinemacolor projector. As a matter of fact the projector used is the extremely effective Simplex-Kinemacolor machine, this being the well-known Simplex mechanism altered somewhat as to its gearing and provided with an extra spindle for the color filters which extends toward the rear of the mechanism, and is driven (at half the speed of the shutter spindle) by the same gears as is the revolving shutter.

The color filter used on the projecting machine is shown in Fig. 2, and is designed to produce perfect color fusion on an observer's retina and thus eliminate the eyestrain formerly attendant upon witnessing exhibitions of the Kinemacolor type.

Referring now to the projecting machine filter, Fig. 2, we will assume, firstly, that the projector has a fast intermittent of the Maltese cross type. Bearing in mind that the color filter only makes one complete revolution for each two images projected, the filter disc is provided with two opaque segments, D and E (Fig. 2), which obscure the light during the downward travel of the film. It is not found necessary in projecting alternate color sensation records by the Joy process to overmask the period of change between the last image of one "color cycle" and the first image of the succeeding cycle, since the advantages of such procedure have been utilized in producing the negative.

The improvement in the projected results is secured by taking into consideration the fact, well known to advanced workers, that the interval during which a light impulse will be retained by the eye varies for light of different colors. A blue impulse will be retained longer on the retina than will that of any other color, while the red visual sensation is of shorter duration than the impulses produced by other colors.

Accordingly, the red-orange segment of the projecting filter (R. O. 2, Fig. 2) is of greater extent than in the blue-green segment (B. G. 2, B. G. 3, Fig. 2), which latter is interrupted by an opaque segment, F.

In addition to thus equalizing the difference in the retinal retention values of the red-orange and blue-green light impulses, the fulfillment of the "neutrality" or "first black condition" is likewise accomplished. The first black condition for additive color synthesis was explained in our former article (Camera Department, November 18, 1916—Page 3207) and is fulfilled by so adjusting the areas (or sometimes the intensities) of the respective color filters that when the projector light is thrown upon the screen and the filter rotated at projecting speed, the screen illumination will be neutral white and without a predominance of either of the colored elements contained in the filter disc. As will be readily apparent, this condition must be attained by trial and consequent alteration of the area of the opaque segment F (Fig. 2).

It will be noted that in describing the projecting filter, Fig. 2, we have not particularized concerning the angular (or circumferential) extent of the various sections of the filter disc, nor is it necessary that we do so, for in color projection by this process the shutter segments D and E are practically inoperative, since the substitution of the successive images is masked by the customary three wing shutter of the projector and the color filter merely functions to alternately color the light orange-red and blue-green during the periods at which the respective positive sensation images are before the exposure aperture of the projector.

From both practical and theoretical viewpoints, it would appear that color records photographed and projected in the manner described should exhibit a marked improvement over former exhibitions by the alternate process, and, after witnessing an exhaustive demonstration, we can affirm that such is the case.

One of the most readily apparent advantages of Mr. Joy's process is that the projecting speed is considerably decreased. Subjects are well reproduced on the screen at a projecting rate of 30 pictures per second, while we can state from experience that 40 per second was frequently resorted to when projecting Kinemacolor in order to secure satisfactory color fusion. The principal point of improvement, however, is the reduction in the amount of fringe generally noticeable in rapidly moving objects.

That color fringing is at a minimum in the film subjects photographed with the improved Urban-Joy color camera is beyond question; in fact, it can be proven by a simple mathematical deduction. Since the period between the two exposures of a "color cycle" can be masked by a 45-degree shutter sector in the Urban-Joy camera, as against a 180-degree sector in the Kinemacolor camera, we should expect to see a 300 per cent. improvement in results without even taking into consideration the additional artifice of overmasking the change between the successive color groups. While we do not go on record as stating that color fringing is reduced 300 per cent., we concede that a vast improvement is attained in this direction.

If, however, a subject photographed with a Kinemacolor camera is projected by means of the improved projecting filter, the *color fringing* is still in evidence, although the *color rendition* is considerably improved. This serves to show that the color fringing is reduced in the photographic operation when practising the Urban-Joy method. As stated in our former article, color fringes can never be *entirely* eliminated, however, in a process in which the respective sensation images, photographed through different colored filters, are projected so that they alternate upon the screen and are combined upon the observer's retina by persistence of vision, and the same will hold true in the case of subtractively prepared films bearing superimposed sensation images photographed successively one after the other.

The most important feature of a colorfilm demonstration must always be the approximation to nature's hues which a process presents, and in this respect Mr. Urban's show was an eye opener. The limits of space prevent us from particularizing on this point, but it may be said that in addition to the more vivid colors being well reproduced, the more subdued shades were likewise faithfully preserved. In common with all two-color cinematographic processes so far exhibited, the green of trees and foliage is not perfectly reproduced, being rather too bluish in hue. This argues for the use of special filters when photographing scenes in which grass and trees predominate, and is a point worthy of consideration by all those working two-color processes of natural color cinematography.

In conclusion, the Urban-Joy process has the merits of being commercially reproducible and simple in operation.

Gilmore Joins Brook Feature Corporation, Manufacturer of Trailers

WILLIAM J. GILMORE, former branch manager of the General Film Company's Twenty-third street branch and recently of the Mutt and Jeff Animated Cartoon exchange of Philadelphia, is again located in New York City.

Mr. Gilmore is opening offices at 709-10 Godfrey Building, 729 Seventh avenue, New York City, and has affiliated himself with the Brook Feature Film Corporation and Laboratories, a new company recently organized by his brother, Harry A. Gilmore, and William A. Kane, for the purpose of manufacturing animated cartoons, trailers and sketches, trick titles, developing and printing of all motion pictures.

Mr. Gilmore's return is for the purpose of inaugurating the Brook Library for the benefit of exhibitors. A membership to this library gives the exhibitor a chance to secure advertising trailers to notify his patrons of the titles of the feature and the name of the star appearing in his theatre the following day.

Special Camera Announcement

THE color photography articles which have been appearing in MOTION PICTURE NEWS for the past few months are at the present time in the process of enlargement and amplification, preparatory to being published in book or pamphlet form. When this work is completed and ready for publication, an announcement to that effect will be made in these pages.

As the issue is to be very limited, we would suggest that all those who are interested in the subject and who are desirous of obtaining a complete and concise description of all the various processes which have been and are being tried out to produce color in motion pictures send in their order for a copy of the book at once. The price of this will be one dollar, postpaid. Money, however, should not be remitted until the book is actually ready for distribution.

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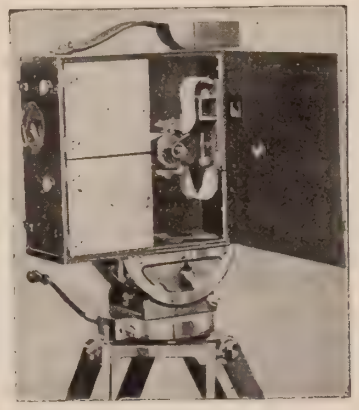
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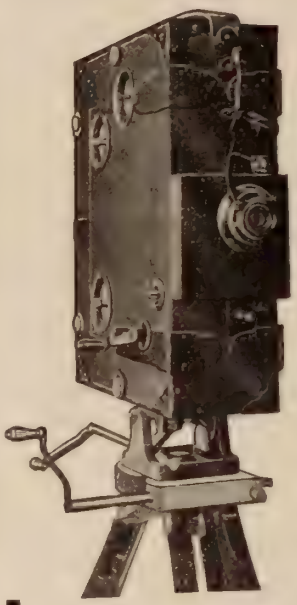


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MUSIC AND THE PICTURE

Don't Neglect the Field of Picture Music

A VERY interesting letter has been received by this department from Earl S. Rogers, organist, Luna theatre, Lafayette, Ind., in which attention is called to the importance of providing suitable music for moving pictures and offering suggestions as to what kind of music to play. The letter reads as follows:

Lafayette, Ind., December 16.

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

Some few months ago I wrote you, giving some of my views on appropriate music for the silent drama.

I am writing the following, trusting that probably some of my views will help some one who, like myself, does not know it all, but who profits daily by reading of the experience of other organists and musical directors over the country.

The first important point that I wish to express my views upon is this:

Nine years ago I started to play in a five-cent picture theatre. Don't misunderstand me. I did not play pictures. I banged away and made a noise—first a waltz, then a march, a "rag," and so on, until the whole show, which consisted of one reel, was over. After a rest, I would play one of those sob-starting illustrated songs, and then would come the task of tearing up a few more artistic rags as music for the one-reel feature. Did I get by with it? Yes, I did, because in those days the public at large did not criticise the music nor the detail of the picture as they do today.

It used to be that all you had to play in any death scene was a few measures from "Hearts and Flowers," and you could see the good patrons sobbing all over the house, but try to use the same line of ideas now, and some one in the house will get tickled at the expression on the face of the dying one and laugh. What does it all go to show? Simply this, that the public in general is becoming educated to the better class of pictures, and if the public is becoming educated, doesn't it stand to reason that the organist or musical director must study and broaden himself so as to be able to compile, arrange or render on the organ the better class of music *that fits?*

We often hear various types of people say that they are very fond of "popular music," and what they term "classical music" is too "dry," and does not fill them with pep. They say this as if it were the fault of the music, and their state of mind couldn't have anything to do with it. The only reason that their ears can grasp the lively march tune and the swaying waltz is because they are not as yet trained to grasp the more delicate melody by Chopin or Schumann and other great masters.

I do not mean for any musician that has charge of the music in a first-class picture house to play these higher class numbers when they conflict with the picture, but you will have many a chance to use the better class of music. Instead of detracting the attention of the audience from the picture, you will do just the opposite. You will carry them deeper into the plot, and hence you have helped to make them enjoy the picture, and they will go out talking. Whereas if you had not played the right number at the right time, you would draw their attention from the picture, to the music. If this is done daily, the manager might as well stick out a sign that reads "Concert Hall," and quit lying awake nights trying to dope out the right kind of pictures, and a thousand other problems in an effort to get the public interested enough to pay a moderate admission fee.

Another point in conclusion is this: There are thousands of chances to use old songs and old melodies, and get a nice little laugh. "Every one counts."

One night recently I had a chance to use several numbers. Probably some of the younger generation did not get them, but the chances are that they did. The picture showed Robert Warwick in "All Man." I compiled and arranged the various numbers that I would have to use, then when the time came to play these old numbers I ran them in. The picture was a comedy drama, and there were several extreme changes. One minute the scene would be all Western exteriors, and then a cut back showed a drawing-room. I used these accidental numbers when they would bring out some little point that left an impression on the minds of the audience.

One number I used was when Warwick goes out to his father's ranch. The scene showed a little old ranch shack ready to fall down. He asks where the ranch house is; the attendant points to this shack. I opened up the organ and played "Be it ever so humble, there's no place like home," very staccato; in fact, I burlesqued the number. Result—big laugh. Then when he opens the door it showed everything in disorder and an old broken chair. I used just a few strains of the "Vacant Chair." Result—laugh. Then he sits down and has a vision of Broadway. I run in just a little of "East Side, West Side, All Around the Town." As this was not a comical situation there was not a laugh, but I could hear the remarks going over the house. Then on the finish of the picture it showed the girl's father, who had opposed Warwick's attentions to his daughter. He comes to take his daughter home, but, after considering things, he tells Warwick that he likes him because he is all man, and starts to shake hands with him. I then opened up very staccato "If a body meets a body"; then on the finish, when everything was settled and the father had relented, grand organ, "What's the matter with father? He's all right," and also played it for a chaser.

Very truly yours "for better music,"

EARL S. ROGERS,
Organist Luna Theatre.

This letter is certainly interesting, relative to many points concerning the better class of music with pictures.

I have found that a majority of musicians throughout the country have an erroneous impression about the class of music required, thinking that the public is not educated up to the best. As Mr. Rogers comments, "Let's advance with the pictures, because if we don't some one else will—and then?" Mr. Rogers has not answered this question, "and then?" Mr. E. Luz, musical director of all Loew theatres, has recently, in an editorial, correctly answered this question, *"Do not neglect the field of picture music for it will be the means of creating much needed prosperity in the professional life of music."* This plainly means—your award is just as your service. The musician who will not wake up in time, who will not progress with the class of pictures and demand of the public, will be soon forced out of his position, and then? I think this question most anybody can answer. I congratulate Earl S. Rogers on his advanced ideas of playing pictures, and would greatly appreciate to hear from him again.

MUSIC EDITOR.

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Can't Understand Use of Same Number Through Five Reels

L. Arons, musical director of the Majestic theatre, writes *that he has been particularly interested in the music suggested for various productions, but one thing he cannot understand is how the same number is to be used all through a four or five-reel picture. He seems to think that it will not sound well to an audience to hear the same melody repeatedly, and thinks it would look as though the repertoire of that leader might be very small. He says, among other things, "there isn't a musical number used for any picture that cannot be duplicated by another musical number with about the same general rythm and tempo."*

Mr. Arons also says he is the leader of a seven-piece orchestra and claims he would find it quite inconvenient to have to go back to a certain number and play it over for each reel and that his audience would get very tired of such a proceeding.

Answer: I'm sure that there are more musical directors and musicians playing for pictures, of the same opinion as Mr. Arons, but in my opinion, the only correct way to represent a large feature in musical language is to use a musical theme, to give the man or woman playing the title role a melody which accompanies them wherever and however they appear.

This theme must always be a composition which can be played any tempo. It must be a number which sounds well, no matter how it is played—adagio, presto, pp or ff. It should represent the title role of the story in music.

Why always show the audience the same man or woman in a title role? Why not do the same thing musically? All grand operas, operettas, symphonies, etc., are stories, having title roles. It is not the case of a woman or a man, like Hobart Bosworth in "Colorado," or Mary Fuller in "Under Southern Skies," but a "motive" theme; a melody representing the foundation of the entire musical story, being phrased and brought out, wherever necessary. We can't use, say "After Sunset" by Pryor, in "The Frame Up," just as well as "George Fawcett," because most musicians playing for pictures do not know their trade as well as George Fawcett. Yet, I'm not hesitating for a moment to repeat the above statement. Playing for pictures does not, in most cases, mean playing music. As far as the turning back of pages is concerned I wish to say the following:

Lay your musical program in the same rotation as the cue sheet, with the exception of the theme, which must be kept on the side so it can be reached quickly whenever it is needed. It is most natural that this theme idea can be only brought out effectively in larger features; in smaller pictures (short stories) the leading lady or man is seen too often, and I admit we would have nothing else but "theme." In such case, we simply must select music to fit the action of the picture. A number selected for a theme must be in the strict sense of the word—a composition which will bear continued repetition with ever-increasing good effect. It must, in most cases, be a delicious slow movement, remarkably expressive and very melodious.

"THE VICTIM"
(Fox Production)

"Adieu" (4/4 Moderato) Melodie by Karganoff is the Theme

1—"Amour Du Papillon" (2/4 Allegretto) by Henneberg until—T: "Send your daughter away."
2—"Andante Mysterioso" by Lake until—T: "Nobody home in fact."
3—"Heure Mystique" by Sudessi until—S: "View of house in back."
4—"La Grace" (4/4 Moderato) Piece De Genre by Bohm until—T: "Next evening."
5—"Pizzicato No. 14" by Lake until—T: "Come across with that dollar."
6—"Mysterioso Agitato" by Becker until—T: "We want Doc Burns and your father."
7—Agitato pp until—T: "The explosion."
8—Cymbal Crash and Tympany followed by
9—Another Agitato pp until—T: "The victim of circumstantial evidence."
10—Organ to action (short scene) until—T: "On the outskirts of the city."
11—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "A pretty girl like you."
12—Continue ff until—T: "And Ruth who's record, etc."
13—Prelude to Act 5 of "Herodiade" by Massenet until—T: "During the week that followed."
14—Theme to action pp or ff until—S: "Ruth struggling with man."
15—Short Agitato until—T: "Realizing his unhappiness."
16—"Heart to Heart" (Andante) Melody by Trinkaus until—T: "But dawning love though unspoken."
17—Continue to action until—T: "A chance comment by Edna."
18—Long Agitato until—T: "The sanctuary of love."
19—Theme to action until—T: "Ruth comes into her own."
20—Open with train effects (passing) until—T: Followed by
21—Organ to action until—T: "For a few days, Higgins leaves, etc."
22—Good Mysterioso until—T: "Hurry up, fork over, etc."
23—Agitato pp until—T: "The fight."
24—Good Hurry until—S: "Ruth finds the death man."
25—Report Hurry pp until—T: "The examination."
26—Organ to action until—T: "And later that night."
27—"Dancing in the Barn" (Barn Dance) by Turner until—T: "The dreaded Third Degree."
28—"Heavy Dramatic" by Oehlmer until—T: "Into the weesma' hours."
29—Repeat Barn Dance until—T: "Flash back to former scene."
30—Repeat "Heavy Dramatic" until—T: "Flash back to Barn Dance."
31—Furioso for Fire Scene until—T: Change of scene to prison, etc."
32—Theme until— * * * * * * * END.

"ON DANGEROUS GROUND"
(World Picture)

THEME—"Simple Aveu" (4/4 Moderato) by Thome

1—"Aero Travelers" Waltz by Weiss until—S: "Soldiers and their wives."
2—Any good German Military March until—T: "There goes one battalion."
3—Continue ff until—T: "This is an order commanding me."
4—"New Era" (Overture) by Heed until—T: "When do you expect to leave."
5—Continue to action until—T: "Hugo Grossman, in love, etc."
6—Theme until—T: "The little Kohlnerhof Inn."
7—"Polonaise" (Eugene Oneguine) by Tschaikowsky until—T: "Doctor Stewart the American."
8—Continue pp until—S: "Stewart returns to his room."
9—"Sweet Revery" 3/4 Moderato) by Tschaikowsky until—T: "At last, dear boy."
10—Theme until—T: "He is such a little thing."
11—"Serenade" 4/4 Moderato) by Widor until—T: "En route to Brussels."
12—"Extase" (9/8 Andante Moderato) Ganne (train effects) until—T: "We are searching, etc."
13—"Berceuse" (4/4 Andante) by Iljinski until—T: "This officer from Strassburg."
14—"After Sunset" (4/4 Moderato) by Pryor until—T: "I'm Captain Grossman."
15—"Dramatic Tension" by Winkler until—T: "That was Trapadoux."
16—"Allegro Agitato" by Becker until—S: "The searching party."
17—"Allegro" by Bach until—S: "Stewart enters hut."
18—Theme until—T: "A Belgian outpost."
19—Agitato No. 4 by Becker until—S: "Alarm is given."
20—"Hurry for Battle Scenes" by Lake until—T: "Sit here."
21—Theme until—T: "Ritter Bloem is now."
22—Dramatic Andante No. 5 by Ascher until—T: "She has been arrested."
23—"Broken Melody" (4/4 Adagio) by Van Beine until—T: "When we were at Heidelberg."
24—Agitato No. 6 by Lake until—T: "Change of scene."
25—Theme until— * * * * * * * END.

"THE AWAKENING OF HELENA RICHIE"
(Metro Picture)

"Affection Idyl" (Andante) by Himan is the Theme

1—Open with Organ improvising Church Music until—T: "Young Sam Wright, Post, etc."
2—"Silvery Brook" Waltz by Braham until—T: "Mrs. Helena Richie, the object of mystery."
3—"Love in Idleness" (4/4 Allegro Moderato) by Macbeth until—T: "No I was in God's church."
4—Continue ff until—T: "In Paris."
5—"Affaire D'Amour" (4/4 Moderato congrazia) by Puerner until—T: "In Philadelphia."
6—"Fleur De Lis" (4/4 Moderato) by Dillea until—T: "On Tuesday."
7—Theme until—T: "The young man seems to be in love."
8—"Reverie" (4/4 Andante Sognando) by Debussie until—T: "Give me that chair."
9—Continue ff until—T: "That evening."
10—Organ to action until—T: "And then he told her."
11—Theme until—T: "I was thinking of our life."
12—"Dialogue" (2/4 Andante) by Meyer Helmand until—T: "And so until another day."
13—Continue to action until—T: "Neighborliness tempered by curiosity."
14—"Sieste" (4/4 Lento by Laurens until—T: "Waiting for Lloyd Pryor."
15—"After Sunset" (4/4 Moderato) by Pryor until—T: "Pryor is not her brother."
16—Continue ff until—T: "My grandfather did he lie?"
17—Theme until ff—T: "Young Sam how is he?"
18—Continue pp until—T: "I told you there was no cause, etc."
19—Silence, Just Watch Shot, then Silence, until—T: "It was not until the morning."
20—Organ to action until—T: "In response to Helena's telegram."
21—"In the Gloaming" (Paraphase) by Barnard until—T: "Alarmed at Helena's condition."
22—"Romance" (2/4 Andante Sostenuto) by Karganoff until—T: "On Sunday."
23—Organ to action until—T: "My husband was a drunkard."
24—"Longing" (Andante) by Bendiz (repeat if necessary) until—S: "Man falls with baby."
25—Continue ff until—T: "And then when the doctor came."
26—"Elegie" (4/4 Lento) Massenet until—T: "Beginning of Part V with storm scene."
27—"Dream at Twilight" (Andante) by Wirz ad. lib. Tympany Rolls during Lightning Scenes until—T: "Don't even mention that baby."
28—"Furioso No. 2" by Lake to action pp or ff until—S: "Helena talking to Doctor Lavendar."
29—Organ to action until—T: "Storm scene."
30—Repeat Furioso pp until—S: "Exterior scene."
31—Continue ff until—T: "If you want me, Lloyd, etc."
32—Organ to action until—T: "And after the Fire of Conscience."
33—Theme until—T: "I'm the package."
34—Continue ff until— * * * * * * * END.

"THE FOOLISH VIRGIN"
(Lewis J. Selznick Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme

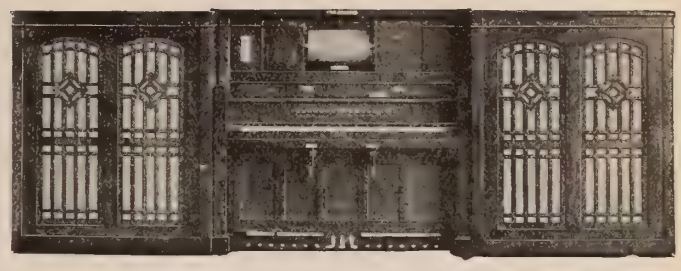
1—"Sweet Ponderings" (2/4 Andante) by Langey until—S: "Old man stinking boy."
2—Dramatic Andante No. 5 by Ascher until—S: "Father is chasing boy into the house."
3—Dramatic Tension No. 1 by Ascher until—S: "Steam whistle."
4—Steam Whistle as long as necessary.
5—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Fifteen years later."
6—"La Rose," Intermezzo (3/4 Moderato) until—T: "And now Jim Anthony, etc."
7—"Lunita" (Intermezzo) by Loraine until—T: "Jacob Harden, a patent attorney."
8—"Dolorosa," Poeme D'Amour (4/4 Moderato) by Toobani until—T: "Foolish Virgin arriving home."
9—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis. T: "King Arthur and his knights."
10—Theme to action pp or ff until—S: "Interior of Harden's office."
11—"Adoration" (4/4 Andante Moderato) Flower Song by Barnard until—S: "Old man with grind organ."
12—Organ to action until—S: "Interior of room."
13—"Ballerinas Vision" (Valso Lente) by Braham until—S: "Foolish Virgin near piano."
14—"Believe Me of All those Endearing Young Charms," Song until—S: "Foolish Virgin stops singing." (Note: Suggest to perform this song as a vocal solo with piano acct.)
15—Continue with Orchestra until—S: "Foolish Virgin playing with cat."
16—"Bright Star of Hope" (Lento) by Robaudi until—S: "Foolish Virgin playing piano."
17—"America" Song as a Vocal Solo with Piano. Acc. until—S: "Young man disputing with Harden."
18—Moderato Agitato No. 18 by Becker until—T: "Vacation comes and Mary seeks recreation."
19—"Serenade" (4/4 Moderato) by Widor until—S: "Virgin arrives in automobile."
20—"Dream of Autumn" (Serenade) by Losey until—T: "Back in the hills."
21—Andante Mysterioso by Lake until—T: "Letter: Dearest honest Kiddlie, etc."
22—"Canzonetta" (2/4 Allegretto) by Godard until—T: "But, Jim I scarcely know you."
23—Theme until—T: "Do you know me?"
24—Dramatic Adagio by Kretschmer until—T: "Doctor Mulford one of New York."
25—"L'Adieu" (12/8 Andante) by Favarger until—T: "Fools rush in where angels, etc."
26—Organ to action until—S: "Exterior scene in woods."
27—Theme until—S: "Old woman with toy."
28—"Forest Whispers" (4/4 Moderato) by Losey until—S: "Old woman opening door."
29—"Em Maerchen" (3/4 Maestoso) by Bach until—T: "And don't forget that curiosity."
30—"Dramatic Tension' by Ascher until—T: "Jim I can never live with a thief."
31—"Prelude" (4/4 Lento) by Rachmanioff until—T: "You are sure he is alive."
32—"Romance Op. 40' by Beethoven to action until—T: "God—can't you realize?"
33—"Love's Sunshine" by Wolf (Note: "Begin with Second Movement "Animato" until—T: "Recovering Jim finds, etc."
34—"Awakening of Spring" (4/4 Andante by Bach) until—T: "What can I do—I have no place, etc."
35—"Dawn" (Andante) by Kate Vannah until—T: "The passing years, etc."
36—"Menuet No. 2 in G" (3/4 Allegretto) by Beethoven until—S: "Virgin misses her child."
37—Dramatic Tension by Reissiger until—T: "You've always wanted your daddy."
38—Theme until— * * * * * * * END.

"A CHILD OF MYSTERY"
(Red Feather Photoplay)

THEME—"Canzonetta" (Moderato) by Godard

1—"Graziella" (Valse Italienne) by Laurendeau until —S: "Interior of Club Room."
2—"Melody" (Andante) by Trinkaus until—S: "View in street."
3—"Forosetta" (Tarantelle) by Arditi until—T: "Tony who's enemy, etc."
4—Theme until—T: "Gavotti recognized as the king, etc."
5—"Venetian Serenade" by Kretschmer until—T: "The end of another day."
6—"Fairy Fancies" (Tarantelle) by Sudds until—S: "Exterior building."
7—Theme until—T: "And the business, etc."
8—Dramatic Tension No. 1 by Ascher until—T: "End of second reel."
9—Dramatic Adagio by Funck until—T: "Judge Andrews of the Superior Court."
10—"La Reve" (Adagio) by Golterman until—T: "The beginning of another day."
11—Continue to action until—S: "Guiseppe playing accordeon."
12—"Sounds from Italy" (Songs) by Kretschmer until—T: "By appointment."
13—"Melody" (4/4 Moderato) by Kretschmer until—T: "The following evening."
14—"Andante Mysterioso" by Lake until—S: "Carlotta runs to the window."
15—"Mysterioso Agitato" by Becker until—S: "Fruit Stand."
16—Theme until—S: "The fight."
17—"Agitato No. 45" by Tobani until—T: "Let us go far away."
18—"Italian Dramatic Overture" by Keler Bela until—T: "And now comes the novelty."
19—"Tarantelle Sicilienne" by Tobani until—End of reel 4.
20—"I'm Dreaming of Thee" (Neapolitan Song) by Meyrelles until—S: "The fight."
21—"Agitato" by Becker until—S: "After the fight."
22—"Finale from Ariele" (Allegro) by Bach until—T: "She is in there."
23—"Agitato No. 6" by Lake until—T: "After the honeymoon."
24—Theme until— * * * * * * * END.

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MOTION PICTURE NEWS
Music Department 729 7th Ave., N. Y. City

Condensers, Their Contour, Size, Location and Support

An Address Delivered at the Meeting of the Society of Motion Picture Engineers, Held at the Hotel Astor, October 2-3

By C. Francis Jenkins

SURPRISINGLY little literature has been written on the subject of condensing lenses, and none at all with regard to their use in motion picture projecting machines. Investigators outside our own art have so far failed to observe that the problem is not the same as in a motion picture projecting machine that it is in a stereopticon lantern, a difference resulting from the necessity for the use of a shutter with the motion picture projector.

I shall confine my remarks practically wholly to the problems of the illumination of the picture aperture of a motion picture projecting machine, and its result on the canvas, rather than to the subject generally.

Condensing lenses are employed because it is practically impossible to illuminate the film directly. When we get a cold light it may perhaps be feasible, though this is debatable. But for the present, condenser lenses, for gathering the diverging rays of the luminant and converging them on the picture aperture, continue to be used.

Two lenses are usually employed in combination for the reason that to get the same gathering power with the same convergence in a single lens there would be too great a loss of light by reflection from the curved surfaces. So lantern makers usually take two plano-convex lenses and mount them with the curved surfaces together, which puts a flat side next the light source.

As a simple but rather interesting experiment showing the loss of light by reflection, hold up your next glass of water and try to look upward through the surface of the water at about 45° angle. You will not be able to see anything above the water until it actually touches the surface.

This total reflection phenomena is usefully employed in many ways, e. g., in engraving plants to reverse the picture for etching; in binoculars to give a large field and long-range telescope in short, compact form; in periscopes to see without being seen; in the Graphoscope for mechanical simplicity and convenient operation.

But this same reflection when from the surface of a single condenser, is a very decided loss. For this reason it is usual to employ two lenses in a condenser system. The first lens, the lens next the source of light, an electric arc usually is popularly described as gathering the diverging rays and paralleling them, the second lens then converging them on the aperture plate. Lenses of 6½ and 7½-inch focus are usually employed for short projection distances, with the arc lamp 2½ to 3 inches from the surface of the arc lens.

To parallel the light rays with these two lenses the arc should theoretically be 6½ inches from the lens. But this is not best, for at the closer position more than four times as much light at the aperture results. If the rays could be paralleled by the first lens, the arc lens, then the converging lens might be any distance away Because the arc lens cannot do this, the second lens, the converging lens, is brought up close to the arc lens in order to catch as large a portion of the rays as possible and concentrate them on the picture aperture.

Authorities on lenses have heretofore recommended that these converging light rays cross in the center of the projecting lens, but their conclusions have been based upon the old lantern slide assembly which had the pictures just in front of the converging lens, and did not employ a shutter at all. Their recommendations are not, therefore, wholly applicable, nor is the arrangement proposed for the lantern the best for motion picture projecting machines.

It might be nearer right if we could get lenses made so that the shutter could cut across the rays at the narrowest part, that is, at the diaphragm location in the lens. But this is not practical, because, among other things, a variety of focal lengths of projecting lenses are required for different projection distances, or "throw" as the operator usually terms it. The preferable arrangement is, therefore, to put the shutter in front of the lens, and then to have the rays of light cross at that point.

The principal reason for having the shutter at the narrowest part of the projected light-beam is that the obscuring blade may be as narrow as possible, so that when the other two blades, the flicker blades, are added they may each approximate the width of the obscuring blade and yet give a fifty-fifty ratio of light to darkness, which is the ideal arrangement for a flickerless picture today.

To readily determine where the light beam is narrowest is not always easy, for the light cone is not readily discernible. If, however, a card is passed vertically through the light just in front of the lens, a shadow will cross the screen, say, from top to bottom; with the card farther out the shadow will cross from bottom to top; but at a medium position the passing of the card causes a shadow to cover the whole screen at once. That is the proper location for the shutter. One should remember, however, that a shutter that is just right, that is, most efficient, at this point will show halation or streamers both above and below the letters of a title, if the arc is moved very much either toward or away from the condensers.

There are other factors also which have a bearing on the location of the various elements of the projection system. For example, a longer projection for the same size picture requires a projection lens of longer back focus. This again requires a longer cone of light from the converging lens. This lens must, therefore, be changed for one having less curvature. But when this is done the light spot on the aperture is too large, and the lamp house must be moved back. This draws the apex of the light cone back within the projecting lens barrel, so that another change is required. By repeated trials one would probably find the proper lens and best lamp-house position, but the easier plan is to advance the arc a little when an approximately correct lens and lamp-house position is found, and this is usually done.

When the lamp-house is moved back for the long "throw" it is not unusual to change the arc lens to a 7½ lens, making the combination two 7½ lenses. The resultant light loss is considerable, however, 50 per cent., perhaps. This loss of light has given rise to an erroneous idea that the longer throw requires a corresponding greater amount of current for a given size screen. Another plan is to let the 6½ arc lens alone, and substitute an 8½ lens for the 7½ converging lens. This will give the same amount of light on the same screen at the longer distance, without increasing the current consumption. A 6½-inch and 8½-inch lens combination has practically the same equivalent focus as two 7½" lenses, though the reciprocals are not exactly identical in both cases. However, the distortion of poor lenses sometimes prevent getting an even white-lighted screen.

This brings us very naturally to the consideration of a better lens arrangement for the lens next the arc, for, if this can be made a fixed factor, then the matter of adjustment for different lengths of throw is simplified.

Taking up the consideration of the arc and the theoretically best adjacent lens-surface it is at once apparent that if a curved surface could be employed, the same safe distance might be maintained between the arc and the lens at its center, while the outer edge of the lens, by reason of its enveloping curvature, would gather very much more light. But to make a single lens of this conformation having the same 6½-inch focal length as the plano-convex usually employed gives the opposite or convex surface of the lens a disastrous curvature. A better plan is, not to attempt the total light refraction with the one lens, but set another close thereto having such a curvature that the sum of the two will give the focus desired. A lens of — 1½ and + 6½ (dioptric measurement), say 8" focus, in combination with a 10-inch, either bi-convex or a plano-convex, is about correct for a three-inch arc location and is an ideal arrangement, but unfortunately, it is only ideal. A meniscus of six-inch focus would have to be about a + 7 which, obviously, is not practical. The use of a — 1½ and + 5½ lens, about 10" focus, in combination with either a bi-convex or plano-convex lens of 10-inch focus, is good, being approximately the equivalent of a 5" lens. This combination used with a 7½, 8 or 8½-inch plano-convex, seems to make a very satisfactory three-lens meniscus set.

There is still another factor to be taken into consideration—namely, the liability of condenser breakage. But, as has been explained, if the arc can be kept close to the lens very much less current is required for the same screen illumination. And right here a Kelvin law helps us very materially, i. e., "the light of an arc lamp increases directly as the increase in current, while the heat increases as the square." Obviously, therefore, if we can employ such an arrangement as will require but half as much current as another we get but one-fourth as much heat.

But at best the heat is such that the condenser gets very hot though the heat of itself alone does not crack lenses. In actual practice I have found that if the arc lens is held in a non-conduc-

(*Continued on page* 304)

BUILDING AND FURNISHING

Plaza of White Sulphur Springs Doing Big Business

THE Plaza, which was completed in July, 1915, threw open its doors to the public shortly after. This theatre, although it is a community house in a comparatively small town, is doing a big business.

The theatre is a two-story structure, having stores on the ground floor, measures 25 feet by 111 feet. The building is very simple, but still is worthy of comment. The structure is painted white and stands out in clear and strong relief in contrast to its other surroundings. The front of the theatre simple in design like the rest of the house was laid out by the Decorators Supply Company of Chicago. A large electric sign adorns the front and can be seen from a great distance at night.

The lobby, located between the two stores, is exceptionally large for a small house. It is 15 feet wide by 28 feet deep. The walls are of Crilboard, Circassian walnut finish with Circassian walnut trimmings. The box-office contains an automatic ticket selling machine. There are also a number of display frames in lobby taking one- and three-sheet posters and stills of current and coming attractions. These all match the wood work in the lobby and were furnished by the Picture Theatre Equipment Company of New York city.

The interior of the theatre, which is finished the same as the lobby, has a seating capacity of three hundred and two (302) persons, two hundred and fifty-two on the main floor and fifty on the balcony. The opera chairs finished in Circassian walnut were furnished by the Atlas Seating Company, New York. The ceilings throughout the building are of steel and lend a very rich effect to the lobby and the interior theatre. The Berger Manufacturing Company of Canton, Ohio, furnished these and deserve a bit of credit.

The theatre is equipped for vaudeville performnaces and has a stage 15 feet 6 inches deep by 24 feet 10 inches wide. The proscenium opening is 10 feet high by 14 feet 3 inches wide. The proscenium arch is also of metal and was furnished by the same company that furnished the metal ceilings.

The house is heated by steam and ventilators are used in conjunction with it in order to keep the auditorium well heated and ventilated. The Royal ventilating system being used, installed by the Royal Ventilator Company of Philadelphia, Pa.

Semi-indirect lighting system is used. The lights are set into the ceiling and a translucent amber glass covers them.

The projection room on the balcony in the rear contains a Simplex and an Edison machine. The throw is 65 feet onto a plain canvas screen.

A pianist furnishes the music for the pictures and a Stodart piano is used. The program for the week is divided between the Mutual and World pictures, of which five reels are shown at each performance, there being two daily.



The Attractive Interior of the Plaza

The theatre advertises its attractions by distributing hand bills among its patrons, who come from many miles around to witness the performance.

The Plaza is owned and operated by Mr. W. B. Hines, to whom we wish continued success.



An Exterior That Is Out of the Ordinary

DIRECTORY OF NEW THEATRES

IOWA

A moving picture theatre with the operating booth on the main floor is the most novel feature of the New Willard theatre at Creston, Iowa, recently opened. At the rear of the theatre in the shape of a tiny brick cottage is this unique projecting room. Thirteen-inch walls eliminate the fire hazard, so say the builders of the theatre. A brick chimney, extending to the roof, is used to carry off the gases and foul air of the booth. The sides are partly covered with trellis work, over which are imitation vines and flowers. Two 50 ampere transverters supply direct current to two new Powers 6B machines. Extraordinary projection is a hobby of Messrs. Rosenfield and Samish, proprietors.

The building is L-shaped, the lobby being at right angles to the theatre proper. Two lobbies are another feature of this house. The outer one is similar to the lobby of the average theatre, with the box office and entrance and exit doors. The inner lobby is devoted to tables for refreshments, with railings dividing the exit and entrance doors. The seating capacity is 750.

Messrs. Rosenfield and Samish, proprietors of the Temple Grand in Creston and the Family in Clinton, are in complete charge of the house. The opening night was a gala occasion for the citizens of Creston and a very favorable opening was held. Special music and flowers were features.

MICHIGAN

The Rialto theatre, Detroit's second amphitheatre, opened to the public Thursday, December 21, with a complimentary matinee. The Rialto seats 1,600, and is situated at the corner of Gratiot and Mt. Elliott avenues. The Rialto Theatre Company was the inspiration of James C. Ritter, who has successfully managed the Boulevard theatre, Detroit, for the past four years. The building cost $200,000. It is a two-story structure with a frontage of 107 feet on Gratiot avenue. The front is of white terra cotta, elaborated with a marquise extending to the curb. Most of the furniture in the lobby and rest rooms is of wicker, even to wicker bird cages. A feature of the Rialto is the smoking boxes. There are four of them in the rear of the auditorium. "Shadows and Sunshine," a Pathe feature, was the opening attraction. The Rialto policy is two shows at night and one in the afternoon. Prices range from 10 to 25 cents. In every respect the Rialto is a handsome and commodious playhouse, modern and up-to-date to the letter. C. Howard Crane was the architect.

On December 24 the Del-The theatre, Mack and Holcomb avenues, Detroit, was opened by Fred DeLodder. It seats 1,100. The house is elaborately decorated in Adams style, with blue and ivory for the color scheme. The policy will be daily change with two evening performances and matinees on holidays, Sundays and Saturdays. "War Brides" was the opening attraction.

MINNESOTA

H. E. Poole opened his new theatre this week in Staples, Minn., having christened it the New Palace theatre, in which he will run Paramount Pictures exclusively.

NEW YORK

A motion picture theatre to cost approximately $200,000 and having a seating capacity of 1,600, is to be erected on the lower East Side as the result of a deal just concluded. It is to go up at 135 to 145 East Houston street, between Forsyth and Eldridge streets, New York City, and will replace two tenements and an old Evangelical church, which was converted into a motion picture place a few years ago, but which has been closed for some time. This site, measuring 100 feet front, has been leased for a period of forty-two years by Max D. Steuer to Charles Steiner, who conducts a theatre on East Third street.

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Lorenz F. Weiher, and will be fireproof. It is to be handsomely decorated and will compare very favorably with some of the large uptown houses. It is to be ready in the fall.

A theatre with 850 seats, only one balcony and no posts to interfere with the vision of spectators, will be put up on the property from Nos. 148 to 154 West Forty-eighth street, adjoining the Cort theatre and opposite the Playhouse. Edward F. Rush and Lyle D. Andrews, theatrical producers of 1482 Broadway, announced yesterday they have just taken title to the property and will begin building in March. They said their plans have been accepted by the Building Department. The theatre's architectural style will be modern French Renaissance.

WASHINGTON

T. R. Eastman has announced that he will shortly commence the construction of a new theatre building on East Main street, Walla Walla, to be used by A. W. Eiler, who owns the Bijou Grand directly across the street. The theatre will be called the American and will cost about $30,000. About $10,000 additional will be spent for furnishings.

WEST VIRGINIA

James Velas, owner of the Lyric theatre at Wheeling, W. Va., is having plans drawn for one of the largest and finest exclusive motion picture theatres in that part of the country. The work is soon to start and it is expected that the house will be completed by the middle of next Summer.

The new theater will be located on property 60 by 150 feet, at present occupied by storerooms. These will be razed and the new structure started shortly. The new building will be up to date in every particular and will be the finest one of its kind in the state.

The estimated cost of the plant will be, when complete, $125,000, and the seating capacity will be 2,500. It will be an exclusive picture house and will run the biggest productions on the market.

WISCONSIN

The People's theatre, of Superior, Wis., managed by L. N. Page, opened its doors on Christmas Day as an exclusive Paramount theatre. The theatre will run the two regular releases of each week, two days each, and Thursdays and Fridays rebook a back picture. This is the leading theatre in Superior, and the management in connection with the Exhibitors' Aids Department of the Famous Players Star Feature Film Service, of Minneapolis, Minn., distributors of Paramount pictures in that section, have inaugurated an advertising and publicity campaign in Superior and the surrounding districts for the promotion of the popularity of Paramount pictures.

IOWA

G. C. Clemmer has leased the Rex theatre at Manley, Ia., to Pinta & Slobelick.

Tom Arthur, manager of the Cecil theatre at Mason City, Ia., is showing features and playing vaudeville in his house.

Secor & Hewitt have taken over the Park theatre at Forest City, Ia.

A. W. McIntosh has sold the Crystal theatre at Waterloo, Ia., to J. E. Hostettler.

M. C. Crutchfield has opened the Colonial theatre at Grinnell, Ia.

Julius & Awe have opened the Strand theatre at Fort Dodge, Ia., one of the best houses in Iowa. They are making a splendid success, according to reports.

H. C. Dugan has opened the Princess theatre at Ida Grove, Ia. It had been closed.

SOUTH DAKOTA

Leigh Jeckyll has bought the Fad at Parker, S. D.

James Dundas, formerly proprietor of the Maynard at Mitchell, S. D., has opened the Strand, a fine, modern, new house at Sioux Falls, S. D.

TENNESSEE

A contract was recently closed in Clarksville, Tenn., between Joe Goldberg, manager of the Lillian Theatre Company, and the Crescent Amusement Company of Nashville, by which the Lillian company takes over the ten-year lease on the building now nearing completion on Third street. The Crescent Amusement Company had secured a lease on the property from the owner, W. M. Daniels, Sr., for a term of ten years, for the purpose of operating a moving picture show, and the house was expected to have been opened about Christmas. Mr. Goldberg has stated that the Lillian company had not yet decided what the new building would be used for, but whatever amusements will be exhibited will be under the management of the Lillian company. This deal will eliminate competition in the picture show business, and the local company will have control for some time at least.

Condensers—By C. Francis Jenkins

(*Continued from page* 302)

tive ring it will never break no matter how hot it gets. Lenses crack because of unequal stress in the glass, and this comes about because something has carried away heat from a limited area and not from the whole mass evenly. Thus, if one should touch a very hot lens with a piece of metal, say, a screw driver, the lens will crack, because the metal being a better conductor of heat than the glass robs the glass of its heat at the point of contact and the equilibrium of stress is disturbed and the glass cracks. I have had the glass crack across between my thumb and finger when I attempted to pick up a hot lens by its edge (without knowing before that it was hot). If the lens is heated evenly and remains so, that is, is not robbed of any part of its heat by a conducting or convecting medium, it will never break. A complete understanding of this phenomena and its proper recognition by the operator would enable him to get a much more brilliant screen picture with much less current consumption.

It is exactly the same with many other improvements which might be attempted if we had graduate engineer operators to handle our machines. So the best we can do is to make a compromise machine and wait until the public grows up to our ideals. In this category is an adjustible shutter, and the three-lens condenser system I've just been talking about; and, to come closer home, a multiple-negative carbon arc with its single unshadowed crater in the exact axis of the optical system, an ideal arrangement

which we had to give up because we couldn't take the time to teach each operator where such a lamp was installed, if, indeed, he were teachable.

Much of what is here explained could be calculated with exactness and applied by rule if the source of light were an infinitely small point, and condensers were as carefully grounded and annealed as projection lenses, which, however, isn't the case. Also the condensers and light source area have a definite bearing on the sharpness and brilliance of the screen picture aside from the question of illumination. The optical system of motion picture machines is a makeshift, and I hope that some of us will undertake a systematic investigation of it looking to a more definite knowledge and resultant improvement.

In conducting experiment with motion picture machines it is desirable, on occasions, to take the heat out of the light so that the light may shine on the film continuously for an indefinite time without igniting or puckering the film. The usual plan is a tank of water, located between the condensers and the picture aperture, through which the light must pass. This is a help, perhaps, but not wholly effective. Alum is sometimes added to the water, but, so far as my experiments go, adds nothing to its heat absorbing property.

After repeated trials and finding that the water cell did not furnish the required protection, I set about to find our what would, and developed some surprises. Our first surprise was the discovery that ice water was less effective than warm water. Next I found that a plurality of thin glass plates, spaced apart, served the purpose admirably. The only trouble encountered was the breaking of the plates through which the light first passed. This, because the plates were heated in the region of the light spot faster than the glass could conduct it to the parts of the plate lying outside the path of the light.

To overcome this difficulty, a water cell was made into which glass plates were put, the water serving the purpose of equalizing the heat over the whole surface of each plate. No more breakage was then encountered. In order to dispel any doubt in your mind about the true reason for the results, I might add that after the cell was filled with water, but before the spaced glass plates were put in, the film ignited in from 32 to 35 seconds, but that after eight or ten plates were put in, the film was not ignited, or even puckered, after repeated tests of 25 to 30 minutes duration. This device cuts off some light—I have not yet had time to measure the loss—but a 50 per cent. loss is permissible and still have as much screen illumination as results from the running of the machine without it, but with the usual 50-50 shutter.

In this connection it may not be amiss to caution any of you who may wish to construct such a cell, that the cell must be not less than about three times the width of the beam of light. I am not yet ready to say just why a narrow cell is not as good as a wide one in preventing the ignition of the film, and so will reserve a positive statement until from experiments I can be certain.

Another thing which is interesting is that the same number of plates in surface contact with each other will not prevent ignition. A mica cell with spaced sheets is also effective, but the color of the mica and the flimsy, thin sheets are objectionable.

Another observed phenomena which gives further evidence of the complexity of the projecter light is that:

There is a point between the condensers and the aperture plate at which a pencil, screw driver or other slender object held in the cone of light does not cast a shadow on the screen.

This seems incredible, but comes about probably because the heat rays, the light rays, and the color rays, which had, therefore, been more or less separated, so criss-cross and mix-up at this point that there are not enough directed rays to carry a definite image.

Further investigation of the light in this region is being made and will perhaps be presented in another paper following this primer presentation of the subject of condensers in motion picture projecting machines.

In concluding, let me encourage you to original research, for the field is full of opportunity for profitable investigation. Stop a moment and think of it; no material change has been made in the mechanism, and no change whatever in the principle involved in projecting machines since the first projecting machine was deposited in the U. S. National Museum twenty odd years ago. It had the same arc lamp used today, the same two condenser lenses, the same aperture with tension plate, the same upper and lower sprockets, the same left-handed construction, and the same noise of an intermittently-moved film. Here is abundant opportunity for original research work and improvement.

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is a class creation for theatres of class. It will supplement the elegance in your theatre appointments and tie up with your service and the general tone of your establishment. It is a beautiful work of art; it comes in twelve rare designs and is printed in three colors. It will not be thrown away but kept as a daily reference by your patrons. You print your full week's program on its inside pages and make it

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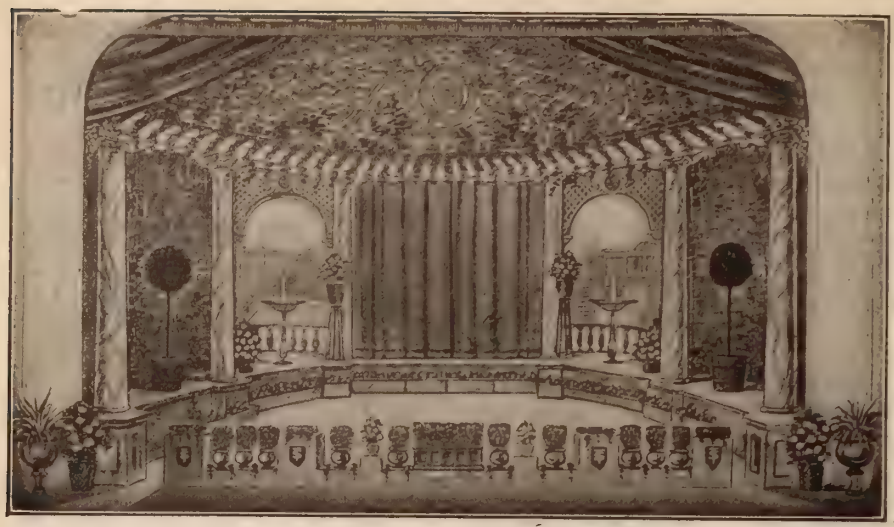
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They tear tickets to shreds. There is no possible chance to use them again. These machines are built for foot, hand or electric operation.

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computes and pays the difference between the amount tendered ($1.00 or under) and the price of admission. Simply press one key and the machine does the calculating and instantly delivers the change direct to the patron in a saucer-like receptacle. Saves time, prevents errors and disputes.

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describing the complete Caille line. Also, our simple Theatre Ledger Systems, Ticket Boxes, Tickets, etc.



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We call your attention to this sign, the symbol of moving picture efficiency and superiority.

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JANUARY 20, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

There are two good reasons every week why the *leading exhibitors* in every community should book

Paramount Pictures

THIS WEEK THEY ARE

Louise Huff and Jack Pickford in
"GREAT EXPECTATIONS"

AND

House Peters and Myrtle Stedman in
"THE HAPPINESS OF THREE WOMEN"

Executive Offices: 485 Fifth Avenue, New York City

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THE FIRST WISE MAN of 1917

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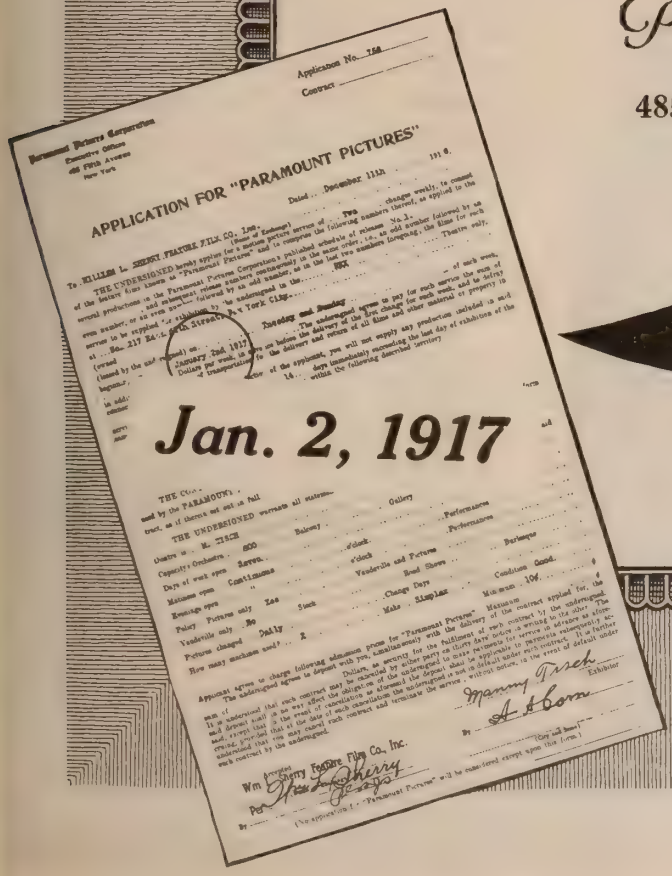
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Famous Players-Lasky
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APPLICATION FOR "PARAMOUNT PICTURES"

Jan. 2, 1917

Many a packed house is directly traceable to an advertisement in the "News."

VITAGRAPH

All Motion Picture Box Office Records Broken at The Rialto, New York

By

ANITA STEWART

in "The Girl Philippa"



Manager Rothapfel says:

"'The Girl Philippa,' in its first two days alone, played to more money than any motion picture house in the world ever took in."

More than 24,000 people paid high prices and waited hours to see "The Girl Philippa" on December 31st and January 1st. The second day the crowd was so enormous, that the lobby doors were torn from their hinges.

The greatest testimonial is public approval, and the veritable hurricane of enthusiasm that is sweeping New York marks "The Girl Philippa" as a bonanza for exhibitors.

VITAGRAPH

A Reflection of the Press Reviews of

"THE GIRL PHILIPPA"

Robert W. Chambers' Greatest Story

An Eight Part Special Blue Ribbon Feature

Directed by S. Rankin Drew

The New York Herald:

"They really should have had an overflow meeting at the Rialto Theatre yesterday, with a screen hung outside to show Miss Anita Stewart in 'The Girl Philippa' to the throngs that went to see this new motion picture drama by the Greater Vitagraph Company. It was a triumph for both star and producing company."

The New York American:

"There is no one too young or too old to be charmed by 'The Girl Philippa.' The picture means two hours of delight. You can no more afford to miss it than you could the Statue of Liberty or Central Park if you were making your first visit to New York."

The New York Sun:

" 'The Girl Philippa' needs no particular introduction to the public as she is already known to a large portion through the medium of a serial in one of the magazines and a 'best seller.' But her possibilities as a screen heroine were only revealed yesterday by the delicately beautiful Anita Stewart. The showing yesterday was in the nature of a 'first night' and the picture scored."

"Zit" in The N. Y. Evening Journal:

"The eagerly looked for event exceeded anticipations. 'The Girl Philippa' won instant favor with the enormous audiences that greeted, applauded and cheered her."



And Every Other Review Welcomed "Philippa" with the Same Enthusiasm

VITAGRAPH

The Biggest Feature Ever Released on a *Regular* Program

A Seven Part Blue Ribbon Photoplay

"BLIND JUSTICE"



A Powerful Drama of the Vengeance of Outraged Manhood Against the Society Whose Only God is the Law

Written, Produced by and Featuring

Benjamin Christie

Author and Star of the Tremendous Screen Success "Sealed Orders"

Supported by Katherine Sanders

In reviewing "Blind Justice," "Wid" said:

"This production is not only distinctive, but is well nigh perfect as to story construction, artistry of direction, and mastery of characterization.

"This film justifies your standing on your hind legs and making a lot of noise. I can absolutely guarantee to you that you are safe in doing it. Explain that it is a human drama with a fine element of suspense in an artistic atmosphere, with a wonderfully appealing central characterization. Play up Mr. Christie. You cannot say anything too strong regarding him, because I guarantee that every member of your audience will be duly impressed by his work."

VITAGRAPH

"Blind Justice" is a Picture Without a Flaw—So Says Every Reviewer in the Country

W. Stephen Bush in The Moving Picture World said:

"Mr. Christie, the director, rivals in fertility of invention and in talent for expression, with Mr. Christie, the actor. The acting throughout the play is of uncommonly high character, even in the minor parts. The artistic touch of the director is everywhere."

The Exhibitors' Herald said:

"Benjamin Christie is destined to become a mighty force in the motion picture world. His work in 'Blind Justice' is literally magnificent."



Variety said:

" 'Blind Justice' is in many respects an even greater picture than 'Sealed Orders.' The remarkable acting of Benjamin Christie makes it a masterpiece of motion photography."

The Motion Picture News said:

"Benjamin Christie is to be congratulated upon the creation of an epoch-making picture."

Motography said:

"It is a genuinely fine screen drama, remarkable for the absence of a single false note."

The Critics Are Unanimous—

Your Success is Assured

VITAGRAPH

The Serial Supreme

"The Secret Kingdom"



It Wins!

The Supreme Court —Public Opinion— Gives Its Verdict!

Exhibitors, Reviewers, Producers, In Spite of Their Enthusiasm,

Are Guilty

Of Underestimating the Tremendous Box Office Value of "The Secret Kingdom"

All over the country, the first few episodes of "The Secret Kingdom" have roused the public and have crowded theatres. Exhibitors are reporting the biggest success ever scored by a serial.

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"THE PRICE OF SILENCE"

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Directed by Frank Lloyd Story by William Piggott

Released January 8th

THEDA BARA

IN

"THE DARLING OF PARIS"

Suggested by Victor Hugo's "The Hunchback of Notre Dame."—Showing the Incomparable Screen Star in a New and Fascinating Role

Directed by J. Gordon Edwards Scenario by Adrian Johnson

To be Released January 22nd

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REAL COMEDY STARS

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Hank Mann	Anna Luther
Charles Arling	Carmen Phillips
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A two-reel Foxfilm Comedy released each week, beginning January 15th
Independent of regular Fox program
Available for all exhibitors

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"BITTER TRUTH"

A photodrama of a woman's revenge

Written by Mary Murillo
Directed by Kenean Buel

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ART DRAMA INCORPORATED

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★ Supported by an All Star Cast, in ★

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A POWERFULLY DRAMATIC PHOTOPLAY, TREATING OF A GREAT EVIL A PICTURE WITH GREAT DRAWING POWER, AND TREMENDOUS PUBLICITY POSSIBILITIES.

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EXECUTIVE OFFICES 16 WEST 61ST STREET

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 20, 1917

"BELOVED ROGUES" OFFERED THIS WEEK WITH KOLB & DILL

"BELOVED ROGUES," sixth of the Kolb & Dill-Mutual Photoplays, is ready this week. It is five reels in length. It was produced by the American Film Company, Inc. It gives the famous stars, Kolb & Dill, further opportunity for the display of their talent.

Is Intensely Dramatic.

This Kolb & Dill-Mutual Photoplay is intensely dramatic. It tells a story of real heart interest. Despite their roguery both Kolb & Dill will win a warm place in the hearts of photoplay fans. They are steadily growing in drawing power at theaters the country over. Photoplay critics go out of their way to praise the Kolb & Dill-Mutual Photoplays. "Few in the history of the stage have enjoyed the success attained by Kolb & Dill," says the Lawrence (Mass.) Tribune. "Their names are linked with Montgomery & Stone, and Weber & Fields as constituting the three great 'teams' of the stage." The Tacoma (Wash.) Ledger writes: "Critics who assert character men cannot get their personalities across in pictures have a surprise in store for them when they see Kolb & Dill. The picture starring them, just released by Mutual, is in such tremendous demand that Manager Summerville of the Melbourne theater was only able to book it for two days." Bookings on "A Million for Mary," "Bluffs," "The Three Pals," "A Peck O' Pickles," "Lonesome Town" and "Beloved Rogues"—all Kolb & Dill-Mutual Photoplays—can be secured now at any Mutual Film Exchange.

Crowds Wait in Rain to See "Lumberlands"

That the new Mutual chapter play, "A Lass of the Lumberlands," produced by Signal Film Corporation and starring Helen Holmes, is a box-office magnet of unusual power is being proved more conclusively every week. W. Hider, manager of the Hider Theater, Binghamton, N. Y., writes: "Permit me to congratulate you on your wonderful serial, 'A Lass of the Lumberlands.' Our usual time for opening is 7 o'clock, but with this picture we were compelled to open at 6:30. The house was packed to capacity at 7:10 and as many outside blocking the sidewalk, waiting in the rain to get in. All previous records for box office receipts have been shattered by this serial and exhibitors will surely find it a money-getting picture." This is but one of hundreds of similar testimonials received by the Mutual Film corporation. Booking on this phenomenal chapter play can be made at any of the 68 Mutual exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 22d.

The Gentle Intruder.....Mary Miles Minter

MARGARITA FISCHER

Begins Work on Her Newest Five Reeler, "THE DEVIL'S ASSISTANT"

Harry Pollard and Margarita Fischer are at work on the next Fischer-Mutual Photoplay. Its title is "The Devil's Assistant." It is five reels in length. This production is a feature of a highly dramatic sort, affording the star unusual opportunity for emotional acting. In "The Devil's Assistant" Miss Fischer will display an unusually elaborate wardrobe. Double and triple exposures—a kind of camera work for which Director Pollard is famous—may also be expected. Specially engaged for Miss Fischer's support in this picture are Monroe Salisbury, who played the leading man in "Ramona," and Miss Kathleen Kirkham, who appeared opposite George Beban in several productions. Upon its completion by the Pollard Picture Plays Company. "The Devil's Assistant" will be released through the 68 Mutual Film Exchanges. Bookings can now be made.

First Rambeau-Mutual Photoplay Interesting

Work on "The Greater Woman," first of the Marjorie Rambeau-Mutual Photoplays, is progressing rapidly. Miss Rambeau's expressive eyes, curly hair and mobile features "register" every emotion perfectly. Still pictures of the first few scenes, now in the Mutual offices, offer proof that the Frank Powell Producing Corporation is staging the picture without regard to expense. Though no release date has yet been set for this first of the Marjorie Rambeau-Mutual Photoplays, bookings can now be made at any of the 68 Mutual Film Exchanges.

EDNA GOODRICH IS LATEST STAR TO SIGN MUTUAL CONTRACT

STILL another celebrated star has been added to the Mutual roster. Edna Goodrich, world-famous beauty, is the latest actress to affix her signature to a Mutual contract. In the very near future a series of Goodrich-Mutual Photoplays will be released through the 68 Mutual Film Exchanges. For years the public in general has paid homage to the beauty of this fascinating star. Poets have been inspired by her classic features. Dramatic critics have searched their dictionaries for adjectives to describe fittingly her face and form.

Her Widened Field.

The beautiful Miss Goodrich has appeared in many successful attractions and is well known in the field of amusements. On the speaking stage she has only played the biggest theatres in the largest cities and her film appearances have been so few that it can scarcely be said she is known to film fans everywhere, but now through the medium of Goodrich-Mutual Photoplays she will appear in every village and hamlet. The masses will have an opportunity of beholding her art. The most notable authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. Every opportunity will be afforded her for the display of her remarkable talent. The title of the first Goodrich-Mutual Photoplay will be announced shortly. This production and those which are to follow are sure to be in tremendous demand. For this reason many exhibitors are even now making reservations. Any of the 68 Mutual Film Exchanges are prepared to receive reservations.

Fourth "Reporters" Release Really Weird

Decidedly weird is the story told by chapter four of the new Mutual serial, "The Perils of Our Girl Reporters." As the story runs, he was a doctor. Shortly before midnight a bearded individual called on him and insisted that he go to attend a patient. Before he left his office his eyes were blindfolded. After being driven about the streets for hours he reached a palatial mansion. The blindfold was removed. His patient was a beautiful girl. She was speechless. This is but the beginning of the fourth episode of this new Mutual serial. It is startling all by its novelty. Theatres showing it are packed to the doors. Bookings can now be made at your nearest Mutual exchange. It's in fifteen chapters. A new chapter each week. Each chapter complete in itself.

MUTUAL



MUTUAL

Mutual Film Corporation
Announces
Another New Mutual Star
The Fascinating Beauty

EDNA GOODRICH

IN ACCORDANCE with its policy of "Only Big Stars For Mutual"—the Mutual Film Corporation has signed still another celebrated actress—the fascinating beauty Edna Goodrich. Since the day of her debut in "Floradora" and up to the present, the public has paid homage to the beauty of this charming star. Her ability to portray difficult roles conclusively proves that her claim to fame rests not on beauty alone. Some of the most famous authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. The star will be afforded every opportunity for the display of her remarkable talent. The same "quality" atmosphere that has made "Tiffany's" unique, will mark each Goodrich production—causing it to stand out supreme and unequalled amid all other photoplay offerings. The title and release date of the first Edna Goodrich Mutual Star Production will be announced soon. Exhibitors are invited to confer with Mutual Exchange managers for complete information regarding the new Mutual Policy for 1917—"America's greatest stars in the world's greatest plays."

Mutual Film Corporation

John R. Freuler-President

68 Exchanges in America

MUTUAL



AMERICAN FILM COMPANY, INC., *Presents*

The Famous Stars

KOLB & DILL

in

"BELOVED ROGUES"

A wholesome dramatic offering in five acts. Sixth of the Kolb & Dill - Mutual photoplays. Released the week of January 15th.

Available: "A PECK O' PICKLES"
"A MILLION FOR MARY" - "BLUFF"
"LONESOME TOWN" - "THREE PALS"

Now Booking At 68 Mutual Exchanges.

What the Press Says:-

"Kolb & Dill have made good so emphatically in films, it is probable they will quit the speaking stage for all time." *Los Angeles Herald.*

"Kolb & Dill are making a great hit at the Portola and filling the house every night as well as at matinees." *Santa Barbara Press.*

MUTUAL

Unusual Lighting Effects In "A LASS OF THE LUMBERLANDS"

In lighting effects, the new Mutual chapterplay, "A Lass of the Lumberlands," is as unusual and superior to other serials as it is in plot, action and enactment. Some of the wonderful night "effects" are positively startling. It is almost uncanny to behold flashing headlights, brilliantly lighted Pullmans and tremendous bonfires, depicted on the screen with such reality. Theatre patrons everywhere are proclaiming this chapterplay wonderful. Turnaway business is the rule. Fifteen startling chapters—a new one every week. For bookings see your nearest Mutual Exchange.

Now Booking At 68 MUTUAL EXCHANGES

SIGNAL FILM CORPORATION *Presents*

HELEN HOLMES *in*

A LASS OF THE LUMBERLANDS

A Spectacular Chapterplay of the North Woods



Our advertisers tell us when we give YOU the best magazine.



Real Newspaper Stories In This Sensational Serial!

"Get the story!" ordered the city editor as he sent the girl reporter forth to run to earth the confidence man. She picked up a clue. She followed the trail till it lead her to the man she sought. Then, at the point of a gun, she held him at bay and got the "story." This is but one of the unusual thrills in the new Mutual serial, "The Perils of Our Girl Reporters"

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES — EACH COMPLETE

Each story in this big new serial is founded on fact—based on a real incident in newspaper life. The stories are perfectly enacted by a cast headed by Earl Metcalfe, Helen Greene and Zena Keefe. Geo. Terwilliger directed the production. Theatres playing this new Mutual serial are "holding 'em out." YOUR theatre can do the same. Fifteen chapters —a new chapter each week—each story complete in itself. Now booking at all Mutual Exchanges.

Booking NOW At 68 Mutual Exchanges.

Produced by NIAGARA FILM STUDIOS

MUTUAL VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"A LISLE BANK"

TWO REELS RELEASED JANUARY 14th

FEATURING PADDY McQUIRE

Directed by Robin Williamson

UNUSUAL thrills and sensational feats of daring are mingled with the laughs in this Vogue Comedy. Two of the characters make a hair-raising leap from the topmost point of a 175 ft. jack-knife bridge into a stream below. The story has to do with a looted bank and the concealment of the plunder in an old sock. Paddy, turned out of his boarding house, finds the sock and has a merry time eluding the police. The sock and its contents pass from hand to hand, always keeping just ahead of the pursuing detective. At the finish, Paddy, the real burglar, the girl Paddy loves, and the young man with whom she is eloping, are all cornered at the foot of the raised bridge. And then comes the biggest sensation of all. Pack YOUR theatre with this Vogue Comedy. Now booking at all Mutual Film Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices, 6225 Broadway, Chicago, Illinois.



MUTUAL

GAUMONT CO., *Presents*

The

VAMPIRES

Every second exciting! Every minute thrilling! Every episode sensational! This fascinating series of nine French detective stories—each complete in three parts—is producing tremendous business wherever it is being shown.

The VAMPIRES are a ruthless band of arch criminals who terrorize Paris. A daring young newspaper reporter takes it upon himself to rid the city of its affliction. Criminal cunning is matched against reckless bravery. Law and righteousness fight for supremacy.

Pack your house to capacity with this nine-chapter serial. Produced by the Gaumont Co. Book "The Vampires" NOW thru any Mutual exchange.

Now Booking At
68 MUTUAL EXCHANGES

A Problem Solved

Selecting a comedy production to round out a day's program presents a problem to the discriminating exhibitor.

Yet it is a problem that may readily be solved, at least for one day of each week.

The solution is Cub Comedies.

Cub Comedies meet every requirement of the discriminating exhibitor. They offer a popular comedian in George Ovey. They offer one thousand feet of rapid comedy action, founded on wholesome comedy situations, well played, well staged and well photographed.

And they are consistently good.

A new series of Cub Comedies is now being released through the Mutual Film Corporation. This new series represents the best of all Cub releases and the best of all comedies made by David Horsley.

Current productions are: "Jerry's Big Doings," released January 18th; "Jerry and the Outlaws," released January 25th.

A new subject is released every Thursday. Book through any one of the 68 Mutual exchanges.

David Horsley Productions

SELZNICK PICTURES

CLARA KIMBALL YOUNG

In

"THE FOOLISH VIRGIN"

By Thomas Dixon
Directed By
ALBERT CAPELLANI

NOW PLAYING TO CAPACITY THROUGHOUT THE NATION





HERBERT BRENON'S
NEXT MASTERWORK
Presenting

FLORENCE REED

In

"THE ETERNAL SIN"

WILL BE READY FOR RELEASE BY THE FIRST of FEBRUARY

BRANCHES EVERYWHERE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES



READY SOON
HARRY RAPF'S
Presentation of
ROBERT WARWICK
In
(By Arrangement With Klaw & Erlanger:)
"THE ARGYLE CASE"
By
HARVEY J. O'HIGGINS,
HARRIET FORD and
WILLIAM J. BURNS.
Directed By
RALPH W. INCE

NOW PLAYING
at the
RIALTO THEATRE
NEW YORK
And All of the Loew Houses
Joseph M. Schenck's
Presentation of
NORMA TALMADGE
In
"PANTHEA"
By
Monckton Hoffe

"A Splendid Picture I Am Glad To Play It."
S. L. Rothapfel
Mgr. The RIALTO.

WHAT BETTER EVIDENCE DO YOU NEED?



BRANCHES SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES EVERYWHERE

How can an advertiser continue advertising? By giving YOU value.



HITCH YOUR WAGON TO THESE STARS!

Under the direction of AL. E. CHRISTIE these stars are furnishing the exhibitor with the greatest money-making, business-building line of comedies there is—known as

CHRISTIE COMEDIES



CHRISTIE COMEDIES are clean, clever, sensible and really funny. Their popularity is increasing at a tremendous rate—both with the public whom they entertain and the exhibitor whom they profit. Are YOU one of those exhibitors? Now's the time to hitch up with Christie Comedies. See last week's issue of this magazine for a complete list of Christie Comedy exchanges.

Open Market Release
For Week of
January 15th, 1917

"Black Hands & Soap Suds"

Directed by Horace Davey

—Featuring—

HARRY HAM,
BILLY RHODES
& EDDIE BARRY

Christie Comedies

Christie Film Co.

SUNSET BOULEVARD AT GOWER ST.
LOS ANGELES, CAL.

Pathé

There are thrills in every foot of Pearl of the Army says a big newspaper. Read what it says:

"There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery, and adventure and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has as great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love-interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

R. E. Pritchard in the New Orleans Item

When big newspapers everywhere recognize the importance of Pathé Serials in the life of their communities it shows Pathé is giving the public what it wants!

Produced by Astra
Directed by Edward José

Pathé

92%

is the rating given to

The Shielding Shadow

by reports of exhibitors. Their reports are based on box office value and crowds of pleased patrons. 73% and 77% are the highest two ratings these same exhibitors place on nine other serials which they had run recently or were still running.

Pathé knows how to make and market serials! Why Experiment?

The Shielding Shadow
Production by
Astra
Directed by Louis T. Gasnier
and Donald Mackenzie


Pathé
Announcing
Valkyrien
in the five part Gold Rooster Play
The Image Maker
A most unusual story of pre-existence and its counterpart in modern life. Full of dramatic incident.
Produced by Thanhouser
Released Jan. 21

Pathé



Mr. John R. Elliott.

"Our patrons revel in
Luke Comedies
....They have never boosted
any pictures as they are
boosting yours."

John R. Elliott, Mgr.
Hippodrome Theatre
Youngstown, Ohio.

Produced by Rolin
and the best made.



SEVEN DEADLY SINS

Book the entire series of seven five-reel features. Your success will be assured by

McCLURE PUBLICITY

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway. New York City.

McCLURE PICTURES

TRIANGLE RELEASES

SUNDAY JAN. 21st

BESSIE LOVE IN "NINA, THE FLOWER GIRL" } FINE ARTS

AND

A TRIANGLE KOMEDY

"A NOBLE FRAUD"





THURSDAY JAN. 25th

WILLIAM DESMOND IN "THE ICED BULLET" } KAY BEE

AND

A TRIANGLE KOMEDY

"HONEST THIEVES"

Coming—
Mack Sennett-Keystone Comedies
Better Than Ever

We wish to state that as heretofore, Mack Sennett-Keystone Comedies may be had only through Triangle Exchanges

KESSEL & BAUMANN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE PLAYS

To Exhibitors:—

Our business policies are being established on right and sound principles demonstrated as successful by experience in the past, and all employees have been definitely instructed to deal with you on that basis. We fully realize that if we are to make a success in our dealings with you we must help you to success also; in a word, your interest is our interest.

The main thought in our mind is to give each exhibitor a definite contract for a definite thing at a fair and equitable price, and thus gain his continuous support so that each of us may benefit by measuring up to our agreements.

We shall tell you more of our plans and policies on this page from time to time.

Triangle Distributing Corporation.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

WORLD PICTURES BRADY-MADE

TO THE WISE EXHIBITORS OF THE WORLD

I beg to call your attention to the World regular program releases below:

Jan. 1—Alice Brady in "A Woman Alone."

Jan. 8—Gail Kane and Carlyle Blackwell in "On Dangerous Ground."

Jan. 15—Robert Warwick, Gerda Holmes and Doris Kenyon in "The Man Who Forgot."

Jan. 22—Ethel Clayton supported by Rockliffe Fellowes, Arthur Ashley and John Bowers in "The Bondage of Fear."

Jan. 29—Marie Dressler in "Tillie Wakes Up."

Feb. 5—Alice Brady in "The Hungry Heart."

Compare them with the so-called special releases.

Then reflect.

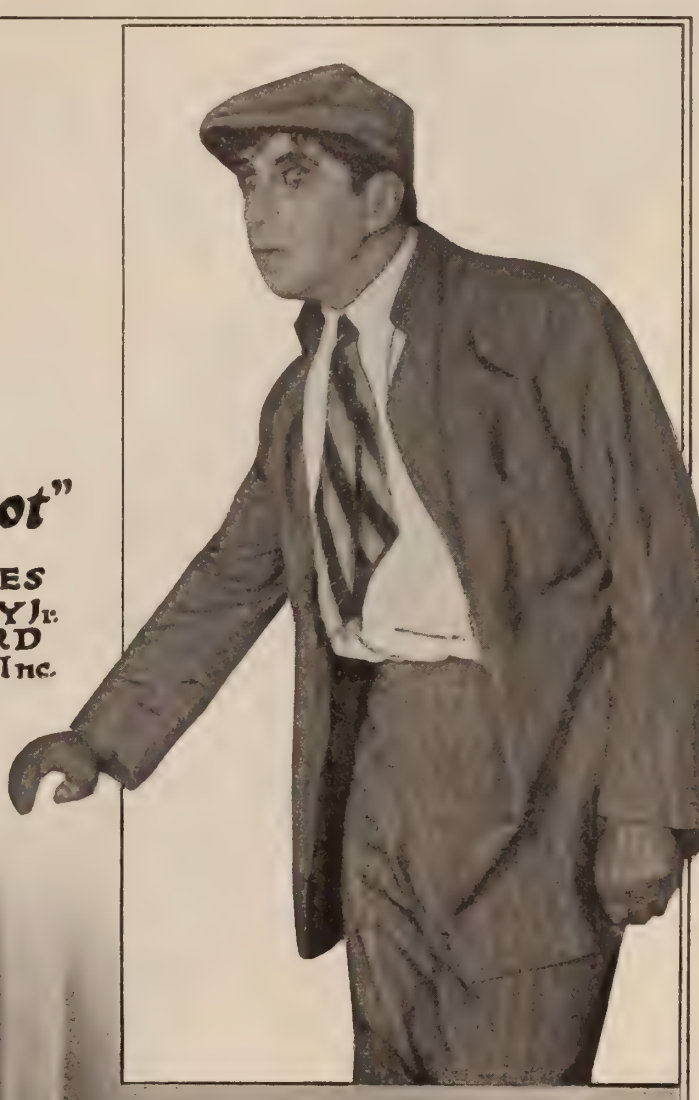
William A. Brady.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK

in "The Man Who Forgot"

Cast including
DORIS KENYON & GERDA HOLMES
From the Story by JAMES HAY Jr.
Directed by EMILE CHAUTARD
Produced by PARAGON FILMS Inc.





Many a packed house is directly traceable to an advertisement in the "News."

Your Audience may ***have*** *to be soldiers* ***themselves.***

It seems certain that the Government will put through universal military training.

"A Day at West Point"

is an intimate picture showing all the details of military education.

It has vital, timely interest plus patriotic appeal.

The Strand Theatre, New York City, realized it, and ran this unusual single reel film the entire week of December 17th.



Exhibitors:

For an early booking you had better wire or write us today, so we can take care of you direct, or through independent exchanges handling in your territory

"A Day at West Point"

State Rights Buyers

We have mailed you a letter giving full particulars of this out-of-the-ordinary one reel film.

Your prompt attention to this offer will mean money in your pocket.

ULTRA FILMS, INC.

729 Seventh Avenue New York City

ALASKA

— WONDERS IN MOTION —

A feature right out of that land of ice and snow which brings to you a true sensational thrill of northern life.



Flora Tanganok

Our little Eskimo film star that shines from the Land of the Midnight Sun.

Five reel "Guaranteed Good" feature or four distinctive travelogues with a gripping, sensational thrill.

Smith Films

State Rights Now Selling **Direct Bookings Solicited**

Write or Wire

Smith Films, 303 So. Hill Street, Los Angeles, Cal.

A magazine's success is measured by its advertising. Look at the "News!"

A Commonwealth Star
of the first magnitude
will be announced next week.

DOMINANCE
means not monopoly but
LEADERSHIP.

COMMONWEALTH PICTURES CORPORATION
already has begun
to dominate because
YOU
are becoming convinced
that its leadership of
the industry is as
certain as the sunrise.

The Commonwealth Plan for Exhibitors
will be sent upon request

COMMONWEALTH PICTURES CORPORATION
H. A. Spanuth, President
CONSUMERS BUILDING - - CHICAGO

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



The Film Sensation of the World

JESSE L. LASKY

presents

Geraldine Farrar in "Joan the Woman"

Now playing to capacity audiences at the 44th Street Theatre, New York

Cecil B. De Mille's Marvellous Production

CARDINAL FILM CORPORATION, 485 Fifth Ave., New York



Audiences Shout and Cheer Stirring Scenes

Twice daily for the past two weeks since the premiere of "Joan the Woman" capacity audiences in the 44th Street Theatre, New York, have cheered the exciting scenes of battle and pageantry. Spellbound and enthralled they sit, taking part in one of the world's most stirring dramas.

Countless thousands of horsemen, myriads of spears flashing in the bright sunlight, the clashing of swords, the rush of charges, the oncoming host and the deep pathos of the story of a peasant girl who crowned the King to be sacrificed on the altar of freedom—no parallel in cinema history can be offered to "Joan the Woman."



Critics Unanimous on Greatest Picture Yet Produced

N. Y. DAILIES

Sun—Farrar triumphs as Maid of Orleans.

World—A mute play that touches a genuine note of spiritual exaltation.

Evening Mail—It stands as the screen's most noteworthy production!

Evening Journal—Hats off to De Mille!

TRADE PRESS

W. Stephen Bush, Exhibitors' Trade Review—It establishes new records.

Peter Milne, Motion Picture News—Sweeping in its effect. A triumph for Geraldine Farrar, but equally a triumph for Cecil B. De Mille.

"Jolo," Variety—No other than De Mille could have done as much.



"More Than a Motion Picture"

—N. Y. Herald

Cecil B. De Mille has accomplished in "Joan the Woman," with the assistance of the most interesting personality in pictures to-day—Geraldine Farrar—what the critics have deemed impossible. He has actually revealed on the screen one of the world's greatest episodes of all history. Millions of persons throughout the world to-day have been waiting the advent of a motion picture that possesses reality—of the shadows that live.

K KEEN CARTOONS K

Are Appreciated By The Entire Family



"The OLd Forty Niner"



"Jerry McDub Loses His Job"

Laughs!

One Every Week



"A Dangerous Girl"

Laughs!

500 Feet Of Fun

Released On The Open Market
Through Foremost Independent Exchanges
Produced By
KEEN CARTOON CORPORATION
729 Seventh Avenue New York

K K



MARY PICKFORD

in

"THE PRIDE OF THE CLAN"

(Staged by Maurice Tourneur)

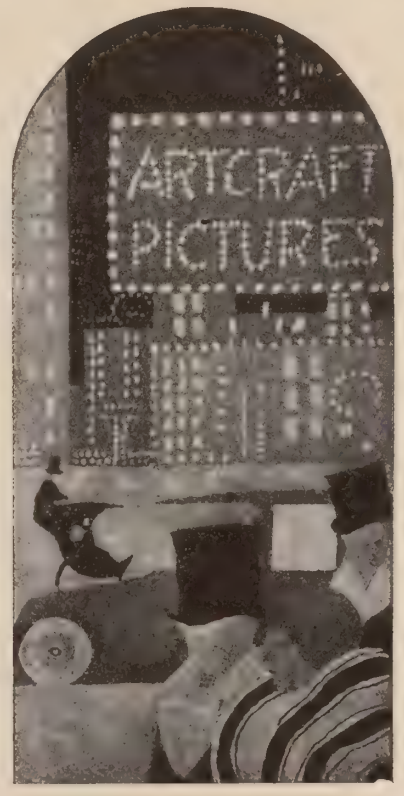
THE GREATEST MARY PICKFORD PICTURE EVER PRODUCED!

MARY PICKFORD'S new master-production indicates ARTCRAFT'S magnitude in the events of the motion picture future and marks the new ARTCRAFT policy of one supreme attraction each month.

"THE PRIDE OF THE CLAN" would be a notable screen achievement without MARY PICKFORD—with this incomparable favorite as its star, this master-production will be recorded one of the biggest events of filmland.

ARTCRAFT PICTURES CORPORATION

WHAT WE THINK THE CRITICS WILL SAY:



"The most exquisite screen characterization ever created."

"Mary Pickford never reaches the limit of her artistic possibilities. Every time we think she has, she surpasses all her previous efforts. This she does in 'The Pride of the Clan.'"

"'America's Sweetheart' in the sweetest story ever screened, produced by a master."

"A Mary Pickford picture that more than ever crystallizes for all time not only the wonderful charm of the most popular girl in the world, but affords her opportunity to display a dramatic finesse of rare merit."

"With her golden curls, her sweet smile and a charming art that is universally admired, Mary Pickford in 'The Pride of the Clan' will gladden the heart of the world."

729 SEVENTH AVENUE, NEW YORK CITY

Miss Mabel Normand

IN

"MICKEY"

Mickey is a quaint little mountain girl who runs the gamut of life. Laughter and tears take their turn in the unfolding of the story.

* * *

A vivid and appealing comedy drama with real living characters, told without squash pies, battles or the seduction of the innocent heroine.

* * *

No padding. When the story is over the curtain goes down.

* * *

Method and date of release will be announced later.

* * *

KESSEL AND BAUMANN

Executives

NEW YORK CITY

* * *

YOU!!!
CAN NOW HAVE
MACK SENNETT-KEYSTONES
THE UTMOST IN COMEDY
INDEPENDENT OF ANY PROGRAMME

WHY???
TO SATISFY THE DEMANDS
THE BOX OFFICE MADE ON YOU
AND YOU MADE ON US FOR
THE ONLY STANDARD QUALITY COMEDIES
EVER PRODUCED
NOW READY FOR RELEASE
ONE EVERY WEEK

"THE NICK OF TIME BABY"
"HER CIRCUS KNIGHT"
"MAGGIE'S FIRST FALSE STEP"
"STARS AND BARS"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"

TRIANGLE FILM CORPORATION, DISTRIBUTORS
Kessel and Baumann, Executives
New York City

A PROSPEROUS NEW YEAR TO

The *Motion Picture Producers* who have entrusted so much business to us.

The *Directors and Artists* who have placed their affairs in our hands.

The *Magazines, Journals, Newspapers and Syndicates* who have printed our news items, interviews, articles and photographs.

The *Companies and Corporations* which have been formed or financed in our offices.

The *Authors* whose works we have sold.

AND

Everyone else connected with this great industry.

WILLIS AND INGLIS

Wright & Callender Bldg. LOS ANGELES

New York Affiliation: ROEHM & RICHARDS, STRAND BUILDING

Clunes PRODUCTIONS

Now Available for State Rights

"THE EYES OF THE WORLD"

(Received its premier exhibition at Clune's Auditorium, Los Angeles, Jan. 1, 1916.)

Most successful of Harold Bell Wright's virile stories, which have had the phenomenal sale of eight million copies. Great beauty and melodramatic power characterize this feature.



In Ten Sections

In Ten Sections

"RAMONA"

Received the highest rating ever awarded by the National Board of Review.

Replete with dramatic episodes, RAMONA has been called "the love story of the ages." The book RAMONA has been sold to four million buyers.

The sales of these stories assure TREMENDOUS BOX OFFICE POWER.

Our representative is now in Eastern territory. Address

CLUNE FILM PRODUCING CO.

547 So. Broadway, Los Angeles

Unicorn Films

YOU KNOW PICTURES
BUT
WHETHER YOU KNOW OR NOT
UNICORN
KNOWS FOR YOU

LAUGHS
MEAN MONEY
AND
YOUR
BOX-OFFICE
LAUGHS LOUDEST
OF ALL
WHEN YOU
PLAY THE

BILLY WEST COMEDIES

TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

1st Release: "HIS MARRIED LIFE"
2nd Release: "BOARDERS AND BOMBS"—3rd Release: "HIS WAITING CAREER"

REAL SCREAMS OF THE SCREEN

ONE, TWO AND THREE REEL DRAMAS
COMEDIES THAT *ARE* FUNNY
WESTERN SCREEN PLAYS
WHICH ARE CLASSICS.

TWENTY-ONE
REELS PER WEEK

EXECUTIVE OFFICES, 126-130 WEST FORTY-SIXTH ST., NEW YORK CITY
BRANCHES IN TWENTY-EIGHT PRINCIPAL CITIES OF U.S.A.
IKE SCHLANK, PRESIDENT

INTERNATIONAL



The Serial Supreme

Patria

with

Mrs. Vernon Castle

The Best Known and Best Dressed Woman in America

Released January 14th by **PATHÉ**


PATHÉ
with Mrs. Vernon
The Serial Supreme
RELEASED
January
14th
THROUGH
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EXCHANGES
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RIA
Castle
America's Best Known and Best Dressed Woman
RELEASED
January
14th
THROUGH
PATHÉ
EXCHANGES
INTERNATIONAL

INTERNATIONAL



Patria

The Serial Supreme

with **Mrs. Vernon Castle**

The Best Known and Best Dressed Woman in America

Released January 14th by **PATHÉ**



Every Critic Calls "The Truant Soul" Walthall's Greatest

"In 'The Truant Soul' Henry B. Walthall has been given a part to play that calls forth every bit of his talent and he has done nothing better during his career. . . . The picture is stirring from start to finish, and will hold audiences both for its story and the complete and effectual way in which it is produced."

Dickson G. Watts, New York Telegraph.

"In 'The Truant Soul' we have again the genius Walthall . . . the biggest man in pictures. . . . As the reels unfold you find yourself shaken by pity, fear, horror, repulsion and finally joy. The interest you have in the unfolding of the tale is the same absorbing interest you have felt 'while reading the novel you simply couldn't lay down.' . . . There is not one moment during the entire picture when the suspense slackens."

Mae Tinee, Chicago Tribune.

"Not since Walthall made 'Ghosts,' 'The Avenging Conscience' and other plotful features has he given us such a character as Dr. John Lancaster in 'The Truant Soul.' . . . Walthall does some wonderful pantomimic work. His two contrasting characters and his portrayal of each have never been excelled on the screen."

Louella O. Parsons, Chicago Herald.

"The combined efforts of the star, Henry B. Walthall, and the producer, Harry Beaumont, augmented by the personal charm and manner of Mary Charleson have given Essanay one of the most artistic plays . . . and one of the most absorbing productions of the day. Truly it eclipses any current effort. . . . It contains the best and most essential ingredients which go to make ideal cinematic melodrama. The photoplay is excellent. . . . Essanay might well be proud of 'The Truant Soul' and Mr. Walthall has every reason to believe it his best achievement."

W. K. Hollander, Chicago Daily News.



ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



K-E-S-E K-E-S-E K-E-S-E K-E-S-E

K KLEINE E EDISON S SELIG E ESSANAY

HENRY B. WALTHALL

America's Greatest Actor

with MARY CHARLESON

is presented in



"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photo-play. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram Directed by Arthur Berthelet

Screen time, 1 hour, 15 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

Exhibitors Who "Cleaned Up" on "The Cossack Whip"!!!

Book "THE MASTER PASSION"

(Released **January 8th**)

featuring

MABEL TRUNNELLE and ROBERT CONNESS

Another Five-Reel **EDISON PRODUCTION** *that will fill Your Patrons with praise of your judgment*



"The Master Passion" is the story of a woman who sacrifices, on the altar of ambition, all that women hold precious.

It is powerful in theme, dramatic in development, and handled with consummate skill and unerring artistry.

It is another EDISON triumph of the same proportions as "The Cossack Whip."

More Than Forty Per Cent of the Exhibitors Who Programmed "THE COSSACK WHIP" Already Have Re-Booked It

This is the unparalleled record of this picture, conceded to be one of the finest five-reel productions of 1916. "The Cossack Whip" was released November 13th. In a *month and a half* it has been booked and re-booked by hundreds of the highest-class theatres in the United States and the demand for it is increasing rapidly day by day.

The Reasons?

JAMES OPPENHEIM	VIOLA DANA	THOMAS A. EDISON, INC.
Writer	*Star*	*Producer*

Its Unqualified Success Has Made "The Cossack Whip" a "Guaranteed" Picture. You Should Book It Without Delay!

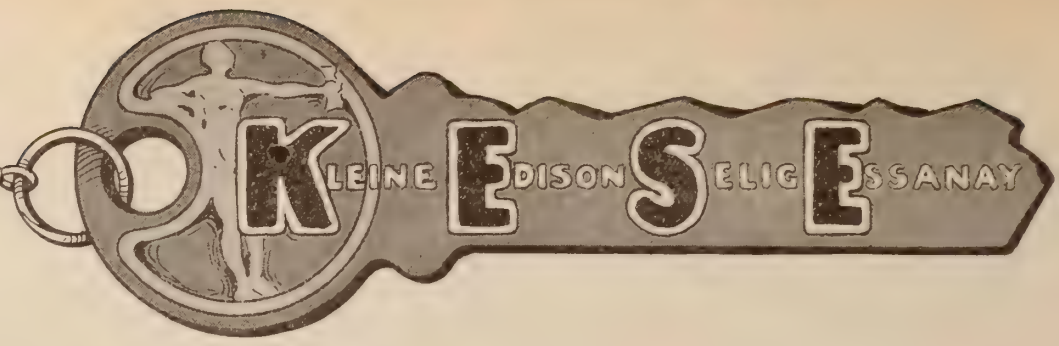
Other EDISON five-reel productions now available are "The Last Sentence," featuring Marc MacDermott; "A Message to Garcia," featuring Mabel Trunnelle and Robert Conness, and "The Heart of the Hills," with Mabel Trunnelle and Conway Tearle.

WRITE OR WIRE AT ONCE

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

K-E-S-E K-E-S-E K-E-S-E K-E-S-E



SELIG OFFERS "THE PRINCESS OF PATCHES"

A Picturization by Al Green of Mark Swan's World famous Melodrama—

A Love Romance of the Sunny Southland.

See the terrific explosion
See the fight in the houseboat
See the cotton plantations
See a blood-stirring melodrama

An All-star Cast Headed by VIVIAN REED and Charles Le Moyne. A Love Romance Filmed True to the Life of the South.

COMING COMING COMING

A Sensational Drama of the Borderland

"THE HEART OF TEXAS RYAN"

With George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix, and Charles Gerrard.

SELIG POLYSCOPE CO.

Chicago, Illinois



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General Film Service

BLACK CAT FEATURES



FILL ALL THEATRES





Book them every Tuesday.
They are a sure drawing card.
Look over this list of titles and players.



"A TALE FROM THE DECAMERON"

featuring

Nell Craig and Ernest Maupain

Screen time, 30 minutes

Released Dec. 26

"AMONG THOSE PRESENT"

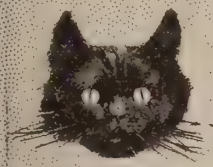
featuring

Richard C. Travers and Gertrude Glover

Screen time, 30 minutes

Released Jan. 9





"THE GIRL GOD MADE FOR JONES"

featuring

Bryant Washburn

Screen time, 33 minutes

Released Jan, 3

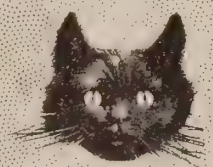
"THE LITTLE MISSIONARY"

featuring

Mary V. McAlister

Screen time, 28 minutes

Released Jan. 16



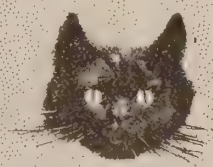


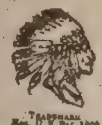
OTHER ESSANAYS

"ONE ON HIM"—*Screen time, 15 minutes*

Featuring BILLY MASON and RUTH HENNESSY

—with Alaska scenic—Jan. 17





ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



General Film Service

BROADWAY STAR FEATURES

Present

"JONES KEEPS HOUSE"

One Part Comedy
Released Jan. 8th.



"Sunshine" MARY ANDERSON in "ONE GOOD TURN"

Another Adventure of

"The DANGERS of DORIS"

Released Jan. 12th.



A single reel series of romance and adventure that has received greater commendations than any other one part-feature pictures ever produced. Exhibitors have proclaimed it the best box office attraction on any program. The series to date includes:——

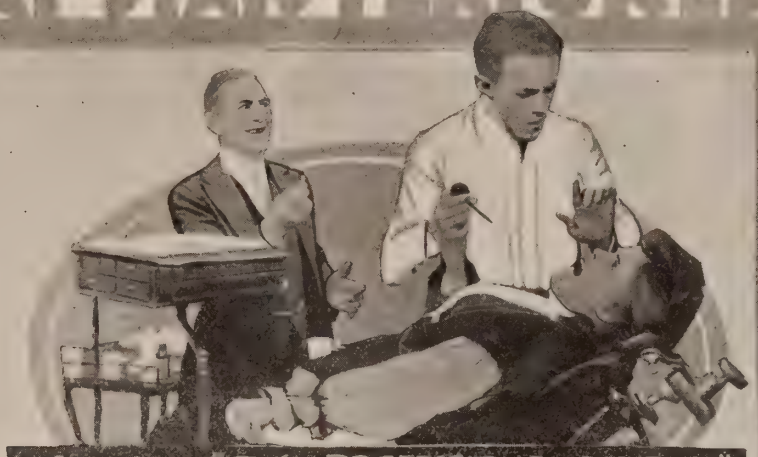
"A BIT OF BENT WIRE"
"THE LUCK CHARM"
"THE TWIN FEDORAS"

General Film Service

BROADWAY STAR FEATURES

Present
The Popular
Comedy Stars

MR.
and
MRS.
SIDNEY DREW



Scene from "The PROFESSIONAL PATIENT"

in two screaming one part comedies
Entitled
"The PROFESSIONAL PATIENT"
Released Friday January 19th.
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STATE RIGHT BUYERS—Secure your territory quickly—Do it now while there is a chance—Other five reel THOS. H. INCE FEATURES will follow closely—Keep your "Eye" on this Ad.—

NEW YORK MOTION PICTURE CORPORATION

A. KESSEL, *Pres.* CHAS. O. BAUMANN, *Vice-Pres.*

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MACK SENNETT COMEDY

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"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA MAIN OFFICES: NEW YORK CITY CHICAGO, ILLINOIS

Volume XV JANUARY 20, 1917 No. 3

THE DEADLY MOVIE FAN

TO question the "movie" fan as an asset to this business may be shocking to some.

To state that this individual is a positive blight upon the motion picture—upon its true development as an art and industry—may sound like rank heresy.

But let us see.

We'll start right in with the daily change of program.

We are all pretty well agreed that the daily change is bad—bad clear through—so bad indeed that it probably stands out today as one of the few great fundamental faults of this business.

THE insatiable demand of the senseless daily change makes poor pictures—for the very simple reason that enough good pictures can't possibly be produced to fill the daily change demand.

The daily change blocks advertising; hence the good pictures fare like the poor. You cannot tell the public how good they are.

The daily change raises rental prices, because it won't let pictures earn what they should—and the negative cost must be applied to fewer rentals. The daily change *increases* the production of *negatives* and *diminishes* the production of *positives*. It is the main contributory cause today to the broad economic fault of this industry—namely *too much negative and too few positive prints.*

THERE'S the matter in a nut shell. It is not all by any means that might be said against the daily change.

Page after page might be used in outlining its obvious fallacies.

We are, as has been stated, pretty well agreed on this subject.

Then why don't we banish the daily change?

The answer comes from the theatres—thousands of theatres all over the country: "Our audiences won't let us. We don't dare stop. We couldn't fill our seats," etc.

Who make up your audiences? You'll have to ask yourself that question, Mr. Exhibitor, and give yourself a thoughtful, honest answer. Your prosperity and the industry's will have a lot to do with what you say.

DO your audiences include *all* the people in your locality—all the people who read—newspapers, books, magazines, who like good stories, good acting, who even appreciate art—and who therefore *discriminate* about where they shall be instructed and amused?

Are you in close touch with *all* these people?

Or are you principally dependent upon that small—though very faithful—minority known as the "fans," the movie fans.

Which have you got—the *motion picture public* or the *movie fans?*

The difference is mighty big—and the question, to you, is mighty big. Investigate it!

IF you've got the fans—principally—then this weird individual is running your business and your industry—running both into the ground.

He—generally it's she—is a wild-eyed crank and a glutton, a person who wallows in quantity and cares nothing for quality so long as the excitement be there and so long as brown-eyed Archie and blue-eyed Lucy flit across the screen.

He is the omnivorous person who yells to you to clear the table and bring him more. He's the direct cause of the deadly daily change.

This person must be put where he belongs. This industry demands—and you too must have your share of—the *motion picture public. Otherwise good pictures cannot be made at a profit.*

We like to regard the motion picture as the Fifth Estate; so it is—the newest and greatest of all publishing mediums.

But consider its parallel—the Fourth Estate. Suppose our great Metropolitan dailies were published for fans only—for baseball fans, for instance.

What would become of the power and profit of the press?

BUT if there were no other factor at all, one alone utterly damns the daily change; and that is its nullification of advertising effort.

Advertising is the great economizer.

To the motion picture, a commodity, if you please, of appeal to and within the reach of all the public, a commodity constantly and appealingly new, advertising is the great fundamental force for profit and growth.

Advertising, in some form or other, is every theatre's greatest opportunity.

But the daily change balks and blanks advertising.

IT is one-time advertising, which is nine-tenths waste.

Before you can get your advertising felt your product is gone. The daily change won't let *all* your public hear about and see your pictures. It chases the pictures away and into quick obscurity. It is for the fan only; it is his delight and your destruction.

Think it over—Mr. Exhibitor and think hard. Estimate your possible—all your possible *motion picture public.* Forget your fans. Make your plans now—through pictures and advertising—to please *all* your public with—*fewer pictures, better pictures* and *longer runs.*

WM. A. JOHNSTON.

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Motion Picture News

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HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

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E. KENDALL GILLETT.....SECRETARY
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VOL. XV January 20, 1917 No. 3

Steve Talbot

IT is with deep regret that the News announces the death of Steve Talbot, who for many years was a well known figure on newspapers and trade journals connected with the motion picture industry. The end came at quarter to five Sunday morning, January 7, in St. Vincent's Hospital, New York City. Mr. Talbot had been sick three weeks with heart trouble and this was later complicated by pleurisy.

Mr. Talbot was the Philadelphia representative of the "Billboard" for a number of years. Later he edited the Question and Answer departments of several prominent photoplay publications. His articles in the several fan publications were also well known. Accompanied by his bride, he came to New York City slightly over two months ago to fill an editorial position on the staff of Motion Picture News.

An Exchange of Jests

THE "Morning Telegraph" on December 31 credited us with a sense of humor, which, they explain, was probably due to holiday hilarity. They object to our modest assertion that "You don't get the news unless you read the News." They claim they get it first!

It may have been the holiday spirit of indiscretion which caused the "Morning Telegraph" to make a comparison between a New York morning newspaper and a motion picture trade publication with a national and specific circulation.

The Canadian Vision Widens

ROAD mindedness has unfurled its banner in Canada! Geraldine Farrar, whose films were barred from Canada because she once sang in grand opera in Berlin, is now *persona grata*. The Canadian censors have decided to lift the embargo on Farrar films, and we heartily congratulate whoever led these gentlemen to the light.

The War and the Picture

"JOAN the Woman" is a great picture. Many authorities say that it reaches the high-water mark of picture production. As such we delight to point to the artistic recognition it so plainly deserves.

But we believe it greater in one other respect than faultless production. The producer has hit upon a theme of tremendous timeliness. This picture may, in brief, become a great shaping force in this remarkable era of the world's civilization.

We know here, if only faintly, of war-racked Europe and we can surmise what must inevitably follow this terrible human cataclysm. Dr. John Mott, lately returned, puts the situation in a nut shell when he says: "Today there isn't a selfish man in all Europe."

Patriotism and religious fervor—a great coupled wave of twofold emotion—will sweep all Europe after the war. Its reflection will be had here—inevitably. Such a force is too elementally great to be confined by continents.

It is just this great human emotion that "Joan the Woman" splendidly, powerfully, thrillingly typifies. This picture will fire, ennoble and sway multitudes; it should exert its influence in no unlimited way; if it does the motion picture will outdo the mightiest work ever accomplished by a free press.

After the War—What?

OUR Paris correspondent tells us that France has almost reversed its taste for pictures and is calling for sentimental, up-lifting, soothing themes.

Wherein lies a commercial warning and a lesson which the American producer will do well to heed—*now*.

What France wants, all Europe will want: and our own home markets will also partake of the same demand. Indeed these manifestations are already clearly before us.

As usual we are still producing heavily for a demand that is gone—if indeed it ever greatly existed.

The redly sensational, the morbid and depressing, the problem, the sex picture—Europe will not tolerate these pictures—nor does America want them.

If European and British colonial rights mean anything and if a staggering home market has any weight the handwriting is very clear.

The Threatened Tax

IT is difficult to understand what motive is at work behind the effort at Albany to lay further taxes on New York State motion picture theatres. These theatres are already burdened by local and national taxes, and many of the men who own them are bearing the additional levy of the tax on incomes.

The only possible reason we can see for an increased tax burden on motion picture theatres is a mistaken one. Legislators who approve of such measures must believe one of two things, either that the motion picture industry is an immoral thing, and a growth that should be discouraged and hampered because it perverts the morals of the public, or else these law making gentlemen believe that the industry is "rolling in money."

To argue against either of these beliefs would be a waste of time. Men who presume to put film theatres and saloons in one class are lacking tremendously in judgment and observation.

As for the notion that exhibitors are "rolling in money," we respectfully refer them to the stock ledger of the average theatre owner.

The industry is having enough troubles of its own without further discouragement and handicap from the outside.

Wm. A. Johnston.

To Remain Open Sunday—Give Us "Sunday Pictures"

Frank Rembusch Writes One of the Most Remarkable Letters We Have Ever Received—One of His Suggestions to Be Adopted by the News

Editor's Note.—We realize that the important point brought out by this letter will be seized upon immediately by Wilbur Crafts, the censorship propagandist. We hope he will note that it comes from within the industry, where, alone, such questions should be thrashed out. It in nowise affects the argument against legalized censorship.

AN exhibitor traveled by automobile from Austin, Tex., to Chicago, calling in his two months tour on over five hundred exhibitors. Out of that number he found that only two were making money. On my own initiative, I sent out several thousand cards, bearing queries, to exhibitors. Ninety per cent. of the answers said that the business is growing stale. From a competent source the statement came recently that nearly 4,000 motion picture theatres have closed their doors permanently since May 1, 1916.

What is the matter?

The president of the largest educational institution in Indiana requested the exhibitor of that city to eliminate as far as possible all pictures of vampires and sex type, and of infidelity of husband and wife. He stated that the strong sex picture interfered with the work of the students. Clean and wholesome pictures, he said, were beneficial.

This exhibitor asked me how he could regulate his program to fit his conditions in view of the advance deposits he has paid and the noncancellation clause in his contracts. Business was so poor for him that it was out of the question to lay a bad program picture on the shelf.

Let me quote the comments of a Baptist minister and a Catholic priest. The minister was asked why he did not attend film theatres as he had in the past. His reply was a scriptural quotation: *"Thou art neither hot nor cold; therefore I will begin by spitting thee out of my mouth."* He meant that pictures often have a dirty strain and a moral strain so thoroughly intermingled that he could hardly commend or condemn; so he remained away.

The Catholic priest said: *"Your pictures are degenerating into modern refined morality."* He meant that pictures aren't bad enough for legal action, so he merely advised his people to be careful, which means stay away.

A lady and gentleman left a theatre after two reels had been shown. The exhibitor asked why. They explained that the picture was so gruesome it would be sure to make the lady so nervous that she could not sleep. *They preferred not to see it.*

The Holiday Number of MOTION PICTURE NEWS was superb, but look it through from cover to cover. In all of those wonderful full page advertisements there is but one that says: "YOU DON'T KNOW HOW PROFITABLE CLEAN PICTURES ARE IN PLEASED PATRONS AND BOX OFFICE RECEIPTS." These words are hard to find because the space they take up can be covered by a thin dime.

An exhibitor asked me to tell him of a good Sunday picture. That is a good expression—Sunday picture! Please, Mr. Film Producer, many of us would like to be open Sunday that are not open. Most of the people would like to have us open on Sunday, and we will all be open on Sunday when we show pictures suitable for Sunday.

I DARE THE NEWS TO PUBLISH EVERY WORD OF THIS LETTER!

Since May, 4,000 film theatres have closed.

Before I told my wife the plot of a picture I waited until my young daughter left the room.

We want pictures that are happy; that people will come to see every day.

Exhibitors, you refuse to join an organization and pay five dollars a year dues; yet the expositions cost each of you $50 yearly.

Manufacturers won't do business with a small crowd.

What has the League done in its seven years existence?

Many, lovely, sweet, good, wholesome pictures are produced, pictures pleasant to look upon and happy and uplifting throughout.

Mr. Publicity Man!—will you let me make a suggestion? When your advertisement of a particularly clean picture is ready for the press, slip us a little tip at the bottom, thus: (Suitable for Sunday showing).

The other morning my wife asked me what the picture would be for that day. I started telling her the plot, but had to wait until my fifteen year old daughter left the room, because the supreme moment of that picture was the giving of a wife's honor to save her husband's life. Nothing unusual as plots go nowadays, was it? But I could not talk about it before the little girl.

Answer this: Is a picture the right kind when you cannot discuss it at home with your family?

Two months ago I had an "almost purple" picture. There was more paper, more heralds, more advertising of all sorts than there had been for any show in town for the past ten years, including three ring circuses. I looked up the same week seven years ago. We showed to more people and only had out a one-sheet!

To the exhibitor who says we need the slightly purple picture to stimulate interest, I say: "You are wrong." With that picture you arouse interest for the moment. But it is like strong liquor, with its morning after effect. *Pictures that are happy and full of fun are the kind that people will come to see every day.*

Let's turn the proposition up side down and ask what would give the industry greater prosperity, pictures which are wholesome, or those which are bumping the line of propriety. Year by year, there is being developed a higher public conscience. Will it be better for us to foster or oppose it?

If we intend to get anywhere we must do something. The remedy is ever and ever the same—*organization.* At the last meeting of the directors of the National Association of M.P.I., President Brady said to me: "I don't hear any complaints except from you." President Brady wants to know what is best for the whole industry, but he cannot find out. As far as the exhibitors of the country as a whole are concerned they don't know and they don't care whether or not the National Association exists.

You want Sunday shows, and you haven't enough enterprise to spend a two cent postage stamp writing a letter and saying so to the National Association. Why don't you move?

Exhibitors, you are to blame for all your troubles. During the last six months I have met with all the big producers and manufacturers at our directors' meetings and otherwise. I found every one of these men very anxious to know the real conditions under which the exhibitors are working. These men all want to see the exhibitor prosper because they realize that our interests are the same. They are not the terrible turks that some exhibitors believe they are. At the same time there is hardly one that really appreciates the conditions under which the exhibitor is working. They don't know that we are handicapped and unable to make more business for them and for us, on account of arbitrary methods that have crept into this industry.

I asked Messrs. Laemmle and Powers why they did not go out and meet with the exhibitors and find out for themselves. They showed me, however, where they have their noses down to the grindstone and

(*Continued on following page*)

Producers Willing to Discard Deposit System

New York Endeavors to Start the Ball Rolling—Sidney Cohen's New Organization Gaining—Producers Want Guaranty Protection

ACCORDING to Samuel Trigger, president of the New York Local No. 1, the following concerns have signified their willingness to meet exhibitors in conference, with a view to discarding the advance deposit system, if a means is provided whereby the manufacturer will be sure of his rental money: Metro, Artcraft, Paramount and World.

Sidney Cohen, president of the newly organized New York Exhibitors Board of Trade, told a representative from the NEWS that he had been in consultation with Sam Trigger on the question, and that Mr. Trigger desires to arrange a means of cooperation between the New York local and the Board of Trade.

Mr. Cohen said that all of the manufacturers he had spoken to concerning the abandonment of the advance deposit system had signified their willingness to work with him toward that end.

"I had a talk with Mr. Gradwell, manager of the World Film Corporation," said Mr. Cohen, "and, while it is generally understood that Mr. Gradwell strongly advocates the advance deposit, he told me frankly that he would gladly do away with it, if some means of protection could be afforded him."

The protection which Mr. Cohen proposes was explained in last week's issue of MOTION PICTURE NEWS. Briefly, he has organized a board of trade, each member of which deposits money for a general fund which will be drawn upon in case any member defrauds a manufacturer.

The obstacles which hinder the first actions of any new organization prevent Mr. Cohen from expressing his hopes for the future significance of the New York Exhibitors Board of Trade. Many exhibitors expect that the organization will soon have state-wide scope, and in view of the similar movements in other parts of the country, it is the opinion of a few that a national guaranty organization may soon come into existence.

"Dupe" Film Case Is Brought Into Court

Bartlett, English Producer, Claims That Duplicate Positives Should Be Taxed One Cent, Not Three—Decision Probably in March

THE case of R. K. Bartlett, an English film producer, who objects to paying income duties of three cents a foot for duplicate negative, claiming that his "dupes" come under the one-cent clause relating to positives, has been brought before the Board of United States General Appraisers.

This case, which is a test case standing in the name of R. K. Bartlett, an English cinema producer, has been brought before the Board of United States General Appraisers owing to Collector Malone's refusal to permit the entry at a low duty rate of duplicate films, depicting among other things, "The Fanatical Bedouins of Mesopotamia."

It was said at the hearing that the motion picture industry had suffered of late through the action of persons in bringing into the United States quantities of duplicate negatives of plays or other moving effects, which infringed upon the rights of productions already held here by authorized representatives.

Among the representatives of moving picture concerns testifying before the General Customs Board in behalf of the Government's contention for a high duty on the "dupe" negatives, were Lawrence Trimble, president of the Turner Films Corporation of New York, and managing director of the Turner Films, Ltd., of London; Reginald Ward, foreign representative of MOTION PICTURE NEWS, and Albert Dorris, formerly with the Universal, Fox, World, and Vitagraph film interests.

Collector Malone held that the duplicate negatives would have to stand a customs tax of 3 cents a linear foot under Paragraph 380 in the Tariff act of 1913 for "photographic film negatives imported in any form for use in any way in connection with moving picture exhibits or for making or reproducing pictures for such exhibits, if exposed and developed." The understanding was that Mr. Bartlett's case simply afforded an opportunity for a thorough test of the revenue law, and there was no desire to impugn his acts.

Sunday Pictures

(*Continued from preceding page*)

where every film manufacturer and producer has his business cares so multiplied and expense so high that they can't afford to leave their desks for a minute.

Every big manufacturer and producer is working every hour in the day because he is *compelled* to. *Besides when a big manufacturer says anything we always think he has an axe to grind.*

Mr. Exhibitor, many of you refuse to join an organization and pay five dollars a year dues. Let me jolt you with some facts. There have been three national organizations in the field this year. What is the result? Only one concrete thing has been done, and that has been done by the National Association.

Don't forget that there were also three big expositions, some balls, and other diversions. Were you financially concerned? *Will you deny that every penny of the overhead in this industry comes from your pockets?* Those expositions cost altogether $500,000. There are 10,000 exhibitors which means that each of you pay $50 toward these entertainments. Think that over.

Joe Brandt said in Chicago: "These expositions are terrible. We come through for everything. But remember, boys, we don't pay for it in the long run. It is tackled to the film service."

Mr. Walter W Irwin is still on the job trying to get a little light through the fog. Let's all help the Chairman of the Executive Committee. I dare you to ask him whether you can do anything to help. I asked Mr. Zukor recently why he didn't put some big stars in two or three reelers. He said he would if he thought he *wanted them.* Wouldn't it be a good idea to mix them up a little and not always have the program just exactly a mile long?

To convince you that a desire for cooperation does exist, I will recount an experience of my own. I sent a circular letter to all important film producers, asking them if they were willing to eliminate the advance deposit.

I received answers from V-L-S-E, Universal, Bluebird, Metro, Kalem, World Film Corporation, Fox Film Corporation, Gaumont Company, General Film, Consolidated Film Corporation, Educational Films Corporation, Exclusive Features, and Mutt and Jeff.

All but one agreed, if the marketing of the film was to be put on a cash basis, to eliminate the advance deposit. The one was not a refusal. Here is what he said: "We are not interested at the present time." Paragraphs from these letters were published in the NEWS some six weeks ago. Mr. Selznick has openly declared for the elimination of the Advance Deposit System. I have been condemning him for using it, but now I say "Hurrah for Selznick."

The manufacturers don't want to do business with a small crowd. The Exhibitors League has never given a list of its members to the National Association. Nobody seems to know whether we have 20,000 members or 200. It is the same old story. *Every year we get the skeleton of the League together, rattle its bones in a big exposition and that is all.* We organize and reorganize.

An exhibitor told me the League asked him to resign several years ago because he advertised in newspapers. (If you don't believe that send me a stamp for his name and address!) I consoled him by telling him that I was asked to resign recently because I criticized the dear old League for doing nothing. I said it was always running balls or trade shows or starting trade papers instead of attending to the business of the League. They abused me, said I was crazy. It made me hot at the time, but I have laughed a lot over it since.

In the seven years of its existence, what has the league done for you or for this industry as a whole?

Things are going to come out all right because the exhibitors are beginning to say something. The NEWS is helping us. Keep the Ball Rolling, is the thing. If all of you will raise as much thunder as I have during the past year we will soon get somewhere.

I dare the NEWS *to print every word of this communication and I dare the exhibitors of this country to raise a finger in the aid or defense of this business!*

F. J. REMBUSCH.

Mr. Rembusch's suggestion that pictures suitable for Sunday showing be indicated as such will in the future be incorporated in MOTION PICTURE NEWS' reviews.

Direct Tax on Motion Picture Theatres is Threatened

Committee Appointed in Senate and Assembly of New York Legislature to Investigate—Locals Throughout State Meeting to Send Delegates to Albany to Fight Measure

AN effort is being made in Albany to bring about the passage of a bill for taxing motion picture theatres in New York State, the amount to be raised, it is said, approximating $2,000,000.

In order to determine whether or not the motion picture industry is a proper source of taxation by the State, the kind and the amount, a joint committee consisting of three senators and five assemblymen have been appointed to investigate the subject. Only three are named: Senator John Knight of Wyoming, Chairman; James W. Yelverton of Schenectady, a Republican and first term member, and James J. Walker of New York City, a Democrat.

The committeemen from the Senate will meet early this week with their colleagues from the Assembly, who will be appointed on Monday, and will begin work at once. The committee is to report back to the Legislature by the fifteenth of next month with the results of their investigation and the proposed legislation.

To a representative of MOTION PICTURE NEWS, Senator Elon R. Brown, of Watertown, leader of the Senate and introducer of the resolution, said: "We need more revenue for the State. We are facing a direct state tax of from $9,000 to $12,000, and we must have more money.

"I am told that there is about $120,000 from the secured debt tax, but we must have more than that. Before we tax motion picture theatres, however, I believe the proper procedure is first to investigate the whole subject. That is the purpose of my resolution."

The committee which will be named when the committees of finance in the Senate and Ways and Means in the Assembly report out the resolution, will have $5,000 with which to work. This amount will be paid out of the contingent fund.

The new committee will have all of the powers of a legislative investigating committee, the power to subpoena books and papers and call upon witnesses. It is to have its report ready for inspection by the Legislature on February 15.

For the purpose of preventing the passage of a bill of direct taxation on New York State exhibitors, a convention will be held January 23, 24 and 25, at the Hotel Ten Eyck, Albany.

Sam Trigger, president of New York Local No. 1, has issued a stirring plea to Manhattan exhibitors, requesting their appearance at a meeting at 218 West 42d street on Wednesday, January 10, for the purpose of electing delegates for the Albany convention and instilling a spirit of cooperation into the local members.

Similar meetings are being held in other parts of the State. The election of New York State League officers will take place during the convention.

At a meeting of the Council of the Author's League of America last Thursday, resolutions were adopted opposing a tax upon either film or motion picture exhibitors.

Rex Beach and other prominent members of the Author's League will speak before the Manhattan Local meeting on Wednesday.

The movement for direct tax on motion picture theatres is gaining headway. What are YOU doing about it?

Walter Greene, President of the Artcraft Pictures Corporation, speaking of the injustice of the proposed tax, said:

"I feel confident that every fair minded person will look with disfavor upon the contemplation of this latest infliction upon the motion picture industry regardless of whether or not he is connected with the film interests.

"It is difficult to understand just why the discrimination is evidenced in this matter of taxation. If a general taxation of industries were contemplated for some specific purpose, I am sure the motion picture business would stand ready to bear its share of the burden to as great an extent and in proportion with any other enterprise. The claim might be made that our business is a prosperous one but there are many other industries, especially those affecting the war in Europe which are reaping far greater harvests than the film interests.

"As a general rule the motion picture producer is putting forth his very best efforts in the advancement of an art for the benefit of the public. His returns only measure up to the success he attains in thus constantly improving his art in the eye of the public. Everyone knows that the motion picture is beneficial to both masses and classes, that it educates as well as entertains. It is not a vice, a drug, a liquor or a tobacco that may be taxed with the idea of discouraging its circulation among the public. The motion picture should be encouraged and not handicapped by taxation.

"Even narrowing the matter down to one field a great discrimination is evidenced. Why should the motion picture be selected from the field of amusements as a means of taxation? Many motion picture theatres are operating under as great—and in some cases greater—overhead expenses than the regular 'legitimate' theatres. The exhibitor gets 'motion picture prices' in the way of admissions; the manager of the 'legit' house gets as high as $2.50 a seat. Yet the motion picture theatre manager is expected to give up part of his limited revenues while the man who gets $2.50 for a seat is not taxed. Taxation of the motion picture industry seems unfair.

Federal Tax on Exhibitors Extended Indefinitely

"War Tax," Which Was Originally Intended to Extend Only to December 31, 1916, Was Extended Indefinitely by Congress on September 8

THE "War Tax" imposed by the Federal Government on motion picture theatres was extended on September 8, 1916. When this measure was first drawn up the tax was intended only to exist until December 31, 1916. Now it has been extended indefinitely.

Under the title, "Miscellaneous Taxes," in the income tax pamphlet (Public—No. 271—64th Congress) the levies upon places of amusement, which include motion picture theatres, are stated as follows:

Proprietors of theatres, museums, , and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theater: *Provided,* That in cities, towns, or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: *Provided further,* That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease.

Pittsburgh Uses Parcel Post

Pittsburgh film men are taking advantage of the order of the Post Office Department at Washington, D. C., which went into effect on January 1 to the effect that films could be sent through the mails.

The parcels post has been kept busy in this section delivering films from the exchanges and the regular mails have also been taken advantage of to the extent that the express companies in this section have been hard hit as a result.

The motion picture exchanges in this section state that they will save hundreds of dollars by the use of the mails over that of the express companies, and the service will be greatly improved by this method of transporting films.

G. L. McCOY, JR.

Elizabeth, N. J., Appoints 50 Censors

Exhibitors Amazed at Action as City Has Been Singularly Free from Objectionable Films

MAYOR VICTOR MRAVLAG of Elizabeth, N. J., has amazed motion picture fans and exhibitors in that city by the announcement of the appointment of a permanent committee of fifty to act during the coming year as a board of censors there. The action was wholly unexpected by exhibitors as it was generally understood and officially announced during the past few months that Elizabeth was especially free of the charge that its exhibitors had offended by the showing of objectionable films. Up to the present time there has been no censorship of the official kind and in the absence of complaints it was felt by exhibitors that there was little need of such a body in the city.

Exhibitors view the newly appointed censors with scant approval and have little sympathy for the announced plans of the organization. Its membership of fifty is considered by them as too unwieldy for practical work. The composition of the censorship board is also one that does not instill confidence in its undertakings. Twenty-four are women and of the men, five are lawyers, two are contractors, one a minister, one an undertaker, and two are merchants.

The fifty members are divided into sub-committees, each of the sub-committees empowered to "regularly visit and inspect the motion picture exhibitions" in a certain district of the city. When something objectionable is found it is reported to a "reviewing committee" of fourteen. They in return report their findings to the mayor for final action. Should a sub-committee believe immediate action necessary for the suppression of a film it is given the right to report direct to the mayor. The new board of censors began its duties at the beginning of the year.

"Why doesn't the Mayor include vaudeville and the legitimate in his program of censorship?" inquired one exhibitor. "The local public will agree on one point, at least, and that is that of the three forms of entertainment in Elizabeth, motion pictures need censorship less than any of the others. I have been a local exhibitor for five years and during that time not a single picture shown here has been suppressed or barred. Only once in those five years has an advertised picture been the object of attack. Then the local exhibitor volunteered to withdraw his announced program for the week. With such a record it is little wonder exhibitors feel that the present program is uncalled for—meddling interference, that is unjustified and impractical."

National Association Active in Sunday Fight

Petitions from All Over State Are Pouring In—Every Theatre Busy—At Luncheon Association Members Speak on Question

REPORTS are coming in to the offices of the National Association of the Motion Picture Industry on the signatures to the petitions against Sunday closing. These petitions are now being signed in virtually every motion picture theatre in New York State, where the slide sent out by the Sunday Closing Committee is being displayed at all performances.

The returns of the first day of reports by a return postal card sent out last week, were 15,000 with less than half a per cent of the theatres heard from.

The exhibitors of the state are rising to the situation with enthusiasm. Hundreds of them are having special cards printed embodying the petition suggested by the Sunday Closing Committee. Others are putting the petition blanks on tables in the lobby and many have attached shelves to the ticket choppers, where patrons can sign standing up, as they enter or leave the theatre.

At a luncheon given by the Sunday Closing Committee under the auspices of the National Association of the Motion Picture Industry at Delmonico's in New York on January 2, the Sunday situation was explained fully by eminent lawyers and the gravity of the peril which threatens the business was brought out by Walter W. Irwin and William A. Brady. Afterwards, the practical problems were discussed.

While no definite action was decided upon, the speeches made by Judge Samuel Seabury and John B. Stanchfield, the guests of honor, indicated that the motion picture interests were likely to start some new case to present to the Court of Appeals in place of the Bender case, appealed from Albany six weeks ago.

Those present at the speakers' table were: William A. Brady, Judge Samuel Seabury, John B. Stanchfield, Louis L. Levy, Walter W. Irwin, Adolph Zukor, Lee A. Ochs, Samuel Trigger, and William M. Seabury.

Eaton, Michigan Legislator, Wants Censorship

Representative Fred Eaton, of Saginaw, Mich., has publicly declared himself in favor of state censorship of motion pictures, and is now drafting a bill which he will introduce into the legislature within the next few weeks. It calls for a board of censors to pass on all film before it is shown in the theatres—it provides for an appropriation of $1,500 to maintain the board—gives the board full rights to reject or admit film—calls for a seal to appear on all film censored—and calls for a fee to be paid by the producers to the censor board.

Exhibitors of Michigan do not intend to sit idly by and allow such unjust legislation to pass without a hot fight. A special meeting is to be held soon and the matter will then be threshed out and plans laid out for the campaign against the bill.

Canadian Censors Pass Farrar Pictures

Canadian censors have now passed all of the Geraldine Farrar films in Canada. This includes "Carmen," "Temptation" and "Maria Rosa."

This action on the part of the censors is considered most important in Toronto film circles in view of the apparent misunderstanding which arose about the time of the beginning of the war, when Miss Farrar was misunderstood to be in sympathy with Germany.

Censorship in Tennessee

Chattanooga, Tenn.—The Council of Women, an organization representing several thousand club women, has asked the Hamilton county delegation to the Tennessee legislature to stand sponsor for a bill providing for a state censorship of moving pictures. Section 2 of the bill reads in part as follows: "Be it further enacted, That the Governor shall, upon the passage of this act, appoint a board of five, two or more of whom shall be women, for the purpose of inspecting and prohibiting all objectionable moving picture plays; and, furthermore, no picture shows shall be presented or shown until approved by said board.

News Helps in Censor Fight

Thanks to the warning sounded by MOTION PICTURE NEWS last week against the proposed consorship bill which the reformers were preparing to slip over in the coming session of the Legislature, Milwaukee exhibitors are preparing to wage a hot fight against the bill and it will not have as easy sailing as its sponsors hoped for.

A meeting will be called the first of the new year and complete plans and details for the fight will be mapped out.

Local exhibitors were loud in their praise of the enterprise of THE NEWS in discovering and making known the proposed bill at this early date and before any of them were aware of its existence.

School Shows Taxed

The Decatur, Ill., Board of Education has just paid to John L. Pickering, collector of Internal revenue, for the Springfield district, $137.50, taxes on motion pictures which have been exhibited for "educational and philanthropic" purposes.

The sum pays taxes dating back to November 1, 1915, and up to December 31, 1916. The school board owns a moving picture outfit and has been giving shows in school buildings at which a charge of five cents admission was made.

The proceeds went to charity. The government rules that school house movie shows are to be taxed when admission is charged.

The Christ Episcopal church of Springfield, which has been giving children's shows on Saturdays, recently had to pay a similar tax.

Banquet of Bronx Local

The Cinema Exhibitors Association, Bronx Local No. 2, will formally install elected officers at a banquet to be held at Fleischmann's restaurant. Cabaret entertainment will be provided.

Correcting Exhibitor Faults in the Middle-West

An Interesting Letter from a Middle-West Exchange Manager Who Desires His Name to Be Withheld—The Other Side of a Timely and Important Question

WE are endeavoring to correct a great many of the abuses that prevail in this business. These abuses have, in some cases, been so nauseous that in other lines of business a customer would be considered nothing more or less than a crook if he tried to put over such stuff as we film men have tolerated. A few illustrations will suffice to demonstrate some of the things we aim to correct.

Recently an exhibitor in southern Illinois had a picture booked. His competition booked the same picture from a St. Louis exchangeman, who recognized that he had no right in this territory and booked it four days prior to the day that our exhibitor was to show the picture. The day selected was a Saturday. No previous announcement of his intentions were made, but realizing that the Courts would be closed at one o'clock on Saturday, and as a consequence no redress from this source possible, he engaged a brass band and a wagon, had a big banner painted and came out with the announcement that the picture would be shown that day only, price of admission one cent. My contention is that a man of this caliber must be driven from the business or so thoroughly disciplined that a thing of this kind cannot take place again. Single handed it is impossible to do anything. As a matter of fact in this particular case our film club was unable to do anything for the reason St. Louis is not organized and their co-operation would be necessary. It requires, in other words, the active co-operation of all exchangemen in the country to make the purpose of the F.I.L.M. Club a thorough success for in this particular case, it is a more simple matter for this man to get service from St. Louis than it is from Chicago.

Another case, which has probably been called to your attention is that of a man also down in southern Illinois, who operates a theatre. This man had an idea that because of his prominence in the town he could run things to suit himself and for quite a while he was doing this. If a film was sent to him C. O. D. it came back to the exchange C. O. D. If it went open account, the check did not come back for it and in a lot of other ways he was making himself very obnoxious. This was a case that was so flagrant that we recognized we were not taking any chances of coming in contact either with the state laws or the Interstate Commerce Laws, but our Club decided that we did not care to do business with this man excepting on conditions that would protect us from further abuses of this kind. This gentleman came to Chicago and adjusted the matter and has since been behaving very fine.

In this particular case we made a good man out of a fellow who was threatening to go bad and he has given us his promise to behave and it looks as if he would become as high grade a type as any exhibitor with whom we may do business.

Other cases with which we have to contend, are men who do not hesitate to rent a film for one house and show it in two; an exhibitor who does not hesitate to rent a film for one day and keep it for two, three or five days, as was the case down at Oconto Falls, Wis., and other abuses so numerous that it is needless for me to dwell upon them.

One of the most recent things accomplished by the Club is a case of a corporation here, who owned a theatre and who in some manner or other got into debt to the extent of $800 with the various exchanges. They subsequently sold the lease of the theatre together with all the rights to the machines, chairs, etc., in the theatre and wrote a letter, in making the sale, to the buyers in which they claimed no indebtedness. We found from our attorneys that we were within our rights to refuse to deal with the new purchaser until the old indebtedness had been paid up. We did not, however, ask the new owners to make the payment, but that they should use their influence to compel a cancellation either of the lease and the return of their money, or compel the corporation to permit the transfer of the next rentals to the film Club in liquidation of its indebtedness.

MOTION PICTURE NEWS to me is like a Dictionary to a school kid. Whenever I get stuck I go to it and generally find out what I want.

E. J. Frye, Lochran Film Corporation, Minneapolis.

An idea prevailed among the members of the Exhibitors' League that our attitude was extremely unfair. We had a meeting with them and explained to them just how we felt in the matter, and as a consequence secured their co-operation. Needless to say the claims have all been paid.

The Club has also a great many other things to take care of. For sake of illustration, legislation. Assume that the film exchanges were organized in one body. Can you question for one moment but that we could have a certain influence in a legislative way that could not help but be beneficial to the entire trade?

We have already succeeded in securing much better service from the Express Companies. We have under consideration at this time the question of a bonded pick-up service. We have recently taken action on the question of cancellation of bookings, a matter which we consider of prime importance. We have recently taken action on the question of paper, which has been a perfect nuisance, particularly to the very small exchanges. We have discontinued the use of all mounted paper, excepting at a rental price. As a matter of fact we are doing everything that we can that goes to the making of a more healthy condition in the trade.

We operate in connection with a Credit Organization to whom all matters of credit and accounts are sent.

Briefly, we have practically put an end to railroading of films; return of films C. O. D., the possibility of a man running up an account and ignoring it; the abuses in the paper line; the abuses of cancellations; the abuses of pick-up service and are striving constantly to put the business on a basis of a real business rather than "a game" as it is so frequently called.

Our name F.I.L.M. Club conveys not only the idea of a film club, but is an abbreviation of the words Film Industry Local Managers.

We are but a young organization. We have a great deal of work to do, a great many possibilities stare us in the face, and once that we get the co-operation of the trade papers and of the parent organizations in New York in the proper manner, we will be an organization that will be well worth all the recommendation that your paper may give us.

We know that we are going to face inimical legislation from time to time. We know that the question of censorship is going to be more and more severe each and every year, and if we do not take proper action we are going to find business in an awful mess. A half dozen towns in Illinois today have their own censorship and frankly I don't mind telling you that if we had the support of the big home organizations in New York City back of their local managers, giving us the financial backing that I think we are entitled to, such things could not be possible. While the so-called reformer is active and on the job getting in his work we are asleep at the switch and permitting him to get away with it.

We find a great many places where they only have six days' showing, and if the time ever comes that this becomes universal, it stands to reason that more than fifteen per cent of the volume of our business will be shot to Halifax, Nova Scotia. In every other line of business, excepting the film business, there are trade organizations, and it is pretty near time that the trade papers and the parent organizations and the

(*Continued on page* 421)

Standardizing the Abused Word "Feature"

By George K. Spoor

IN a recent editorial of the NEWS I was pleased to note a favorable comment on the abolition of the term reel by Essanay and the substitution of screen time, basing the picture not on the device on which the film is wound, but on the actual time it takes to be projected.

This as you state does away with padding and gives the story the proper length according to its merit, no matter how many feet.

The NEWS editorial also states that next in order is the proper use of the word feature. Essanay has just inaugurated a change in the use of this word also, believing that it has been misapplied to a very large extent.

In the majority of cases every film of more than three thousand feet in length has recently been termed a feature, irrespective of its merit and whether it was out of the beaten track or not. On the other hand, films of less than three thousand feet, although they may be of special merit and attractiveness, have not had this term applied to them.

Essanay's present plan for the use of this term is to base it on its original meaning, that of something of marked peculiarity or characteristic, anything especially prominent or important.

A play of five thousand feet or more may be thoroughly good and entertaining, but it is not necessarily a feature because it may lack the characteristics to lift it out of the ordinary. It may be interesting, even fascinating, and yet not be a feature, if it lacks the ingredients to make it stand out as something special.

The term, however, has been applied largely to the length regardless of merit. Many so-called features do not possess the merit or the striking qualities of the film of shorter length.

Essanay now uses the term to films of any length, if they possess the characteristics to stamp them as of special importance.

Thus the term is applied to "The Truant Soul," the screen time of which is approximately two hours, and to its "Black Cat" and "Is Marriage Sacred?," series, the screen time of which is approximately thirty minutes.

These latter two would come under the former classification of two "reels" and would not be known as features. It was Essanay's idea, however, that these two subjects were something special and out of the ordinary, and of sufficient importance to classify them as features. In accordance with this they were so termed by this company regardless of their lengths.

In respect to the application of this term feature to the short subjects, I was pleased to note that the Motion Picture Reporting Service of Chicago, an organization of exhibitors, which reviews and rates pictures "from the exhibitor's standpoint," in rating one of the "Is Marriage Sacred?" pictures at 95, stated that it was as good as a "five reel feature."

This would seem to indicate that while the term feature has been dedicated to the film of considerable length, yet the picture was really classified as a feature by the exhibitor although of only thirty minutes screen time.

I believe that the indiscriminate use of this word will gradually be dropped and its proper application given both by exhibitors and manufacturers.

Frisco to Have Films Only During Coming Week

Unique Condition in Golden Gate City Is Reported by Arthur S. Kane—All "Legitimate" Stages Replaced by Screens

A CONDITION in theatrical circles never heard of heretofore unheard of in any large cities is reported in San Francisco. In the middle of January, not one "legitimate" stage will be in use. Mr. Arthur S. Kane has written the following interesting letter to MOTION PICTURE NEWS:

I wish to call your attention to a rather curious situation which has arisen in San Francisco. The middle of January, this city of half a million persons will not have a single downtown legitimate theatre where the spoken drama can be found.

I understand "Civilization" is to open January 14 at the Cort, "War Brides" January 15 at the Alcazar, and "The Crisis" January 21 at the Columbia. The Cort and the Columbia are the $1.50 houses of San Francisco, and the Alcazar is a famous stock theatre. The condition at the Cort and Columbia will be temporary, of course, but the Alcazar is closing its stock company and pictures will be the entertainment offered.

Of course, there will be the vaudeville theatres, and out in the Mission District the Wigwam will continue stock. But it seems to me the dominance of motion pictures is pretty well illustrated by this condition, even though temporary.

The other big picture attractions at photoplay houses at the same time, will be "A Daughter of the Gods," opening tonight at the Savoy, and Mary Pickford in "The Pride of the Clan," opening January 14, at the Portola.

Ohio Passes Moss Film

Announcement is made from the B. S. Moss office that the Ohio Board of Censorship affixed its seal of approval to that concern's latest release, "The Girl Who Doesn't Know." The picture was submitted to the Ohio board last week.

Spanuth in New York

H. A. Spanuth, President of the Commonwealth Pictures Corporation of Chicago, is in New York on business in the interests of this concern. He is stopping at the Hotel Astor, and will be there until the middle of next week.

Kessel Still in Florida

JACKSONVILLE, FLA.—(*Special*).—A. Kessel, president of the New York Motion Picture Corporation, who has been a visitor in Jacksonville for the past week, was tendered a banquet at the Hotel Mason Friday night, at which Mayor J. E. T. Bowden and a number of prominent financiers were present.

The banquet was given Mr. Kessel by Mayor Bowden's film committee composed of J. J. Logan, president of the United States Trust and Savings Bank; Telfair Stockton, representative elect; W. R. Carter, editor *The Florida Metropolis;* and George H. Mason, manager of the Hotel Mason.

This committee visited New York last year in the interest of Jacksonville, to induce the motion picture producers to locate in this city, and while in the Metropolis were the guests of Mr. Kessel among others.

In a brief but convincing address Mr. Kessel thanked the committee for showing their appreciation of his efforts to entertain them while in New York, and declared that the spirit of the municipal authorities and citizens of Jacksonville would make it the greatest motion picture producing center in the United States. Among those to deliver addresses at the banquet, were C. A. (Doc) Willat, manager of production of the Technicolor Film Corporation; Mayor J. E. T. Bowden and W. R. Carter.

Triangle May Increase Capitalization

A report that the Triangle Film Corporation will increase its capitalization from $5,000,000 to $8,000,000 has come from the Richmond, Va., representative of the MOTION PICTURE NEWS.

The Triangle offices in New York have no comment to make on the report, which follows:

The Triangle Film Corporation, which operates under a Virginia charter, are holding a stockholders' meeting in this city today. The question of increasing the capital stock from $5,000,000 to $8,000,000 will be voted upon. The principal office of the company is Room 920, Mutual Building.

The stockholders will consider the increase of the capital stock of the corporation from 1,000,000 shares of the par value of $5, to 1,600,000 shares of the same par value. The board of directors at an adjourned meeting on December 16, authorized the change.

H. E. Aitkin, president of the Triangle Film Corporation, and W. N. Saligberg, assistant secretary, signed the call for the meeting.

Adler Appointed by Hammons

Vice-President and General Manager E. W. Hammons of the Educational Films Corporation of America has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of childrens' shows and has been interested in educational pictures for a number of months. He was for several years advertising and sales manager of the Thanhouser Film Corporation, New Rochelle, N. Y.

Griffith Attacked by the "North American"

Philadelphia Newspaper Bitterly Denounces "Intolerance" as Being Propaganda for "Liquor and Lechery"—Griffith Replies in Evening Ledger

THE North American, a newspaper published in Philadelphia, has launched a scathing attack on "Intolerance." The issue which has arisen between this newspaper and D. W. Griffith is unique and mysterious. On December 23, the North American's screen critic published a laudatory account of the picture.

On December 30, the newspaper had an editorial change of mind. In a two column editorial headed "Intolerance," the North American retracted the praise of its screen critic and bitterly condemned the picture. The attack was based upon the North American's belief that the film is propaganda for "liquor and lechery."

The editorial closed with this biting sentence: "Mr. Griffith undoubtedly put that stuff in his show because he thought that it would add to his receipts. The way to induce him to take it out is through the box office."

Mr. Griffith's reply, which appeared in the Philadelphia Evening Ledger of January 3, follows in part:

OPEN LETTER TO NORTH AMERICAN. D. W. Griffith answers its editorial attack upon "Intolerance."

To the Editor Philadelphia North American:

My Dear Sir:

With regret and profound astonishment I have read your editorial headed "Intolerance" in your issue of Saturday, December 30.

There are false statements therein concerning my production and damaging as well as false statements concerning my motives.

I have submitted to you my answer to these statements: You have said—"There is but one side to this." That is the age-old answer that has been at the bottom of every intolerant persecution and act of suppression in the history of the world.

Your refusal to print, even as paid matter, my answer to your accusations obliges me to take this course in order to dispel the misinformation which you have circulated.

On December 23 your North American printed in its review of "Intolerance" these unqualified statements—"There is no taint of a preaching mission. . . . Griffith never oversteps the bounds, his work has all the weight of teaching with none of its cant."

On December 30 your North American prints the following—"Persons who pay their money to see a show find themselves constrained to swallow insulting preachments."

On December 23 your North American had nothing but praise for my production.

On December 30 your North American had nothing but abuse.

During these seven days what was the insidious force at work that compelled the North American to change about face and to write—"We have decided to condemn unsparingly the wicked things in Mr. Griffith's show."

Your columns, in reviewing my production on December 23, stated that "its aim is to present actual conditions . . . and every situation is impartially presented."

My aim has truly been, as stated above, to transfer to the screen actual conditions as I have found them to exist—Just as your reporters daily transcribe into your columns actual conditions, be it a murder or a raid.

The fact that I show a raid is the entire basis of your charge that I am presenting an argument in favor of houses of prostitution.

MAKING THE PAPER THAT IS READ THE PAPER THAT IS EASY TO READ.

¶ This magazine is a self-indexing volume of weekly information.

¶ All trade activities are grouped in their proper departments.

¶ No matter what branch of the trade you are interested in, you can secure your information quickly, accurately, completely.

You make, further, the utterly false statement that I am attacking the entire body of social workers—this in face of a principal title, or explanatory text, appearing in the film, which reads—

"The reference herein to the uplift movement is not to worthy institutions, but to the self-styled reformers, organized not to benefit, but to be benefited by the exploitation of charity."

I repeat, what is the insidious force at work that thus moves the North American to present to its readers a statement directly contrary to the facts of my production?

Please wipe your glasses, Mr. Editor, with the white handkerchief of tolerance and see the play again as through the sweet, clean eyes of the million or more of our American people who have already seen it and have wept and loved and applauded with its joys and loves and beauties of humanity.

One of our minor titles evokes some of your most ponderous lamentations; it is a little nothing, but mirthful for many thousands of wholesome souls who have laughed with it. We sympathize with you that your lack of a sense of humor denies your enjoyment of it.

We esteem the words from Rev. A. H. Sayce, head of the Society for the Promulgation of Christian Thought throughout the World, of the Chair of Assyriology of Oxford University, England, etc., who writes:—

"'Intolerance' is astounding and it is not wonderful that it should be so successful. I do not think that anything comparable to it has ever been staged before. 'Intolerance' appeals equally to the historian, the poet and the student of modern sociology. Indeed, its appeal to the feelings is one of the most remarkable things about it."

Equally eminent in another field, David Starr Jordan, Chancellor-Emeritus of Stanford University, has written his estimate of "Intolerance":—

"A really amazing piece of work . . . the general lesson of the play, that of the evils of intolerance and of carelessness as to the feelings and rights of others, is an excellent one, a piece of work inherently great and sure to be successful with the public."

These are but two of the many notable expressions among the million voices that have gone up from the Atlantic to the Pacific in a song of praise, beside which your voice is as the tinkle of a drop of water on the kitchen sink compared to the roar of Niagara.

I ask again, in conclusion, what is this insidious force that moves the North American to disagree with this learned and universal opinion—nay, even to disagree with itself?

D. W. GRIFFITH.

Indiana League to Hold Its Annual Meeting

The Indiana Motion Picture Exhibitors' League will have their regular annual meeting on Thursday, January 18, at Indianapolis, Indiana, at the headquarters of the Indianapolis Local, on Illinois street.

They have recently moved into these headquarters and they are very convenient from the fact that they are located in the Lyric Theatre Building, which is owned by the Barton and Olson Enterprises, two of our foremost exhibitors, and directly across the street from the Interurban Station.

They anticipate a very good meeting and are not preparing any social functions at all, as it will be business from the word go. This idea is in line with what many believe to be the best plan for any Exhibitors' Convention.

"Eyes of World" Hypnotizes Los Angeles

Ten-Reel Version of Wright Novel Brings Out Crowds to Witness Clune Triumph in Picture Making

THE producers of the Helen Hunt Jackson story, "Ramona," have completed another offering of the nature of a theatrical entertainment which promises to be even more popular. This is a ten reel film version of Harold Bell Wright's story "The Eyes of the World," one of the six best sellers for many months and perhaps the most popular story from this author's pen, prepared for the producers by Mr. Wright himself, who spent weeks with the producing staff of the Clune Company. The production was given its national premier at Clune's Auditorium Theatre, Los Angeles, New Year's day.

The story has been very accurately told on the screen, and no incident in the novel of any importance has been omitted. The original version has not been followed in continuity, but instead a prologue of perhaps three reels concisely shows the incidents occuring previous to the time of the story which are referred to in the novel. This gives the opening scenes a locale of an eastern city and greatly builds up the character role of Conrad LaGrange, newspaper man and novelist, the most important of the tale.

Those who are familiar with the novel will appreciate that it lends itself well to filming. There is everything in the story to make it a very pleasing one as the great sales of the book have proven, and at the same time it is decidedly appropriate for the screen. There is a strong love interest from the very first of the prologue until its end with LaGrange and Mary Gibson as principals, and at the first of the modern story begins another romance between her son and Sybil. This continues and its happy ending serves as climax to the production.

There are numerous situations that call for action of the kind that well suits the screen and in each instance the situations are admirably staged. In the prologue there is a fierce hand-to-hand fight; in the modern story a man hunt with a decidedly western savor, which affords opportunity for unusually beautiful panoramic scenes of mountain roads and trails. A fight, staged on the edge of a high, rocky cliff, brought gasps from the awed audience at the opening showing.

The lovable character of the book, Conrad LeGrange in the screen version is the personification of the written word. This character portrayal by Monroe Salisbury, outrivals his former screen work and is indeed a convincing one. Jack Livingston, as Aaron King, jr., is an attractive hero, and Jane Novak's Sybil Andres fulfills the expectations of the admirers of the novel. A difficult character role, that of Taine, the broker, is well taken by Jack McDonald, of "Slap Jack" fame, and the vampire role of Mrs. Taine serves to introduce a new actress of this type, Kathleen Kirkham, whose work received very excellent appreciation from the audience. Edward Peil played the roles of James Rutlidge, senior and junior, two difficult parts, in a very creditable manner, and Lurline Lyons appeared as Myra Willard, the woman with the scar, to advantage. Fred and Robert Burns are responsible for the excellent horse-back riding and other important players deserving of praise are Arthur Tavares, William Machine and Katherine Miller. Lloyd Brown, general manager of the company, supervised the production, which was done under the direction of Donald Crisp. Mr. Brown also prepared the incidental musical score, a very important part of the presentation. Enrique Vallejo and F. H. Crouse were in charge of the photography.

A very unique atmosphere creating symbolical effect is given at the raising of the asbestos. The entire proscenium arch is filled with the face of a woman. Gradually the eyes are opened, and these enlarge until the face is changed into one of an owl. The two hemispheres take the place of the eyes and when these fade away a beautiful cyclorama, the largest used in a theatre west of New York, shows a panorama of California mountains, the locale of the modern story of the screen version. This is dissolved into the opening announcement of the film and the entire picture is seen through the owl's "Eyes of the World."

The Los Angeles papers were enthusiastic in their praise of "The Eyes of the World."

The Tribune said: "It makes a better photoplay than it does a novel."

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It is the one unbiased magazine
That has the QUALITY its pages show.
And those who use it as it should be used,
Not only give it patronage and praise
For knowledge gained, or passing time amused,
But also all bear witness that IT PAYS.
Productive, big, authoritative, clean,
Long may it live the FORUM of the SCREEN.

L. A. W.

Harrisburg, Pa.

Exhibitor Sentiment Swings from Sex Plays, Says Hammons

"Yes, I believe in the children's pictures," states E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, "because I think the wave of sex plays that hit the country recently has caused a swing-back of the popular taste to clean and simple stories.

"When you take into consideration the all important fact that the big percentage of picture audiences are women and that the mind of woman is essentially clean, you can see why the reaction has set in. And what woman wouldn't enjoy a children's story so long as it has plot?"

Giving his own answer to the query, he said: "Undoubtedly a sex story with plot is preferable to a clean story without a plot; but give the audience a hundred per cent. picture that at the same time has plot and punch and you have the ideal combination.

"Recently we offered on the open market, a production of "Snow-White" acted entirely by children and I venture to say that no rights to a sex play sold faster than those of this obviously clean story. The best states right buyers took the picture without hesitation and their customers all seemed to be glad to book it. Most of these customers, remember, were bidding high for sex plays four months ago. Perhaps censorship agitation has had something to do with the change in exhibitor sentiment, but one thing is clear: there has been a change and it is toward the clean film."

Bronx Election

The Cinema Exhibitors Association of Bronx held their annual election of officers on Thursday, December 28, 1916. President John J. Wittman was unanimously elected for his fifth consecutive term as President.

Nathan Vinegrad another staunch supporter of the Association was elected to be vice-president. Henry Cole was unanimously elected to the office of secretary. Mr. Samuel Suchman was elected treasurer. John C. Bolte was unaimously re-elected financial secretary. N. Matchet was elected to a three-year term as trustee and Mr. Dan Newman was elected sergeant at arms. Every member present went on record that they would glady pay the 3 cent assessment per seat of their respective theatres to fight the Sunday closing law.

With best wishes to you and your paper for a most prosperous year,

I am, sincerely yours.

HENRY COLE, Secretary.

Pastor Expects to Fill Church with Pictures

The board of the Kentucky avenue Presbyterian church, Paducah, Ky., upon the recommendation of the pastor, the Rev. J. D. Harley, has voted to purchase a motion picture machine and subscribe to a film service for use on Sundays at the church.

"I believe it will fill the church," said Mr. Harley, "and I consider it as legitimate as the spoken word in advancing church worship."

Famous Players-Lasky Increase Capital to $20,000,000

At a meeting of the board of directors of the Famous Players-Lasky Corporation the capitalization of that concern was increased from $12,500,000 to $20,000,000. Excerpts from a statement sent out after the meeting are given below.

The fact that the increasing of the capitalization from $12,500,000 to $20,000.000 is a very conservative move will be seen from the fact that the former figures represent the capitalization of the corporation when it comprised only the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company, and Pallas Pictures. The capital of the Paramount Pictures Corporation, which was recently absorbed by the giant producing combine furnishing its program, was $10,000,000. Thus the new capitalization represents a reduction of two million in the combined capital.

At the meeting, William H. English, vice-president, Empire Trust Company, was added to the board of directors, and the following were re-elected for a term of four years: John F. Frederick, cashier, German-American Bank; Frederick G. Lee, president, Broadway Trust Company; William C. Demorest, president Realty Trust Company and a member of the New York Chamber of Commerce.

Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Daniel Frohman, Emil E. Shauer, Albert A. Kaufman, Elik J. Ludvigh, and Cecil B. De Mille continue as members of the board.

Kellermann Artists' Studies Shown at Lunch

At a luncheon at the Hotel Astor, New York, at which Annette Kellermann was the guest of honor, a committee of judges composed of Robert Henri, John Sloan, Wallace Morgan and W. J. Glackens awarded the prizes for the best artists' studies of Miss Kellermann's diving pose in "The Daughter of the Gods."

In the luncheon room were hung the studies submitted, one hundred and two in all.

A large number of New York newspaper men were present and the following representatives of the trade press: Messrs. Hoff, Rendall, Unger, Allen, Milligan and Johnston.

N. Y. Local Wants Members

At a meeting of the Executive Board of New York Local No. 1, held at the organization rooms on Friday, December 29th, a motion was passed that the annual dues of members should be reduced to $20 beginning January 1st, 1917, and the initiation fee be waived.

All those paying $5 now will be given full membership, including initiation and other assessments. This action was taken because the organization is in a prosperous and self-sustaining condition and is no longer in a position where it requires a large membership fee to create a great fund, but is seeking to create a large membership, thus getting the moral support of every exhibitor in the City of New York.

Famous Stars Corporation Formed at $5,000,000

Other Motion Picture Enterprises of the Week in Delaware, Illinois, New Jersey and New York Reported by the Corporation Trust Co.

THE following corporations formed during the week ending January 6, have been reported by the Corporation Trust Company of Jersey City, N. J.:

In Delaware:

FAMOUS STARS PICTURES CORPORATION; manufacture of motion picture films; capitalized at $5,000,000 in Wilmington; incorporators are Richard George, Ridgefield, N. J.; C. B. Hynson, New York City; L. P. Scott, E. Orange, N. J.; H. A. Gardiner, John A. Stone, New York City.

In Illinois:

SUNSHINE FILM CORPORATION; manufacture and deal in moving picture films; capitalized at $100,000 in Chicago; incorporators are Lee S. Ovitt, Albert M. Crane, Edmund M. Chamberlain, W. O. Robinson, 649 29 S. La Salle street, Chicago, Ill.

In New Jersey:

CONSOLIDATED DELIVERY, INC.; transport and deliver motion picture films, machines, etc.; capitalized at $50,000 in Newark, N. J.; incorporators are Leo Singer, 29 Tichenor street, Newark, N. J.; Joseph M. Heck, 288 Market street, Newark, N. J.; Isaac Boyland, 25 Sharon avenue, Irvington, N. J.; Charles S. Jamison, 382 Hunterdon street, Newark, N. J.; Charles Simon, 204 W. 110th street, New York City.

COOK BROS. WORLD'S GREATEST SHOWS; amusement enterprises, circuses, etc.; capitalized at $50,000 in Trenton; incorporators are Frederic Barlow, 214 Academy street, Trenton, N. J.; William B. Maddock, 42 Division street, Trenton, N. J.; Henry J. Miller, 14 Atterbury avenue, Trenton, N. J.

In New York:

MAJOR AMUSEMENT COMPANY, INC.; theatrical motion picture business, etc.; capitalized at $20,000 in Manhattan; incorporators are J. Arthur Hirsch, Hotel Knickerbocker, New York; Marcus A. Levine, 255 W. 98th street, New York City; Lee A. Ochs, 112 Cathedral Parkway, New York City.

SELZNICK PICTURES, INC., OF BUFFALO; motion picture business; capitalized at $150,000 in Manhattan; incorporators are Lewis J. Selznick, 448 Riverside Drive, New York City; Sam E. Morris, 790 Riverside Drive, New York City; Sol J. Berman, 77 W. 85th street, New York City.

ERNEST STERN, INC.; manufacture motion pictures, titles, border designs, trade-marks; capitalized at $25,000 in Manhattan; incorporators are Ernest Stern and Madeline Stern, 22 3rd street, Woodside, N. Y.; John J. Baches, 420 E. 239th street, Bronx, New York City.

COMMUNITY FEATURE PHOTO PLAYS, INC.; motion pictures; capitalized at $50,000 in Kings County; incorporators are Chas. Berlin, 469 45th street, Brooklyn; Emil Klein, 478 Kosciusko street, Brooklyn; Benj. Klein, 153 North street, New York City.

RUFUS R. LE MAIRE, INC.; motion pictures, deal in raw and manufactured products, etc.; capitalized at $3,000 in Manhattan; incorporators are H. White, 172 Fordham street, City Island, N. Y.; Alex. Werner, 52 W. 119th street, Meyer Klein, 817 West End avenue, New York City.

B. S. MOSS PRODUCING CORPORATION; motion pictures; capitalized at $10,000 in Manhattan; incorporators are Claire Goldberg, 609 W. 115th street, New York City; Martin B. Hofman, 161 W. 36th street, New York City; Douglass Newman, 147 Van Buren street, Brooklyn.

"Family Films" Only Are Wanted by the French

News Paris Correspondent Says Crime Pictures Are in Disfavor —Clean American Films Have Re-established Our Good Standing

THE following dispatch has been received from the Paris correspondent of Motion Picture News. It is interesting to note that the main point brought out in his letter corresponds with the emphasized points of the letter published in our issue of last week from "John Film," of London, and the interview with George Loane Tucker. The Paris letter follows:

It is a great pity that American film manufacturers are not trying to find out what will best suit the French public.

I have mentioned in some of my previous letters what a success Famous Players, Lasky & Triangle films have had.

For months a campaign was carried on against imported, but especially against American films.

Immediately the above mentioned films made their appearance, a change took place, and the oppositionists changed their minds. Some of them went even so far to publish appeals to the French producers saying, "Every one of you should go and see this film; this is the sort of film the French public wants! Why should we not be able to produce such films?"

I have no doubt that such films are not scarce in the States and such films are certain of a success.

Instead of keeping up, we have again since a few weeks two American serial pictures of notorious burglar stories having very little interest. These two films have furnished our opposers with arms again against American films. Every day some of the papers are full of the most vehement articles "such pictures," they say, "are spoiling our children, 'they are teaching them how to become burglar,' they are immoral," and so on.

They blame the censors for passing them and the police for granting the permission to exhibit them.

In short there can be no doubt that such films injure the business and may lead to unpleasant restrictions.

Since last week theatres are closing every Friday, Cinemas every Tuesday.

Two American films have taken Paris by storm, one is "The Cheat" which is still running at the same theatre for the last three months, the other one is Vitagraph's "Invasion of the United States."

Rothacker Studio Ball a Big Success

The studio ball, held in the new motion picture studio of the Rothacker Film Manufacturing Company of Chicago, on the evening of December 15, will go down in history as one of the most notable events in Chicago society. The studio was beautifully decorated with southern smilax, yellow and red poppies, oak leaves, palms and roses. Music was furnished by Benson's orchestra of fifteen pieces, which was supplemented later in the evening by the famous Chicago Band. At eleven o'clock supper was served by Gaper.

There were 468 guests seated at tables around the walls, and the center of the floor was utilized for dancing. During the evening, Miss Josephine Harriman, hostess at the Congress Hotel dances, gave an exhibition in solo dancing. Josephine and Cross, of "Go To It," at the Chicago Princess Theatre, danced for the entertainment of the guests. The guest list included many names of prominence in Chicago society, and well-known film people throughout the country. The following members of the Chicago Grand Opera Company were there: Dalmores, Ruffo and Dua Scionti.

Pathe and International Weeklies Combine

Berst Organization Will Assemble, Edit, Cut and Print, While Hearst Company Will Gather the Material

THE Pathe News and the International Weekly, are to be combined under the title of the Hearst-Pathe News.

The new news reel, though it takes the place of the other two weeklies, does not mean the elimination of either. It retains the best features of each of the old weeklies. Pathe will assemble, edit, cut, and print the Hearst-Pathe News at the offices of the old Pathe News in Jersey City. The International will, however, attend to all details in connection with the gathering of the news pictures. The best cameramen of both organizations have been retained.

Pathe cameramen are officially recognized by both the French and Russian governments and have means of access to high officials in various other European countries. To this force is now added five war correspondents of the International, several of whom are on the German front and the others on the French, Russian, and Italian fronts. One of these men is Ariel Varges, a man distinguished for his news sense, his coolness, great ability and photographic skill. Mr. Varges has been appointed official cinematographer by the British Government.

In this country 35,000 miles of leased wires are at the disposal of the correspondents of the new News Weekly. A large force of newspaper photographers in all the important cities of the United States will supplement the work of the regular cameramen. In addition to these men each important city in Europe has its correspondents.

Besides the cameramen, war correspondents and newspaper photographers both here and abroad, there are a number of regular travelling correspondents like Tracy Matthewson, who was with Pershing in Mexico and is now getting material in the Danish West Indies, a section of particular importance at the present time owing to the proposed purchase of those islands by the United States.

J. A. Berst, Vice-President and General Manager of Pathe, is particularly enthusiastic over the new Weekly. The old Pathe Weekly was inaugurated by Mr. Berst some eight years ago. Mr. Berst has always been a believer in the news film first because everyone finds entertainment and instruction in it and secondly because it gives to the exhibitor a one reel picture of a quality and kind that it will be profitable for him to advertise and feature. Mr. Berst says of the Hearst-Pathe News: "The elimination of one news weekly by combining the two which are the best known in the field cannot fail to help the market and tend to stabilize conditions generally. The Pathe News could not equal Mr. Hearst's news gathering facilities. The Hearst organization could not equal Pathe's splendid factory facilities. The new Weekly, with its force of cameramen carefully selected from the best men of the two forces, thus becomes stronger and better than either of the old Weeklies. I am much gratified that through Mr. MacManus, Mr. Hearst's interests and ours in the matter of news Weeklies become identical."

The first number of the Hearst-Pathe News will be issued January 10 and will be booked through the Pathe Exchanges.

Title is Chosen for First Linder Comedy

Essanay Subject Featuring International Comedian Is Entitled "Max Comes Across"

THE first of the Max Linder comedies made by Essanay, to be released through Kleine-Edison-Selig-Essanay, has been christened "Max Comes Across," and will be released during the latter part of this month. The christening ceremony of this initial comedy of a series of twelve took place at the Essanay studio, Chicago, Friday afternoon, January 5, and was made the occasion for celebration at which Mr. Linder and members of the Essanay-Linder Stock Company served as hosts at an informal reception on the main floor of the big studio.

Kleine - Edison - Selig - Essanay offices throughout the country booked hundreds of theatres for "Max Comes Across," by telegraph within three hours after the comedy had been named and thousands of bookings are now supposed to be en route by mail, as exhibitors throughout the country had been supplied with contract forms and were holding them awaiting word that a name for the comedy had been decided upon.

The trade showing in New York will probably be made in one of the largest theatres of Manhattan.

The second Max Linder comedy will be named "Max Wants a Divorce" and will be released thirty days after "Max Comes Across."



Premier of "Garden of Allah" Held in Indianapolis

Robert Lieber, exhibitor of Indianapolis, Ind., on Christmas Day, gave the premier presentation of the Selig spectacular photoplay, "The Garden of Allah," at the Circle. Mr. Lieber is the first exhibitor to present Selig's "The Garden of Allah."

The Indianapolis Times of Jan. 1, says: "The story gives a wealth of opportunity for scenic embellishment, and here Colin Campbell has scored, painting with broad strokes a remarkable series of pictures of the desert and its strange places, one of the most wonderful being a sandstorm, which leaves nothing to the imagination."

The Indianapolis Star says: "The Selig Polyscope Company has produced 'The Garden of Allah' so artistically for the screen, that it merits the highest praise that can be given to it."

The Indianapolis News says: "A remarkably large part of the story of 'The Garden of Allah' is told in the Selig production, and the book is followed much more closely than is usual in picturizations of novels. It is a notably rich and big production, full of scenes of strange and stirring picturesqueness, and with many touches of unusual beauty."

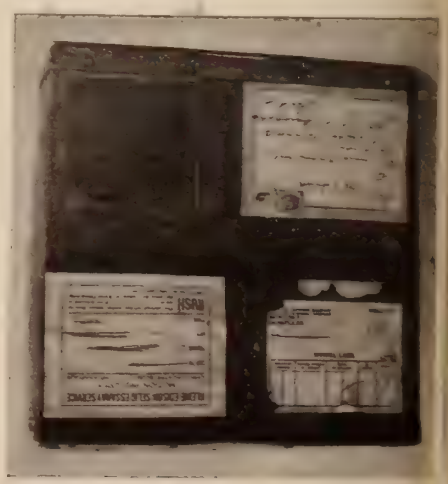
"Patria" Booked by Keith

"Patria," the International's photo-play serial of society and preparedness, will have its first New York showing in the entire B. F. Keith circuit of theatres in Greater New York, commencing Monday, January 15.

Makes First Film Shipment by Parcel Post, K-E-S-E

The ruling put into effect January 1 by the Post Office Department, allowing movinb picture film to be handled through parcel post, was first taken advantage of by W. J. Sirk, proprietor of the Gem theatre, North Manchester, Indiana.

The shipment was addressed to the Kleine-Edison-Selig-Essanay Service, Indianapolis, Indiana. he package was mailed early Tuesday morning and was promptly delivered on its arrival in Indianapolis at noon the same day. The postage required was twenty-three cents, two cents less than the express rate.



The Parcel Post Label and the First Parcel Post Shipment

Laemmle Denies Twelve Million Dollar Film Deal

The Chicago Tribune, of Saturday morning, Jan. 6, under the caption "Plan Film Deal of Twelve Millions," stated that plans for a new $12,000,000 capitalization for the Universal Film Manufacturing Co. are now under way, the plan being underwritten by a Chicago banking house and involving the outright sale of the Laemmle, Powers and Cochrane stock. The proposition, according to the Tribune, calls for the election of H. O. Davis as president, and R. H. Cochrane to remain as vice-president.

The Chicago evening papers of the same date carry a flat denial of the whole story by Carl Laemmle, who arrived on the Twentieth Century Limited that afternoon. "There's not a word of truth in such a statement," declared Mr. Laemmle. "For two years I have been steadily denying rumors that I am about to sell my stock in the Universal."

President Laemmle denied that his visit at this time had anything to do with a change in the company. "It merely happens to be coincident to the story," he said. "I am here to meet the branch managers for this district and vicinity, and to discuss the company's policy in this section, and to arrange for the booking of a certain big film."

No Successor to Breitinger

No announcement has been made of the appointment of a successor to J. Louis Breitinger, the Pennsylvania censor, who has been asked by Governor Braumbaugh to resign. There are remaining two members of the board, Ellis P. Oberholtzer of Philadelphia, the secretary, a personal friend of the governor, and Mrs. E. C. Niver of Charleroi, the vice-chairman.

While the governor's letter asking for Mr. Breitinger to resign provides that he should relinquish his post on January 1, last, the time has been extended to the fifteenth, at Mr. Breitinger's request, to afford Mr. Breitinger time to straighten out matters connected with his department in Pittsburgh, Harrisburg and Philadelphia.

Film Clubs Active

The best attended meeting so far held by the New York F. I. L. M. Club was held at the headquarters of the Hoy Reporting Service, 1482 Broadway, New York City, on Tuesday evening, Jan. 2, 1917. Nearly every member of the club was present. Several applications for admission were read and referred to the proper committee.

Reports of committees in reference to transportation and other matters of importance to the trade were submitted and considered.

It was announced at the meeting that nearly all exchanges in New York State, as far west as Buffalo, were now affiliated with the club.

A communication was read from Mr. C. B. Hoy, of the Hoy Reporting Service, regarding many helpful innovations being adopted by the Chicago F. I. L. M. Club. He said that misunderstandings and disputes which were formerly a constant source of friction between exchanges and exhibitors are now being eliminated.

New Jersey Insurance Man Favors Lower Rates

Atlee Brown, Head of the New Jersey Fire Insurance Exchange, Approves of Suggestions Made by Broulatour and Kohn

ATLEE BROWN, head of the New Jersey Fire Insurance Exchange, at a meeting on Wednesday, January 3, spoke in favor of the suggestions which have been proffered by the committee appointed by the National Association of Motion Picture Industry.

Following the formal protest of Jules Broulatour, and Ralph A. Kohn, which was made previously, a committee comprising Messrs Kohn, Broulatour, P. A. Powers and W. Stephen Bush, was appointed by the National Association, with power to draw up a set of recommendations and of presenting them to the representatives of the New Jersey Insurance exchange, as representative of the attitude of the entire industry.

The committee met at once and drew up the following suggested amendments to the exchange's ruling that all negatives the positives of which have been on the market for fifteen days be valued at only one dollar per lineal foot.

First:

The value of all negatives, the subject of which have not been issued for public exhibition, or which have been issued for public exhibition for fifteen (15) days or less in any of the places hereinafter mentioned prior to any loss or damage, shall be limited in case of loss or damage to the original cost of any such negatives, but not to exceed $..... per lineal foot and that

Second:

The value of any negative, the subject of which has been issued for public exhibition for sixteen (16) days or more prior to any loss or damage in any place or places hereinafter enumerated shall be limited to the cost of said negative subject to Paragraph First hereof, less the aggregate percentages of said cost of places in which said subject has been publicly exhibited. Such percentages being hereinafter allocated.

	Per Cent.
United States	45
(1 per cent. for each state in which the same has been publicly exhibited)	
England	12
Canada	5
Australia	3
Africa	2
South America	2
France	2
Norway and Sweden	3
Rest of the World	6
Residual Value	20

provided, however, that all negatives shall always have and maintain an insurable residual value of 20 per cent. of the original cost and further provided that publicly exhibited as used in this clause shall be interpreted as being shown in any place or places to which an admission fee is charged.

Third:

The value of all colored positives shall be limited in case of loss or damage to the cost of replacement to the insured not to exceed in any event 7 cents per lineal foot, and the value of all other positives shall be limited in case of damage or loss to the cost of replacement to the insured, but in no event to exceed 5 cents per lineal foot.

These suggestions were presented by the committee to Atlee Brown, head of the New Jersey Fire Insurance Exchange, at a conference on Wednesday, January 3, and after a very frank discussion of the issues at stake, Mr. Brown declared his approval of the committee's recommendations and extended great hopes that their suggestions would be adopted in whole or in part by the companies writing insurance on films in New Jersey.

Sennett Clears Triangle-Keystone Question

In Interview with Los Angeles Representative of News, Comedy Producer Explains Just How Keystones Are to Be Released

MACK SENNETT, director of the Triangle-Keystone studios, desires to announce to the readers of the MOTION PICTURE NEWS his stand on the question of Keystone comedies and the new arrangement for release through Triangle.

Misunderstanding arose several weeks ago, when the advertisement appeared in the MOTION PICTURE NEWS and other tradepapers stating that hereafter all Keystone Comedies could be had by any exhibitor. The advertisement was misunderstood by many exhibitors to mean that hereafter Keystone comedies would be booked in the open market.

In an interview with the Los Angeles representative of MOTION PICTURE NEWS, Mack Sennett clears up the matter entirely. All Keystone comedies will be released through Triangle, he said, and there would be only one brand, and they will bear his name.

"Comedies made by the Keystone Film Company and under my supervision are now released at the rate of one two-reeler each week through the Triangle Exchanges," said Mr. Sennett.

"That means that a Keystone comedy may be rented at any Triangle exchange by any exhibitor regardless of whether he rents any other Triangle program subjects.

"We are making only one kind of comedy and that bears the Keystone trademark. That means that they are all made under my supervision."

George F. Weaver in Charge of Ohio Office

George F. Weaver has made a new speed record in the matter of promotions, for after only six months duty as film salesman, he has been appointed assistant district manager of the World Film Corporation and will be in charge of the Cincinnati Exchange.

During his brief tenure of office he has made innumerable friends, all of whom heartily wish him a continuance of good fortune.

Revised "Damaged Goods" for February 12 Release

A new edition of "Damaged Goods," with Richard Bennett, one of the most successful photoplays in the history of the industry, is announced by the American Film Company.

This new edition will be available to exhibitors in the larger cities February 12. Arrangements for special pre-release runs will be possible through special negotiations with the Mutual Film Corporation, which will handle its distribution.

WITH THE EXHIBITOR

Co-operation of Dailies with Exhibitors

Newspapers Must Realize the Needs of Picture Theatres or They Will Lose Advertising

THE record of the Winnipeg (Canada) Tribune, which in three short years has created the largest moving picture supplement in all Canada, is one which exhibitors everywhere will want to know about. Generally speaking the American newspaper editor and owner can see the advantage of hooking up with the theatre exhibitor, encouraging him to use liberal space, and charging off a little "free space" to circulation.

But there are many who still live in the days of darkness, and who think their dignity or prestige or personal privilege entitles them to charge the theatre advertiser an extra rate, as an offset to free writeups, or limits the writeup to insignificant space, and comes at the exhibitor with the old frameup of how the writeup is chargeable at so much per line, the rate charged for patent medicine or other fake advertising where the charge is due to the selling of its space by the newspaper to fool the public for sufficient extra compensation.

The frank statement herewith from the man who gets out an eight page supplement devoted entirely to motion pictures, sometimes using colors, will interest every exhibitor. Read it, and see that your local newspaper man reads it. The day of the newspaper receiving heavy picture advertising will be over in some towns, if the papers don't wake up and come to reason. For house organs and exhibitor helps are fast displacing this costly space, where the cost is made unfairly prohibitive. Readers of these columns have noted recently the several expressions from exhibitors first in the industry who recommend seriously the curtailing of all newspaper advertising.

Here is what Mr. Marker, of the Winnipeg Tribune, has to say:

Summing up the various reasons for our supremacy in amount of motion picture advertising carried, we find that The Tribune prints more motion picture news than any other newspaper in Canada; we find that The Tribune extends to the exhibitors the regular commercial rate, the same as given to the retail stores. No high prices are charged, with the hope of offsetting the great amount of free movie publicity.

The Tribune encourages motion picture advertising and is giving the exhibitors all the assistance possible. Considering the great amount of space given away the profit on motion picture advertising is not great, but on the other hand motion picture advertisements and motion picture news are important to a newspaper. Good motion picture news is valuable, and besides being good reading, it acts as an incentive in getting motion picture advertising—a class of business that means additional revenue to the paper. After all, a newspaper, like a retail merchant, enjoys a big yearly turnover.

Motion picture advertising and motion picture news are looked upon by this paper,

FACTS ABOUT THE WINNIPEG JOURNAL AND TRIBUNE MOTION PICTURE SUPPLEMENT.

Pages carried weekly 8
Number of advertisers contributing to recent issue... 16
Display space used by these sixteen advertisers, in inches 700
Total inches of reading matter.....700

and should be looked upon by every paper, as follows: Motion picture advertisements as the regular, ordinary advertising of any merchant, with the same rates applying; motion picture news as news, the same as the other news carried throughout the paper. Of course the advertising creates the demand for motion pictures and to run the news without the advertising would not be consistent.

The great amount of space given away to the moving picture theatres is not looked upon as space wasted or space given away as a premium to the exhibitors for their display advertisements, but as space used to good advantage. A paper is edited for the benefit of the readers, and the motion picture news and cuts that are printed are considered to be the best quality of news. Of course a newspaper should choose different moving picture news—the kind that will appeal to their readers. For a newspaper to fill its columns with stories of unknown stars and films would be foolish.

Many of The Tribune subscribers take The Tribune in preference to the other papers because they enjoy moving picture news and can find in The Tribune good breezy stories on film plays, and other items concerning the screen, as well as the announcement of programs at the different theatres. In other words, motion picture advertising and motion picture news help as a circulation builder.

Three or four years ago, it would have been considered a feat for The Tribune to print a 4, 6, 8, 10 or 12 page motion picture section. Today a motion picture section is a regular feature of the Saturday issue. It is a business proposition from both sides. The Tribune encourages motion picture advertising because it means additional business while the exhibitors use the paper because they have found through steady and consistent advertising that it pays to let the public know what is being shown at their theatres. Through the columns of a newspaper the exhibitors can tell their stories, cover the field in a quick manner and at the lowest possible cost.

I remember three years ago when The Tribune printed the first motion picture page in Winnipeg. The advertising was not enough to warrant running a half page, but we foresaw the advantage in boosting the movies. Since that time the movies have netted us thousands of inches of advertising, as well as thousands of dollars. An exhibitor is a steady and regular advertiser. Every night you can find his announcement in The Tribune.

The Tribune started its movie page three years ago and from that date on has extended its regular commercial rate to the moving picture theatres. The other papers at first could not see the advantage of giving away space to the movies and yet charge their regular rate. They were willing to boost moving pictures, providing the exhibitors paid for it. A high and unreasonable rate was charged. The result is obvious. Today the others are charging their lowest commercial rate as well as giving away columns of motion picture news. In spite of the lower rate and the keener competition, The Tribune continues to print more motion picture advertising than the other two papers combined. My reasons for bringing out this point is to show that the paper that co-operates first with the movies will be the one that the exhibitors will always favor. A paper that starts to print motion picture advertisements and news first will educate the public to look to that paper for programs and news of motion pictures. It is a habit that will remain long after the other papers wake up and begin to open their columns. Winnipeg is no different from any other city—the fact that the other papers, after a year or so of experiment with a high rate, decided that the exhibitors were entitled to their best rate, should prove conclusively to other publishers that the movie men should be given a just and reasonable rate.

The support from the exhibitors at first was not great. Things are different today for the exhibitors have learned the

advantage of advertising. Half pages and pages are frequent, for the exhibitor knows that large advertisements are a great deal more attractive, as well as giving him room to use a cut or two, and to tell his story in a good, bold manner.

In conclusion, I will say we made a success of motion pictures by giving the exhibitors a good rate and good support. Any publisher on the continent can do the same. The business is there. All the exhibitor wants is a rate as low as the next man, and a reasonable amount of moving picture publicity.

The Tribune selects its moving picture news from the numerous articles sent in by producers as well as news supplied by the different exhibitors. A motion picture column with small comments of pictures showing at the theatres is printed daily. Most of the cuts used are made up by the local exhibitors, as they are far superior to the cuts supplied by the producers.

I might also state that I have been connected with The Tribune for the past four years, and am the original creator of moving picture advertising in Winnipeg. Motion picture advertising is not a class of business that comes to a paper unsolicited. An exhibitor must be canvassed regularly and shown the different advantages of advertising, before his business is forthcoming.

Trusting that you may make use of these suggestions, I am,

Very truly yours,

A. B. MARKER.

Motion Picture Advertising Dept., The Tribune Publishing Co., Ltd.

People in Small Town Pay High Prices

Believing people of a small town will pay the higher prices for good attractions, Ed. Mosart, manager of the Grand theatre at Anaheim, Cal., has booked pictures under guarantee that high prices would be protected. His theatre has a seating capacity of 700, and he showed the initial Selznick production, Clara Kimball Young in "The Common Law," to good business for four nights and two matinees at fifteen and twenty-five cents. After this came showing of Clune's "Eyes of the World," one night and matinee at twenty-five, fifty and seventy-five cents, and recently he had "Intolerance," at matinee prices of twenty-five, fifty and seventy-five cents, and night at fifty, seventy-five cents and one dollar. Attractions of this kind Mr. Hosart advertises very liberally, and always gives special musical programs.

Please Children and Adults, Too, Says This Exhibitor

The question of getting the patronage of women and children for special matinees, has been the source of a great deal of discussion among exhibitors throughout the country.

R. P. Green, Paramount exhibitor at the Palace theatre in Dawson, Ga., has a very interesting angle to offer.

"The question involved is, 'Pictures to please children, or children's program?' Now I remember when the pictures pleased the children, and the little folks would pack the front seats of a theatre, and enjoy the pictures. But as the industry has developed, the grown-ups and the kiddies have separated, until the children no longer come in numbers, or seem to enjoy the average production. This has caused a general demand for children's programs. The average opinion is to devote Saturday morning to childrens' matinees. I have studied it in my theatre very closely."

"I watched the grown people, questioned them to find what they liked, at the same time I watched the children. I watched my ticket roll, and I would listen for the childish demonstrations of approval of each picture. So I have come to the conclusion (quite differently from the average exhibitor) that a children's program is very necessary, but it cannot successfully be separated from the regular programs, and put on Saturday morning, labeled for children only. I find that the pictures most heartily received by the children were similarly received by adults. The people have not changed in their likes and dislikes, but the pictures have changed from their general appeal, to a class appeal; an appeal that has been too deep for the mind of the little fellows, so they have been forced to stay at home. Another subject, 'the sex pictures' are so often thrown on the screen unexpectedly, that the parents keep their children away. As it is not a habit of people to attend theatres in the mornings, I cannot see the financial success of a Saturday morning matinee."

"My plan has been to bring back the old conditions, at least one day a week. That is put on a real good high type program of general appeal, and cater to the children that day. I discussed the matter with the W. C. T. U. ladies, the principals of the schools, teachers and mothers, and they were in hearty accord. I decided to make Tuesday afternoon, 'Children's Day.' I advertised my program for children at matinees and requested the mothers to send their children on that day, and at matinees only, so as not to interfere with their studies. At night I run the same program. The enthusiasm so far has surpassed my anticipations."

"In selecting these programs, I turned to the Paramount releases to begin with, and was surprised that there are so many pictures of general appeal on this list that I have not used. I opened up with 'The Patch of Oz,' a Bray cartoon, and a South American Travel Picture. My second week I used 'William Tell,' South American Travel Picture and cartoon. Next week I will use 'The Prince and the Pauper,' with the same singles. The next week, 'Good Little Devil' and so on."

"The principal of the school has each teacher read the story of the play to her class, and give a short discussion of the path of South America that will be shown that day at the Palace. This was more than I expected, but it goes to show that the educators appreciate good pictures, and an exhibitor's efforts to secure them, and are anxious to take advantage of their educational features.

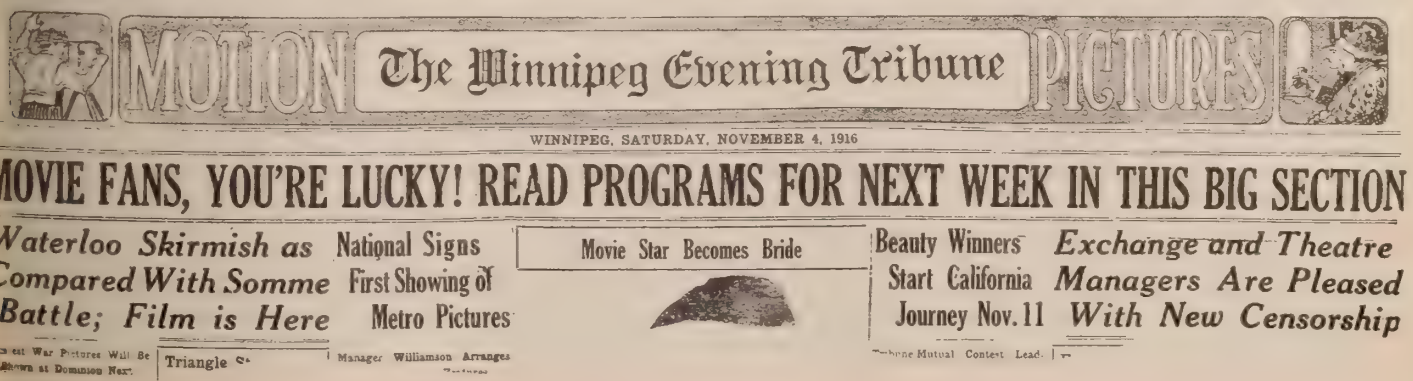
"At my first matinee, my children audience was 49 more than on the Tuesday before, and the adult attendance was 2 more. The second Tuesday's matinee, the children's attendance had increased 43 over the first Tuesday, and the adult attendance the same amount.

"My idea is to have a special day of general appeal, and cater to the children then, and so far it has worked."

Good Spellers Among Pupils See Pictures Free

Motion picture shows are producing good spellers in Columbus schools and the plan has the heartiest indorsement of both pupils and teachers; in fact, it is one of the biggest boosts ever given the film shows. Pupils of the Grandview Heights school who spell correctly every word of twenty lessons receive a certificate which entitles them to admission to a special screen show in the school auditorium. Are the "kids" making good? They are. At a recent show 250 out of a possible 289 eligibles were present. The plan is being considered by other school authorities and the "Columbus idea" seems likely to spread all over Ohio.

In addition to the children's taking to the scheme with avidity, and the teachers already recognizing the impetus gained, the parents too, are unanimous in their approval of the plan and encourage it heartily.





World Film Stars to be seen in William A. Brady's Productions. Left to Right: Kitty Gordon, Mary Nash, Alice Brady and Ethel Clayton.

George E. Carpenter Hits the Nail

(FROM RECENT EDITORIAL IN THE SALT LAKE TELEGRAM)

KEEP PICTURES CLEAN

"I wandered by the river side,
To gaze upon the view,
And watched the alligator glide
After the dead Hindoo,
Who stank and sank beneath the tide,
Then rose and stank anew."

Oh, many a time at eventide
As night comes on anew
I've wandered into a picture house
And gazed upon the view
Of rank upon rank of the rankest rank
That stank worse than Kipling's Hindoo!

When an acrobatic evangelist with a good press agent starts scoring a certain class of motion pictures with vituperative function; when the women's clubs fall into line and one daily newspaper hammers away on the popular anvil of the moment something is bound to happen.

At this writing this is the stage setting in Salt Lake. The climax of the second act has been reached. An ordinance has been rushed through giving the chief of police arbitrary power to close up any show he sees fit. Friend Chief is to be the czar and the theatre manager who does not see eye to eye with him on the matter of public entertainment is open to a fine of $299 plus six months in jail!

It might be of interest to remark at this juncture that with a new and ambitious legislature coming to the bat within the next six weeks there are stormy times ahead for the exhibitor in these valleys of the mountains.

If this were not enough, four big houses in Salt Lake during the week promptly put on salacious stuff and advertised it extensively on billboards and in the newspapers. While this stuff was not as bad as they would have the public believe, it had the desired effect.

The evangelist and the newspapers all took a hand—incidentally they furnished a thousand dollars or more of free publicity, all of which makes "good business"—for the time being.

It does not take a great prophet to predict that there will be a day of reckoning when the guilty and innocent exhibitors will suffer alike and motion pictures will get a sad setback.

And all this for a little quick money!

My advice to every exhibitor is, steer clear of suggestive pictures.

No matter how raw they may be they will never satisfy your audiences. It is a losing game from whatever angle you look at it.

Look back, then name any showman who has made permanent money in this class of business.

The old time burlesque show; where is it today?

If your own self respect is nothing to you your bank balance may be a factor in keeping you decent.

If you persist in showing pictures that are off color your self-respecting patrons will shun the house and your audiences will take on the aspect of a regular prize fight assembly, made up of men and boys. Lured by "striking paper" and veiled advance notices and advertisements in the papers the male population will come expecting to see something they are eventually not shown.

They, too, will become disgusted and stay away.

Keep your pictures clean. It pays.

A good rule to follow is: "Would I like my daughter, sister, wife, or mother to see this picture?"

When in doubt throw it.

GEORGE E. CARPENTER.

Books of Strip Tickets Increase Patronage

Manager J. B. Reisman of the Dale theatre, St. Paul, Minn., placed on sale just before the Christmas holidays a book of strip tickets for his theatre to be issued by patrons to their friends.

Although the price per single ticket was in no wise lowered by the sale of the books, the idea caught readily and Manager Reisman easily disposed of his stock. Included in the book was an announcement of the coming pictures for the next few months. The Dale screens Paramount.

Winning an Exhibitor's Confidence

A recent instance of real, direct, straight-from-the-heart service came to our attention the other day, which did not come from the press agent's office. One of Pathe's tens of thousands of serial exhibitors called up the main office—the place so many exhibitors believe is the source of all things bad when trouble arises with their exchange—and he told the main office man that his local exchangeman had 'phoned and wired and done everything possible to find some way to give him an extra day's use of "Pearl of the Army" in his town, because he had a specially big picture on that day, and could get a lot of school children to come who would be patrons of his house for months afterward. He wanted that picture, wanted it bad, and he didn't care what it cost him, within reason.

Did the Pathe head office man come across with a lot of specious explanation why it was the business of the local manager to take care of his customer, and how they would do all in their power to get him the film, but it was booked solid, etc., etc., and could not be had? He did not. He got busy personally, and spent half a day getting in touch with their several exchanges, and somehow—it isn't important to this story how, and we don't know, in fact—he managed to locate a print that could be spared. Maybe it was the President's private copy. The way he treated the exhibitor, that individual got the impression he could have anything Pathe had and Pathe has reached way down deep into the confidence of that one exhibitor and that exhibitor's friends.

The obvious lesson from this occurrence is that the "House of Pathe" will be in business in years to come. As these columns are for the exhibitor, and it is fair to presume what is done for one will be done for the other, we take occasion to let this story be known, and will take equal pleasure in telling the exhibitors of any other similar occurrences extended by any other exchangeman to exhibitors, through this exhibitors' department. Give the devil his due, exhibitors, and let us hear what good deeds have been done for you.



Theda Bara Comes to the Fore in the Costume Drama via William Fox's "The Darling of Paris"

EXHIBITOR PERSONALS

DISTRICT OF COLUMBIA.—Washington: The Hippodrome has recently changed management, with Norman N. and Geo. F. Stenz at the helm. This house is building its patronage on features, serials and many short reels. It is a family theatre on the edge of the down town district and fills a place of its own.

IDAHO.—Lewiston: The Star theatre of Lewiston, which has been closed for some time, was recently reopened under new management. Lyle Putman, who has had a number of years' experience in the picture game, is in charge. Extensive improvements were made in the show house before it was reopened.

ILLINOIS.—Latham: Farming and the movies don't run hand in hand. Alford G. Worth of Latham, who tried to run both businesses at the same time failed and took out bankrupt papers in the Federal Court at Springfield. Worth conducted a motion picture house in Latham. He attended his crops by day and the pictures by night.

IOWA.—Red Oak: L. M. Beardsley of the Beardsley theatre, Red Oak, has installed a new machine.

KANSAS.—Topeka: J. W. Wristen, of Kansas City, Mo., recently purchased the Iris theatre at Topeka, from H. S. Montgomery.

KENTUCKY.—Louisville: The Strand theatre, formerly known as the Masonic, has passed into the hands of the Keith interests, making the third Keith theatre in Louisville. The other two are the National, where vaudeville is presented, and the Mary Anderson theatre, a motion picture house. Pictures will also be shown at the Strand, which the Keith people took charge of December 31. Lee Goldberg, manager of the Mary Anderson theatre, will also have charge of the Strand.

MARYLAND.—Baltimore: J. B. Fields, a well-known motion picture exhibitor of Baltimore, has purchased the Royal theatre, 308 South Broadway, and will in the future conduct it as the Fields Photoplay theatre. The house was reopened on Monday, January 8th, after having been entirely improved and re-decorated. He purchased the theatre from Henry Shrentney. The consideration is withheld. Mr. Fields will install the talking picture feature in the theatre and will also have illustrated songs, a well-known local singer having been secured. For a number of years Mr. Fields was manager of the Leader theatre on Broadway and is well known in that section. He was also manager for Berman's theatre on Baltimore street and has been very active in the motion picture industry of Baltimore.

Nat B. Keen, one of the most experienced motion picture exhibitors of Baltimore, has concluded negotiations for the purchase of the Crown Motion Picture theatre at 756 Columbia avenue. The theatre was purchased from C. F. Habighurst, who has controlled the place for about a year. Mr. Keen proposes to make a number of improvements to the front as well as the auditorium and will also rearrange the program. The Crown has a seating capacity of 375 and is one of the leading motion picture theatres in Southwest Baltimore. This theatre is the second amusement proposition under Mr. Keen's control. He now conducts the Dixie theatre at 312 West Baltimore street. Prior to taking over the Dixie theatre, Mr. Keen was for some time manager of the Victoria theatre under the regime of Pearch & Scheck. He also had exclusive charge of the Leader Picture theatre on South Broadway for a number of years.

MICHIGAN.—Adrian: The Croswell Opera House, Adrian, has been taken over by E. M. Simons, proprietor of the New Family and Garden theatres in that city. He will use it for big features only.

Detroit: Earl Hennessy has taken charge of the house management of the Regent theatre, Detroit, having given up his position as assistant manager of the Majestic. Mr. Hennessy formerly was house manager of the Duplex theatre.

Jackson: The O'Mealy Amusement Co., now operating the Family theatre, Jackson, has taken over the control of the Crown theatre.

Pontiac: Harry Goldstein, of the new Oakland theatre, Pontiac, says it will be March 1st before that house is ready.

Saginaw: Joe Friedman, manager of the Franklin theatre, Saginaw, announces: "We wish to announce the entry of the Franklin theatre into the field as a Temple of the Silent Drama. The Franklin will be one of the largest, finest and most complete exclusively photoplay theatres in Michigan outside of Detroit. The building is a magnificent structure, absolutely fireproof, having a seating capacity of 1600, and no detail has been overlooked in making the theatre complete in every respect for the proper and artistic presentation of motion pictures."

MISSOURI.—Boonville: The Stevens Opera House, formerly managed by Jake Deck, was recently purchased by W. S. Merrill, who is new in the business.

Milan: A fire which started in the store building next the Emerald theatre, burned the theatre completely. Managers Schoene and Baker will rebuild immediately.

NEBRASKA.—Lexington: C. A. Mitchell, exhibitor at Lexington, has replaced his old machines with new ones.

Omaha: The Princess and Empress theatres of Omaha have installed automatic arc controls, secured from the Western Supply company. These arc controls are great favorites with operators.

Hugo Bilz is settling up the affairs of the Hipp theatre, Omaha, and plans to go to Long Beach, Calif., where he will start an amusement park. The Hipp is one of Omaha's largest houses. Mr. Bilz was recently injured in a fall and wants to go to California for his health.

A. R. Pramer has sold the Favorite theatre, Sixteenth and Vinton streets, Omaha, to S. W. Preston and will give all his time to running the Alhambra, a large theatre on North Twenty-fourth street. There will be no changes in the policy of the Favorite theatre, as the same kind of programs will be continued. Mr. Pramer has installed a Bartola in the Alhambra and is making other improvements.

OKLAHOMA.—McAlester: A. Bert Estes has resigned as manager of the Busby and Yale-Majestic theatres and is succeeded by A. C. King of Vinita, Okla. L. W. Brophy has acquired control of both the Busby and Yale-Majestic theatres and contemplates building a large airdome in McAlester, to be run in the summer time, in connection with the theatres.

PENNSYLVANIA.—Harrisburg: The Victoria Motion Picture theatre, owned and operated by James and Athens George at 221 and 223 Market street, Harrisburg, has just gone under extensive alterations and improvements. A new lobby has been built and the seating capacity has been considerably increased.

Brownsville: The Arcade theatre at Brownsville, has been changed in appearance to the extent that it appears almost as a new theatre. The building has been re-decorated inside and out and a number of improvements have been made about the place.

TENNESSEE.—Nashville: Roy C. Shelton has resigned from the management of the Strand theatre, Nashville, to associate himself with the Herbert Brenon Film Corporation, Hudson Heights, N. J. Mr. Shelton still retains a small interest in the Peerless Amusement company of Nashville.

Manager Parson Bradford of the Strand theatre, Nashville, in announcing his 1917 program declares he has selected one of the greatest feature program offerings that the motion picture enthusiasts of Nashville have ever had the opportunity of witnessing, and includes Kleine-Essanay-Selig-Edison, together with Metro and Greater Vitagraph. He further announces his 1917 slogan as "Better service and bigger productions."

WISCONSIN.—Milwaukee: E. C. Bostick, who was formerly in charge of a photoplay house in Minneapolis, has taken over the management of the Merrill theatre in this city, succeeding J. H. Rubinstein, who resigned recently. Mr. Bostick is well known in the film world in the Middle West and his advent at the Merrill has been held as an auspicious move on the part of the owners of the house by all those who know him.

Quality Is Colonial's Keynote

The Colonial theatre, Montgomery, Ala., announced its first four weeks of pictures in a fine looking house organ issued recently. The front cover has a panel cut from the middle and on the second page is mounted a picture of Clara Kimball Young which is consequently framed by the first page. The house opened its doors for the first time on December 23, 1916, with "The Common Law."

The program contains an editorial on the growth of the picture business and hastens to dedicate the Colonial to the best pictures obtainable. Follows a list of production already booked which is real proof of the Colonial's ideals. "Snow White," with Marguerite Clark, "Less Than the Dust" and "The Pride of the Clan" with Mary Pickford, "War Brides" with Nazimova, "Romeo and Juliet" with Francis Bushman, are only a few of those listed. The majority of the pictures are to run two days, the rest one.

The Colonial theatre from the appearance of its program is a high class house. As is correct the house organ proves itself a real organ. The spirit of refinement is ever present in its pages and one knows instinctively that the house is to be run on the same lines as is the program. It has no doubt gained the theatre many patrons already.

LIVE WIRE EXHIBITORS

"Animated" Pictures in Lobby Are Necessary

Well Known Principles of Advertising and Psychology Apply to Theatre Front—Experience Is Training Good Men for This Field

By M. Kashin

THERE is no doubt about it. The trade is waking up to the fact that theatre lobbies are a part of the "show"; that the more people you can attract to the outside of your theatre, the more you will have inside; provided, you use the familiar and well-known principles of advertising and applied psychology.

The first principle of all advertising is to compel attention. The next principle is, assuming your advertisement has been noticed, to say something worth while, to hammer in what you have to say while you have the chance, making the very first words of your "ad" hold the attention of your subject. Then must follow the convincing argument, and finally the vital point that clinches, that makes the man buy your products.

It only takes a glance at these four cardinal principles of advertising and selling methods to see the application of them to theatre "window dressing" as I have chosen to call the theatre lobby display. The psychology of how to attract attention, how to hold attention, how to create a mental impression favorable to your purpose, and finally how to get action, how to get that nickel, dime, or quarter as the case may be laid into your theatre box office window, is not so readily apparent.

It takes much thought, and much actual experience before one can feel that he has succeeded in the meaning that success is anything like full efficiency, in this most difficult task.

The first principles are easily explainable, and any one willing to make the study along practical lines will find himself amply repaid in the end, and not financially the loser during even the early experimenting in this widely neglected field. From the theatre standpoint, the first and surest means of attracting attention is by direct application of the principle that first attracted business inside, namely motion. Anything in motion attracts attention. An "animated" lobby display is sure to do that.

The next best to actual motion is the suggestion of motion, the picking of a pose or attitude that makes the passer-by stop. The pictures of Chaplin on the stepladder accompanying this article illustrate this idea fully. Charlie, cue in hand, making "shots" at the three balls of the pawnshop, is bound to attract attention, whether his arm and cue is in motion or not. His whole attitude is "alive." There would be several ways to make such a display, very cheaply.

The display actually shown was made in my usual manner from "cutouts" pasted on cardboard. This is better as an attention compeller than it would be to hire a man to make up and impersonate Charlie, because people stop and look, and try to figure out how any kind of a "dummy" trick is accomplished. We are used to seeing real people, even in such strange make-ups, doing "stunts," and we are more attracted by mechanically done imitations than by the natural thing.

The artificial imitation, too, is the surest, for you can put him in a pose sure to be maintained whether you are watching him or not. But any exhibitor, anywhere, who would not wish to take the pains to construct a dummy like this, could produce a lobby display like this, using a man out of work to impersonate "Charlie" at trifling cost.

Displays based on Chaplin pictures well illustrate how easy it is, at least where the picture itself has action, to get an attention compelling "animation," into your lobby trimming. The detailed working out of this sample display will show how the attention is held, once the passer-by stops. The pawnshop windows are filled with oddities, furnished gratis by local merchants who receive credit for their displays, without decreasing one iota their value as a holder of the attention.

The mental impression produced by all this "junk" in the lobby front is just what is wanted in the case of this picture. Far different from the previous displays, I have from time to time illustrated, where the heart interest of the story was the compelling inducement to the giving up of the price of admission.

What passer-by will stop to look at this strange and unusual display, and look up at the funny man on the ladder, without wanting to go in and see how many other funny things he does? The natural impulse is to put down his money and walk in. The theatre entrances are not blocked, on either side, by too many small frames and posters, and any one passing this display sees an attractive lobby behind it with the cashier ready to do business, and, what is still more, of an inducement, others are already walking up to deposit their money. For there was hardly a moment during the day when one or several would not break



Two Windows, a Door and Some Borrowed Properties Form the Skeleton for a Fake Store Front Which Occupies the Center of the Lobby, Close to the Street

away from the crowd on the sidewalk and start the line to the inside moving.

The psychology of attracting the people by these displays, I have gone into very thoroughly in previous articles. Experience is the great teacher, in this as in other things. You learn "what the people want," which is all we mean by "psychology," by watching the result of constant efforts to single out from many points in a picture the one or two that will "get them coming," to use a common phrase which applies here.

It will pay any theatre manager to start accumulating this experience. It will mean many, many more dollars in his pocket, if he will use the display value of his lobby to get all that is possible out of it. And even if at first his efforts barely pay the actual cost of the display, and nothing for his personal time and energy, he should feel well repaid, for who is ever able to start any business with a profit the first few months? And window-dressing the theatre lobby is a business by itself, which any wideawake theatre manager wants to learn before his competitor.

Caravan with Six Horses for Picture Advertising

There are few publicity devices in the country employed in the exploitation of motion pictures to compare with the elaborate caravan of Clune's Auditorium theatre in Los Angeles. This outfit, consisting of six horses in silver trappings and blankets of rich fabric drawing a vehicle weighing about four tons and covered with gold leaf represents an investment of several thousand dollars. At present it is being devoted to the work of promoting the Clune production of Harold Bell Wright's greatest story "The Eyes of the World," which had its national premier at that theatre on January 1.

W. H. Clune is not only a producer but is the proprietor of several theatres in Southern California and the heaviest advertiser on the Pacific Coast. Clune's outfit on wheels is so stunning in its richness, with its bas relief figures embellished with shining gold leaf, its gaily caparisoned men and its dappled gray horses from whose backs issue a chorus of silver tones from chimes, that not a person in the streets fails to have his attention arrested when it passes.

The Clune outfit "looks a million dollars" and is credited by its owner with great value in crystallizing public attention on his attractions.

Bonuses for Strand Employes

On New Year's Eve all employes of the Strand theatre, New York, were requested to remain after the final performance. After listening to speeches by Mitchell H. Mark, president of the Strand Theatre Company, and Harold Edel, managing director of the Strand, each employe received a bonus check, those receiving less than $2,000 yearly getting ten per cent of the year's salary and those receiving over $2,000 receiving five per cent. One hundred and sixteen employes were benefited through this bonus, which is now an institution at the Strand.



Caravan Used By Clune In Los Angeles

New Brunswick Theatre Features Single Reels

THE time has gone by when the up-to-the-minute exhibitor says to the exchangeman, "Give me a filler." New he says, "What entertaining single-reel have you?" This is because of the rise in the general tone of the business, as well as of the betterment of the single-reel itself to meet the new demand. Just how one exhibitor is impressing the value of these shorter lengths of film upon his spectators is well illustrated in the method of advertising employed by Walter Golding of the Imperial theatre, St. John, N. B.

Mr. Golding issues a special leaflet posting a list of entertaining short-reel subjects which he will show in the near future. At present he is featuring the Gaumont single-reels; "Tours Around the World," "See America First" with Gaumont Kartoon Komics on the same reel, and a full page telling the coming articles in "Reel Life," "Magazine Movies" as he calls it in his advertising.

"I became so interested in the attitude of spectators toward the occasional shorter length picture I showed that was not a photodrama," writes Mr. Golding, which I often in the old days contemptuously termed fillers, that I decided to make a study of them. Gradually I came to see that I was overlooking a valuable source of revenue by not featuring good series of such single reels. I saw that they were building up my clientele, bringing new people and making regular patrons of those who had before only come occasionally.

"Motion Picture News had an article in its December 23 issue called 'Consider the Little Ones—and Profit Thereby.' That article might have been written from my own experience, because I have both considered and profited. It is hard, I'll admit, to get photodramas suitable for a special matinee sometimes, but I have no such trouble with my single reels. The Gaumont Company has an ideal split-reel for such matinees. It goes by the name of 'See America First,' but it contains also an animated cartoon that is always a big factor in pleasing the children."

Mr. Golding's leaflet gives a list of subjects in the forthcoming single-reel releases, as well as an illuminative introduction to each series.

This Was One on the Exhibitor

"It may be good advertising, but no more for mine," said R. R. Booth, owner of the Paramount at Nebraska City, Neb., at the close of the best night's business his house ever enjoyed.

Mr. Booth had just been to Omaha, been married, and was returning with his bride when a crowd of friends met him at the depot. They forced him to give up his idea of riding in a taxi, and put him and Mrs. Booth in an old wagon. A parade of men, boys and girls dressed as clowns, tramps and others followed the aged vehicle as it was drawn through the main part of the city by a pair of still older mules. In front of the theatre a rear wheel of the wagon suddenly came off and Mr. and Mrs. Booth rolled to the ground, almost in the entrance of the house.

That night the Paramount did more business than ever before.

Physicians Asked to View "Truant Soul"

A novel method of stimulating interest in "The Truant Soul," the Essanay, released through Kleine-Edison-Selig-Essanay, was adopted by the Empire theatre, the Bronx, N. Y., Sidney Cohen, manager. A slide was prepared with the following sentence:

"Your doctor ought to see this. It is to your interest to give us his name and we will invite him."

The result was that hundreds of names of physicians in Greater New York were left at the box office and Mr. Cohen was particular to see that each one received an invitation to witness "The Truant Soul." Many physicians who accepted the invitation declared that the picture carried with it a great moral lesson far-reaching in effect and one not soon to be forgotten.

THE EASTERN STUDIOS

CLARA KIMBALL YOUNG is once more back in New York after a trip to New Orleans to film necessary scenes for "The Price She Paid." Director Giblyn was in charge of the company. Miss Young received a royal welcome in New Orleans, and the company was accorded many courtesies to aid in securing the film version of the David Graham Phillips' novel. Alan Hale, recently seen in Fox and Famous Players subjects, plays opposite Miss Young in this Selznick feature.

THE cast at work under the direction of Allan Dwan in the first Norma Talmadge production surely does include its share of well-known screen names. Among those who will be seen in Panthea are: Roger Lytton, George Fawcett, Earle Fox, Murdock MacQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

JANE AND KATHERINE LEE, the diminutive Fox stars, were among the delightful features at a Christmas week performance in Cohan's theatre given by the stage children. The youngsters were seen in a little skit, and appeared just as much at home as if under the studio lights.

"ART for Art's Sake!" is the slogan of Baby Clarice Snyder, aged seven, who has an important part in the drama that Director Edmund Lawrence is now completing with Madame Petrova as the star. Recently she was asked what her salary was.

"Mamma says I get money for acting, but I don't know how much it is, for I don't want it," the child replied. "I don't want money. I want to be another Madame Petrova."

Baby Snyder is known to the spoken stage, having been on Broadway in "The Squaw Man," "Hands Up!" "The Revolt," in which Madame Petrova starred, and now is with Clifton Crawford in "Her Soldier Boy." In motion pictures she has appeared in the cast which supported Madame Petrova in "The Eternal Question" and the two most recent Popular Plays and Players Feature releases.

HARRY J. COOK, agent of the Westchester County Society for the prevention of Cruelty to Children, called at the Thanhouser studios to see Florence La Badie in her new play, "The Lonely Heart." He was enforcing a new law requiring that no child be permitted to act in motion pictures until an authorized officer had approved the scenario as moral and had witnessed a rehearsal.

Edwin Thanhouser supplied Mr. Cook with copies of the scenario of "The Lonely Heart." Frederic Sullivan directed a rehearsal of scenes in which Helen Badgley, 5 years old, is to appear. Mr. Cook pronounced the scenario satisfactory, and the cameraman went to his post.



Director Paul Scardon (Vitagraph)

KITTY GORDON is hard at work on "Haunting Shadows," the first of her new World-Brady picture plays. This will hardly reach the public until well into the Summer.

Rockliffe Fellowes has been rewarded for his illuminative work in World pictures by having his name featured in several recent casts.

A MINIATURE rendition of a storm was conducted by Director John B. O'Brien, under the auspices of Lloyd Lonergan, author of "Mary Lawson's Secret," a Thanhouser production in which Charlotte Walker is to star.

A ship had to be sunk in Long Island Sound in a terrific gale. To make the sinking more complete in all the awful details, it was decided to experiment with a miniature ship, having two dolls on the deck. A large tank was filled with water and dirt piled up at one side to represent the Connecticut hills. The usual overhead perforated "rain tank" and an aeroplane propeller created the driving tempest, and made enormous six-inch waves.

An unusual lightning effect was obtained by making tree-like slits in a half dozen places on a black backing, with a separate light back of each tree-like slit. This was an invention of Mr. O'Brien and his cameraman, H. B. Harris.

CHATTANOOGA, TENN.—Pearl Palmer and Edmund Roseman, members of a troupe of the Fox Film corporation now engaged here in taking scenes for a western scenario, "The Blue Streag," had a narrow escape from serious injury Sunday afternoon, when the horse they were riding slipped and fell into a creek. Roseman threw Miss Palmer clear of the struggling animal, but was caught by the weight of the horse and held under the water for some time. At the time of the accident the Fox company was making a scene for "The Blue Streak."

Miss June Caprice, of the Fox company, appeared in person at a local theatre Saturday night where her first picture was being shown. She was accompanied by other members of Director Adolfi's troupe and Director Nigh's company.

BURTON L. KING, Popular Plays and Players director for the Metro program, is in receipt of many interesting letters from boys in the trenches at the European front. They came through his tailor, whose labels were in several garments that Mr. King had given to societies that were collecting clothing for the men. Most of the letters are necessarily brief, but a few from the boys on hospital leave, describe the scenes and hardships of trench warfare, and express the appreciation of the lads who have been remembered so generously here in America.

POLITICS makes no stranger friends or enemies than does motion picture work. Helen Dunbar and Beverly Bayne, friends for year, find this especially true. Lately Miss Dunbar has been browbeating and attempting to poison Miss Bayne; she has imprisoned her, attempted to beat her out of an inheritance, and there seems to be no limit to the cruel and treacherous nature of Miss Dunbar, in her new character role of Jane Warren in Metro's serial, "The Great Secret."

A SON and three daughters make home life worth while for Florence Natol, character woman who appears in many Metro-Rolfe and Metro-Columbia productions. Miss Nato will next be seen in Lionel Barrymore's forthcoming Metro-Columbia production, "The Great Green Eye."

ROBERT WALKER, leading man for Viola Dana, limped painfully around the Pennsylvania terminal yards the other day, while Director John H. Collins, was taking scenes for Miss Dana's new Metro-Columbia production, "The Mortal Sin." Walker was injured when his foot was caught in a switch.

GLADYS HULETTE, soon to be seen in the Thanhouser-Pathe "'Her' New York," fell twenty-six feet from a hotel window in New York City the other day, and thanks to a life-net and a cameraman, they "got" her safely.

MR. and Mrs. B. A. Rolfe have returned from a visit over the holidays to Mr. Rolfe's mother in Brasher Falls, N. Y. A snow fall of more than five feet kept them within doors, but old fashioned visits with friends of their childhood supplanted the many planned sleigh rides.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WEST Coast studios were less than twenty per cent efficient last week, due to absence of players for holiday vacations, rainy and cloudy weather. There was a general rejoicing when the sun put in an appearance, one afternoon, the first time in three days, and at all plants companies were busy until late in the afternoon.

Two new Triangle Kay-Bee plays were begun last week at the Ince Culver City studios. One will offer Dorothy Dalton as star, and the other Louise Glaum. The first referred to is a war zone drama from a story by John Lynch. It is being directed by Charles Miller. Jerome Wilson and Monte M. Katterjohn are responsible for the Glaum story, which Director Reginald Barker is filming. In both instances the stars appear in vampire roles.

RAYMOND B. WEST caused a scene from "Faust" to be staged with every word and note for a portion of a Triangle Kay-Bee photoplay. In this he had the aid of five men who have had grand opera and musical comedy experience. all of whom are members of the Ince organization; Thomas S. Guise, John Lince, Albert Cody, Jules Friquet and Victor Schertzinger, the composer.

William S. Hart has become a miner, and is staging many of the scenes for his coming photoplay about a mine shaft sunk in the side of one of the Inceville hills. It is a replica of a big Arizona mine. Working in this story with the popular western star are Margery Wilson, Jack Livingston and J. Frank Burke.

WALTER EDWARDS is having a grand opportunity to learn the ways of war correspondence in directing the filming of a story by J. G. Hawks laid along the lattle front. The principal role is that of a war correspondent from a London daily who has many thrilling and trying experiences, including the making of a flying mount, scaling a building, combating conspirators, all for the love of a fair woman.

Wallace Worsley, stage director and leading man, was added to the Triangle Kay-Bee forces by Thomas H. Ince last week. For a time he will serve as associate director with Reginald Barker so he will become familiar with the Ince system of production, and thereby fit himself for a position as director.

ENID BENNETT, Ince's most recent star, last week met her sister Marjory Bennett, who arrived from Australia, and together the two went East where the Ince actress will spend a short vacation. She will later return to the coast and appear in additional Ince subjects.

The Ince Kay-Bee studios have forwarded East a lively drama of adventure, "Blood Will Tell," which is the tale of a care free collegian whose lack of business judgment comes near wrecking a reputation built up by three generations. Scenes are laid in a college campus, the mart of commerce and in the glare of a big city's white lights. In the end the youth meets a girl and is lead to mend his ways. The story has William Desmond, Enid Markey, David M. Hartford, Howard Hickman, Margaret Thompson, Charles Gunn and J. Frank Burke as principals. It was produced by Director Charles Miller and photographed by Clyde DeVinne.

"The Gilded Youth," the last of the American Richard Bennett series of features, has been completed from the Aaron Hoffman story. Bennett appears as a careless young man who wins prosperity and recognition by the wearing of a magnificent fur overcoat won at a Belgium war relief lottery. The coat, hiding his shabby clothing, gives him entree to fashionable places, and brings about a transformation from a happy-go-lucky youth to that of a man of purpose. The photoplay is of the nature of a comedy drama.

Hollywood Hookum

Jan. 20, 1917 NEWS MORE NEWS

It Snowed Sunday.

THE motion picture industry, the second greatest of our midst, exceeded in number of employes only by real-estating, has been brought to near perfection by an influx of commercial experts, self-styled "efficiency men."

There are wails heard at the Lasky studio from every cameraman, because the save-the-squeal-man caused pencil sharpeners to be attached to cameras so the stenogs could do away with the exercise of whittling. A Universal genius has figured it out that enough electrical energy could be conserved by means of generators and storage batteries, hooked on to Edward Ullman's corps of sixty celluloid exposers, to light the place.

This is not to be installed at present for John Nickolaus, the Lab superintendent, fears such would kill reasons for poor film, and thus do away with Alibi Static. E. Helper Allen is training the Ince studio fountain goldfish to call down employees when they do not keep in line at the pay window, thus eliminating the services of one man, for it has been found professionals will pay attention to fish when they hear them talk. David Horsley's thousand-eyed camera requires but one operator, and, like a fly sees (and shoots) in all directions at once.

But creative brains have overlooked harnessing the hot and powerful air passing through the directors' megaphone, and much energy is

The Beautiful fell Tuesday morning.

thereby lost. Take G. Melford (the whispering director) as an example, and we guess that if tests were made, it would be found the earth tips on its axis every time his cameraman cranks. If salaries were fixed by the pressure or temperature tests, it might cause a falling off of internal income tax, for D. Wark is said to never speak so loud that he can be heard farther than sixty rods. Hank McRae is referred to as a soft voice Simon LeGree, Reg. Barker defies the rattle of a Ford, and Tom Ince's boy, Westy, can be heard over the din and roar of battle.

The industry needs men who will conserve the natural resources.

David Horsley's autoped has been stored for the rainy season for want of skid chains. The trailer will be used with one of the auto trucks.

Word has reached us in a round-about way that the Southern California Climate Boosting Association will shortly petition the film companies for the right to censor all publicity copy which goes out during the rainy season. Old Man Censor won't be downed.

Bill (Kalem) Wright was Glendale, California's, Santa Claus, giving that thriving municipality five new producing companies as a New Year's gift.

George Walsh is such a good boy he couldn't think of any swear off for New Year's Day, so he's going to stop buying pets.

Julius Caesar, a beautiful brunette with soulful eyes, has been added by M. de la Parelle to the La Salle Film Company's stock. Jule has been attempting to hog all the scenes, but other players have overlooked this professional instinct by the remark that such is natural for a pig.

Stockholders of the Consolidated Crepe Hair Corporation took heart this week when Paul Powell brought male members of his company home for two weeks

We have had most unusual weather, here of late, to use a localism.

in the woodlands near Santa Cruz. The hair famine continues at the factory, for all the boys used King Gillett hoes.

Hank Mann, by printed forms, advised his friends their presents were requested at Castle de Slap-Stick New Year's Eve. Queensbury rules prevailed, and all were advised to bring arnica and bandages. Music was furnished by the little wonder records, decorations by Woolworth, and Oldfield and Kipper were caterers. Rather than mislead his friends, Hank notified them Chaplin would not be present.

Hookum invites its readers to contribute essays of a constructive character on art, the drama, and slap-stick, but owing to the high price of ink since submarine transportation was introduced for dye-stuffs, none of more than fifty words, written on one side of the paper, will be noticed.

Monopoly note: "Dustin Farnum is utilizing every bit of sunlight to do scenes for his first Fox photoplay."

Commercialism has downed the sporting proclivities of many a Lasky player. With the mammoth artificially lighted studio completed, it makes possible work on all rainy days, so the Lasky Yachting and Swimming association has disbanded.

Perc Hilburn, expert camera cranker of Lasky's, is the only optimist of the film colony. The rain came just when he wanted rain stuff.

Ces deMille has no fear of the thirteenth. He's going to premier "Joan The Woman" at L. A.'s Majestic Theatre that day.

Skid chains are to be put on the rollers used to move Harv Thew's Lasky scenario department. The cry of "safety first" is heeded as the continuity buildings are raced about the lot almost daily, and the rainy season causes additional dangers.

Herb Rawlinson's mail is littered up every week by girls writing to inquire what kind of curlers he uses. Save the postage, girls, it's au natural.

The photoplay colony has been denied, by Los Angeles saloon owners, the privilege of shooting up the place by a celluloid gun, but the welcome sign still hangs out for those who wish to rest their weary feet on the brass rail.

Ron Bradbury, Kalem heavy, has found a heavy mate—it's a wild cat, and Brad has built a nifty little cage for it at the studio.



The Kalem Company of "Girl from Frisco" Players. Left: Scene from Current Episode, "The Homesteaders' Feud." Center, Marin Sais as the Girl. Right, The Company Demands Better Cookery or a Better Cook

MEMBERS of the Yorke-Metro producing company were possibly the only ones of the Los Angeles film colony to enjoy a white Christmas. They going to a lumber camp near the Oregon-California line the latter part of last week. In this vicinity exteriors for a portion of the coming Metro release "The Promise," a drama of the big out doors, will be filmed.

Dorothy Barrett, formerly connected with the Universal and Lasky organizations, has become a member of the Fred J. Balshofer Yorke-Metro staff, and will have charge of the publicity department at the studio.

A feature, dealing with the subject of capital punishment, to be titled "Who Shall Take My Life," is being prepared for filming by Director Colin Campbell at the Selig studio. The cast selected for the subjects includes Fritzi Brunette, Tom Santschi, Bessie Eyton, Ed Coxon, Al. W. Filson, Harry Lonsdale, Eugenie Besserer, and other Selig players.

AT the Vitagraph Hollywood studio, William A. Wolbert is making the final scenes for a five or six reel production adapted from the Frederick Isham novel of adventure titled "Mr. Aladin from Broadway." Edith Storey, Wm. Duncan and Antonio Moreno are co-starred in this picture, and the cast includes George Holt, Otto Lederer and other favorites of the Vitagraph organization.

Another Vitagraph Company headed by Mary Anderson is busy with the sixth one reel episode of "The Dangers of Doris."

William Duncan, who recently was notified of his promotion to directorship for the Vitagraph, will within a few days begin the making of the first episode of this release. This very successful actor is perhaps best known for his work in "The Chalice of Courage," "The Last Man," and "God's Country—And the Woman," and in addition to these has been leading man and star in Vitagraph productions for the last four years.

AT the Morosco plant Howard Estebrook is directing his first picture with Vivian Martin, and the second George Beban subject is under way with Donald Crisp as director.

Maxwell Ryder, considered the best character actor of the English stage, has been engaged by Morosco Company to play an important part in the support of George Beban in his present subject.

Eight one reel comedies have been completed by the La Salle Film Company's organization under the direction of M. de la Parelle, and shortly announcement of the release is to be made. The titles of the eight single reelers are "The Flight that Failed," "Chubby Inherits a Harem," "The Prodigal Uncle," "The Hungry Romeo," "Detective Lockjaw's Downfall," "The Sheriff's Baby Brother," "Chubby's Antique Chicken," and "Kissing the Butter-Fly." Gene Otto, the heavyweight, is the leading comedian; William Scott, juvenile lead; Camille Astor, comedienne, and Xasu Pitts, character woman. Mr. de la Parelle has King Vidor as his assistant and Robert Peck as cameraman.

FOR the first time in more than fourteen months, all members of the big staff at Universal City were at work. Following a general close-down from Christmas and weather which would not permit filming, all companies fell behind in their work. General Manager H. O. Davis called for a vote of the directors as to whether they should work on Sunday and have a holiday on New Year's Day or not, and the majority decided to work on Sunday.

Rena Rogers, until recently ingenue for the American Company at Santa Barbara, has been engaged by Marshall Stedman, director of the Universal employment department, to play in a series of light comedy dramas to be made under the direction of T. N. Heffron, which will feature Herbert Rawlinson. The first to be made is titled "On Six Cylinders."

"THE Cruise of the Alden Besse," a five reel subject, has been completed by Director Lynn Reynolds and his company which includes Myrtle Gonzales as star.

Director Reynolds has now prepared a script for a five reel Alaskan drama titled "The Code of the Klondike," which gives Miss Gonzales and George Hernandez the featured parts.

Lee Moran is appearing as a crook in the Nestor comedy "The Benevolent Burglar," and breaks up an elopement when he goes down the ladder in a woman's rain coat and falls into the arms of Eddie Lyons. Jack Cunningham is the author of the story.

Gail Henry, self-styled the homliest woman on the screen, in the Joker comedy being made by W. W. Beaudine "For Art's Sake," persists in posing for an artist to make a "September Morn" subject of her. When the picture is finally completed, a disgruntled servant in the house exchanges it to one of a jackass, just before the unveiling, which was done in the presence of a gathering of art connoisseurs. William Franey takes the part of an art salesman who attempted to win a home.

RENT MILLER, who has been directing a Vogue Company and playing lead comedian parts, has completed his contract and is on his way to New York.

"The Cabaret Scratch," with Dan Russell as the featured comedian, has been completed at the L-Ko studio by Director Craig Hutchinson, and another company under the direction of Dick Smith has filmed "That Dawgone Dog."

Wind and rain the night before Christmas caused a big loss to the L-Ko Company by the destruction of a street set. All the "buildings" were blown down, and when the company reported for work on Tuesday, their location was in ruins.

OTHER activities on the same lot include the completion of a two reel melodrama, "The Long Arm of the Law," with Mae Gaston, James Faussett and Nan Christy as principals. It is a detective story dealing with opium smugglers.

Another subject in production is called "Object, Widower," being directed by Harry Solter and featuring Bertine Burkette.

The original stage at the Signal Film Company's studios is to be torn out, and a much larger one built at a more desirable portion of the grounds. The stage will be so constructed that it may be used as an indoor studio during the rainy season. Plans are being drawns for a row of twenty new dressing rooms. They will be much larger than the present ones with windows on two sides and with hot and cold water in each. It is planned that all improvements will be made by the time Director McGowan completes the Helen Holmes serial "A Lass of the Lumberlands," which will be within the next two weeks.

THE fourteenth and fifteenth episodes require water stuff, and every member has learned the effect of January on mountain streams. In one instance William Behrens found it very difficult to play dead in water at a freezing temperature, for every nerve in his body, he said afterwards, was yelling to be permitted to shiver.

Heeding the petition of the national organization of the liquor interests, Los Angeles saloon owners are denying to motion picture companies the use of their bars or any part of the premises for use in the filming of interior or exterior scenes. It is the contention of liquor interests that motion picture theatres have caused a great falling off in the saloon business, especially in residential districts, and that scenes in pictures showing drinking were detrimental to liquor traffic. This will cause the building of sets both interior and exterior whenever saloon or cafe scenes are desired.

The Lasky Company is said to have secured the services of a Mexican army to play the roles of South American soldiers in "The American Consul," which has Theodore Roberts as the star. The producing organization went to the international boundary for these scenes, and secured some very good "shots." The Mexican soldiers worked well until the American marines were lined up opposite them, and then came a floating of the white flag. To complete filming the scenes wanted, the Lasky Company found it necessary to borrow the Mexican soldiers' uniforms, and employ American men to wear them.

H. B. CARPENTER, Billy Elmer, Lillian Leighton and others have been cast in important roles to support Marie Doro and Elliott Dexter in a Lasky production now being made by Frank Reicher.

Another new production commenced by Director Robert Leonard, has Mae Murray as star, and Emmett Flynn, Jane Wolff, Mrs. Louis McCord, Louise Morrison and Charles Ogle in the other princopal parts.

WILLIAM (KALEM) WRIGHT of New York City was host at a dinner party given members of the four producing companies of the Hollywood and Glendale studios of the Kalem Company. The dinner was served in the Rose Room of Hotel Alexandria, Tuesday Evening, December 26, with about fifty in attendance.

Mr. Wright served as toastmaster following the dinner and cabaret entertainment, and short talks were made by Directors James Horne, Lloyd Hamilton, Walter Morton and Howard M. Mitchell; Scenario Editor, Phil Lang; Technical Director, Storm V. Boyd; W. H. Cree, manager General Film Company, Los Angeles Exchange; Theodore Newman, manager of Pioneer Los Angeles Film Exchange, the first to handle Kalem subjects; True Boardman, Ronald Bradbury, Frank Jonasson, George Williams and others.

The dinner was of the nature of a Christmas party, and the pleasant evening closed with an impromptu program by professionals of the four producing companies.

THE entire river front city built especially for the Triangle Fine Arts production being directed by Tod Browning titled "Jim Bludso," was wholly destroyed by the heavy rain storm last week. It required two weeks for the construction, and when the players and directors arrived at the beach town they were unable to make scenes. The levee and city is now being rebuilt, and it is expected scenes will be staged early the coming week. "Jim Bludso" is a thrilling story of life on the Mississippi River and is based on the "Pike Country Ballads" by John Hay.



Constance Talmadge, Mary H. O'Connor and Director Paul Powell Planning Production for New Triangle Fine Art Play. Miss O'Connor is the Author

Wilfred Lucas is starred with Olga Gray playing the opposite lead. The cast includes Sam DeGrasse as the heavy, George Stone, Charles Lee, Winifred Westover, James O'Shea and Monte Blue.

"The Girl of the Timber Claims" is now being completed at the Fine Arts studio. In this production, Constance Talmadge, who is the featured player, takes the part of a child of nature raised in the big tree country, and wears a broad-brimmed cowboy hat, man's army shirt and flannel skirt. The supporting players are A. D. Sears in the male lead, Clyde Hopkins, Beau Byrd Wilbur Higby, Bennie Schuman, Joseph Singleton, F. A. Turner, Charles Lee and Mrs. Talmadge. "The Girl of the Timber Claims" as yet is not definitely titled.

MILDRED HARRIS, who is playing opposite Robert Harron in the Fine Arts production, temporarily titled "The Bad Boy," will leave for New York to play opposite Douglas Fairbanks in his next Fine Arts comedy, as soon as the filming of the subject is completed. Chester Withey has the direction of the subject, and the supporting members are Richard Cummings, Josephine Crowell, W. H. Brown, James Harrison, Coleen Moore, Elmo Lincoln and Harry Fisher.

REHEARSALS for the Triangle Fine Arts production titled "That Colby Girl" have been started by Director Joseph Henebery. Dorothy Gish is the featured player, and Frank Bennett will play the lead opposite. The cast includes Lillian Langdon, Jennie Lee, Fred Warren and Spottiswoode Aitken.

The William Fox temporary studios present very bedraggled appearance with players, directors and other employees going from place to place in the gumbo mud. Following the fire the plant was practically reconstructed for temporary use over night, and because of unpreparedness the wet weather has caused many inconveniences as well as loss and damage to sets.

MIRIAM COOPER, in private life Mrs. R. A. Walsh, has been contracted to appear in Fox subjects, and will be starred in a series made by her husband. Miss Cooper will be remembered for her work in "The Birth of A Nation," "Intolerance" and her appearance in the Fox production, "The Honor System."

The players to support Tom Mix and Victoria Forde in Fox comedies are Pat Christman, Victor Potel, Sig Jordan, George Pankey, Victor Frith, Chet Ryan and Voss Glenn.

The work of producing the first Dustin Farnum subject has been begun by Director William D. Taylor.

MACK SENNETT, general manager of the Keystone and Mabel Normand Film companies, last week made his first statement concerning the first production of the latter company, which has been titled "Mickey." Miss Normand plays the part of an orphan, the ward of an old miner, old Joe, which is taken by George Nichols. Wheeler Oakman appears as one of Mickey's lovers, a young miner, and Louis Cody is his rival. Laura LaVarnie takes the part of Mrs. DePyster, a social climber, and Minta Durfee, her daughter. A genuine Indian squaw, Minnie Prevost, takes the part of the squaw, a servant of old Joe and Indian mammy of Mickey. Director Richard Jones is now making the final scenes for the subject, which will probably consist of seven or eight reels.

Mr. Sennett will shortly make an announcement as to the date and method of releasing this production.

RAYMOND B. WEST will direct the other new production. Arthur Maude, former leading man in Ince subjects in "The Devil," "The Cup of Life" and "The Reward," has been specially engaged for the subject Mr. West is now making.

The subject of Reginald Barker with Dorothy Dalton as star will be finished within the week, and she is then to appear in a new drama with a sensational story. The role to be taken in this is referred to as one entirely new for this popular actress. John Lynch and J. G. Hawks are responsible for the story and scenario, and Charles Miller will direct its production.

WILLIAM S. HART with Margie Wilson as his leading woman, and Jack Livingston playing an important part, has begun the filming of a thrilling mining drama by Martin Brown and Lambert Hillyer. The situations in this story are said to measure up favorably with those in "The Arayan" and "Helen's Hinges."

William S. Hart as an editor is the next role in which Thomas H. Ince will present the western actor in a Kay-Bee play. This will be titled "Truthful Tulliver." Tulliver, taken by Hart, is the editor of a western newspaper who drove iniquity from "Glory Hole," a small Arizona mining hamlet in the early '60s, and was instrumental in bringing about two pretty romances. This editor found the gun mightier than the pen, and used both instruments of warfare to see that his dictates were carried out. Hart, in the characterization of this role, retains all his rugged and fearless mannerisms, and author J. G. Hawks has given him a number of big situations. Alma Reubens, who has played opposite Douglas Fairbanks, is the leading woman of this subject. Others in the cast are Walter Perry, Norbert A. Myles, Mina Bryon, and Milton Ross. In the making of this picture, Hart risked his life in riding a madly galloping horse to the back end of a swift moving train where he leaped to the observation platform. The fete is the climax of driving a cowardly easterner from the Arizona town. Another stunt of the picture was to ride his favorite pinto pony "Fritz" into a gambling hall, and out again by the horse leaping through a window.



U. Director George Cochrane Pointing Out to His Brother, Tom, a New Oriental Set

IN the future, all productions of the Fox Film Corporation on the west coast will be at the Sunset and Western Avenue studio, Hollywood. When the first Fox Company came to Los Angeles, a lease was taken on the Selig Edendale plant, and there the first three companies worked. When the comedy organizations were added in July, the National Drama Corporation studio in Hollywood was leased. Later Western Representative Carlos secured additional space which makes possible at this time concentrating production at the one studio, which has been found advantageous.

"One Touch of Sin" is the name of the Fox dramatic subject completed this week by Richard Stanton. It has as its principals Gladys Brockwell, Willard Louis and Jack Standing.

"THE Case of Simon Dudsbury," a three-reel story, is holding the attention of Director William Mong. It is of the nature of a detective tale, in which an old antique collector of wealth, feigns death from poison administered by a doctor that he may learn the intentions of the physician who claims to be his friend. The body disappears from the undertaking parlors, and months later the "murdered man" returns to save the doctor from death. Nellie Allen is playing the opposite lead, Mong appearing as the antique collector. It is an original story by Anthony Caldewey.

Ben Wilson has again taken up directing and is now in charge of filming a two-reel story by Maie Havey, "Raided Four A. M," with a cast composed of Priscilla Dean, Harry Carter and Maude George as principals.

THE Jokerites are busy with semi-Western scenes, filming the one-reel comedy, "The M. T. Ranch," which Director W. W. Beaudine is producing from a story by Jack Cunningham.

Allen Curtis has filmed a comedy of one-reel, entitled "The Butler's Blunder," and is now making an East India story. In both subjects Ralph McComas and Eileen Sedgwick are the featured players.

Another patriotic feature film of five reels, "The Reward of His Government," is now being made at U City by Director Allen J. Holubar, who is also playing the featured part of an army officer. He has as his supporting players Lois Wilson, Dorothy Davenport and Joseph Girard.

THE fourth of the Mary Ann series conceived and produced by Ruth Stonehouse, is now in the making. This one will be titled "Mary Ann's Love Affair," and besides Miss Stonehouse and Lydia Titus the only players will be children.

Wedgewood Nowell, Molly Malone and Millard K. Wilson are the principals of the



Miriam Cooper (Fox)

cast for "Seething Humanity," in five reels, now being made by Max Ingram.

Harry Carey has for his leading woman, Claire Du Brey, and under the direction of Fred Kelsey, they are playing in a Western drama, "Their Hold-Up." William Gettinger and Vester Pegg, two of the best known real for sure cow punchers are playing important parts.

JULIUS FIRTHMAN, a short story writer, has been added to the Universal scenario department staff, and with William Parker is now preparing a five reel melodrama to be produced by Director Henry McRae.

George Sargent, recently added to the Universal directorial staff, is to make a series of pictures featuring the Universal baby, little Zoe Rea, each of which will consist of one reel. "Dollars and a Heart" is the title of the first, and the principal supporting player will be Dorothy Davenport.

GEORGE COCHRANE, directing Violet McMillan, Gordon Griffith, and Fred Woodward, the animal impersonater, is filming "The Wonderful Ring," a story of the fairy tale type, and one of a series espesially suitable for childrens' programs. Cochrane's troubles for the present one include keeping a lion, tiger, bear, crow and donkey from interfering with the mental condition of his human players. In this instance, Woodward appears as all of the beasts.

William V. Mong has written a five reel story which he is next going to film. The temporary title is "Lieutenant Governor." The play is said to deal with capital punishment. Mr. Mong will play a leading part, and others selected for this feature are Dorothy Davenport, Charles Pearle, Harry Holden and Charles Mailes.

The New York office of the Universal have authorized the making of ten additional two-reel episodes of "The Voice on the Wire" series, featuring Ben Wilson and Neva Gerber. The first six episodes were made by Director Stuart Paton, and sent to New York, it being the intention originally to make only that number.

ADVANCE OFFERINGS OF THE PROGRAMS

Nance O'Neil Will Continue Before Camera, Though on the Stage

Nance O'Neil's return to the speaking stage will not affect her work before the camera under the direction of Frank Powell. Mr. Powell recently placed Miss O'Neil under contract for a series of feature pictures to be made by the Frank Powell Producing Corporation and distributed through Mutual, the first of which, a picturization of Gertrude Atherton's novel, "Mrs. Balfame," is now in process of production.

"Her God" Is Changed to "The Red Woman"

The next Gail Kane release from the World Film Corporation is to be called "The Red Woman" instead of "Her God" as formerly. The principal personage is an Indian princess very much in love with a white frontiersman whom the neighboring Mexicans seek to kill. The Indian princess manages to save him, but the process is accomplished by an exceedingly narrow margin.

"Unlucky Jim" Is Wilbur Subject from Horsley

A new series of eight Crane Wilbur features is being produced by David Horsley under the general title "The Morals of Men." "Unlucky Jim," is the first of the five-reel features to be finished. The story begins with the birth of Unlucky Jim, on Friday the thirteenth, to parents who, through the childhood and youth of the son, fail to sympathetically understand his well-meant but always unlucky pranks and adventures.

Variety Marks Mutual Program for 15th

"Beloved Rogues," with Kolb and Dill, Heads the List—"Shorty and the Yellow Ring" Follows

KOLB AND DILL in a five part production, entitled "Beloved Rogues," top the Mutual Film Corporation's schedule of releases for the week of January 15. It was produced by Al Santell, who has directed the entire series of Kolb and Dill subjects.

The cast includes May Cloy, who has figured in all of the K. & D's., Harry Von Meter and Clarence Burton.

"Shorty and the Yellow Ring," scheduled for release January 15, is the first of the series of special Mutual "Featurettes" to be put out under the general title of "Adventures of Shorty Hamilton." There will be fifteen of these two-reel Hamilton productions in the series just announced.

"Tours Around the World," the Gaumont-Mutual travel reel for the week, takes the spectator for a trip from Gibraltar to Algiers, through Tunis and bits of other North African territory.

"See America First" scheduled for the week of January 15, shows Mount Lowe, Calif. This split reel also contains Harry Palmer's weekly cartoon comic.

George Ovey appears on Thursday of the week in "Jerry's Winning Way."

"A Jack Tar in the Making," the third of the Mutual's series of "Uncle Sam's Defenders," is available on Friday of that week. This release shows the steps in the making of a landlubber into a full-fledged sailor, described in nautical terms as "an able seaman."

Rube Miller and Owen Evans appear in a two-part Vogue comedy released Sunday, January 21, under the title of "Tailor's Trimmings."

"Reel Life," the Mutual Magazine in films, for the week, pictures orange-growing in California, discusses "the Air" and "the Hydro."

The week's Mutual schedule includes Chapter 13 of the Signal-Mutual "A Lass of the Lumberlands;" the eighth of the Gaumont company's "The Vampires," under the title of "The Poison Man;" and "Ace High" the third of the Niagara-Mutual's series of newspaper stories featuring Helen Greene and released under the general title of "Perils of Our Girl Reporters."

"Infidelity?" Is Set for Release on the 11th

The first release of the Erbograph Company on the Art Dramas program will be "Infidelity?" a five reel feature written and directed by Ashley Miller, co-starring Anna Q. Nilsson and Eugene Strong.

The story of "Infidelity?" concerns the lives of two generations—a man and his wife, and their daughter and her sweetheart. A mysterious murder, for which an innocent man suffers twenty years imprisonment, New York bohemianism, hypnotism, and the occult power of the East are the ingredients that go to make up this production.

The central theme of the play points out the dangers of marital infidelity in such a way that the picture might almost be called a problem play. "Infidelity?" is the first production made by Erbograph since the release of "The Crimson Stain Mystery."



Mutual Productions Soon to Be Seen. On Left and Right, "Beloved Rogues," with Kolb and Dill. Center, Margarita Fischer in and as "The Butterfly Girl"



"The Rainbow" is the third Art Dramas Production and comes from William Sherrill. Dorothy Bernard, Robert Conness and Jack Sherrill are the leads

"The Rainbow" to Be Released in Six Parts

ANNOUNCEMENT has been made that "The Rainbow," William L. Sherrill's first contribution to the Art Dramas program, will be released in six parts instead of five, the customary length of art dramas.

This Sherrill Art Drama is an adaptation of the stage success of the same name. Henry Miller and Ruth Chatterton were the featured players of the legitimate production, which ran through two years at the Liberty theatre, New York city. While at this theatre, "The Rainbow" made a box office record that held until it was surpassed by the wonderful business of "The Birth of a Nation," which played at the same house later.

Dorothy Bernard is the star of the screen production, with Robert Conness and Jack Sherrill in the featured supporting parts. It is noteworthy that Miss Bernard also played the leading role in "The Rainbow" while she was the leading lady of Belasco's stock company in Washington. Robert Conness plays the part that Henry Miller created in the original stage production. Jack Sherrill has a heavy part in "The Rainbow" along the lines that have made him such a favorite with motion picture audiences in the past.

The story of "The Rainbow" is particularly well adapted to picturization. It is one of the few plays that did not depend on lines alone for its success, but on the strong dramatic conflict which marked the action of the production. It tells of how a husband and wife are separated through a misunderstanding that finally leads to the divorce courts. The wife takes their infant daughter to live in England, not knowing that her ne'er-do-well brother had squandered her estate, and that her income is being secretly supplied to her by her former husband through the family lawyer. Fifteen years after the divorce, she returns to America, the daughter now a young lady. She meets the husband's sister, who persuades her to permit the daughter to pay a visit to her father. Father and daughter are overjoyed at the reunion, but the mother cuts the visit short abruptly, because of some scandal she had heard regarding her former husband.

In order not to hurt his child, the father tells her that the separation is only temporary. The mother leaves the country again, never to return, but through a curious chain of circumstances, the family is reunited, and the romance of the girl, which is unfolded throughout the picture, ends happily also.

Ralph Dean is the director of "The Rainbow." Mr. Dean was for a long time associated with the Frohman Amusement Corporation, of which Mr. Sherrill is also the president. Before that, he was for a number of years in the production department of the Frohmans, on the legitimate stage.

"Shorty Hamilton," Long Mutual Serial, on 15th

THE Mutual Film Corporation has contracted with the Monogram Films of Los Angeles for the release of a series of fifteen two-reel dramas under the general title "Adventures of Shorty Hamilton," the first of which, entitled "Shorty Hamilton and the Yellow Ring," will be released on January 15.

This new series is to be put out by the Mutual as one of its "featurette" star productions, just announced by President John R. Freuler.

Claude Slater, who closed the contract with Mr. Freuler for the "Adventures of Shorty Hamilton" a few days ago, is an old Mutual man. He returned to Los Angeles after making the contract and is now engaged with John Hamilton, who is an ex-officer of the United States army, in the staging of the fifth play in the series.

Mr. Hamilton served six years in the United States cavalry and became associated with film enterprises four years ago, specializing in western character parts. He was for five years a cowboy.

In the "Shorty Hamilton" featurettes, Mr. Hamilton portrays a cowboy who is used to good society though some people think he is crude because he wears "chaps."

Hist! Cub Gives Away Trade Secrets

The operation of a motion picture outfit in making a funny film is the background for the comedy situations in "Jerry's Big Raid," the sixth of the new series of David Horsley's Club Comedies now being distributed through Mutual. "Jerry's Big Raid," is scheduled for release February 8.

"Cupid's Caddies" from Kalem on 16th

From its coast studios, located at Glendale and Hollywood, Calif., the Kalem Comany has received for release through the General Film exchanges the third week in January, a "Ham comedy, two part episode of "The Girl from Frisco" and a "Hazard of Helen." Director Robert Ellis, producing in Jacksonville, Fla., has contributed an episode of "Grant, Police Reporter."

On Tuesday, January 16, Ham and Bud, assisted by Ethel Teare and Henry Murdock, introduce some new comedy stunts in a "Ham" comedy entitled "Cupid's Caddies."

On Wednesday, January 17, will be released a "Girl from Frisco" episode entitled "The Resurrection of Gold Bar."

"The Black Circle," an episode of "Grant, Police Reporter," will be released on Friday, January 19.

On Saturday, January 20, Helen Gibson will appear in "The Wrecked Station."

"Frou-Frou" Changed to "Hungry Heart"

The title of "Frou-Frou," the new Alice Brady picture for the World Film program, has been changed to "A Hungry Heart," and the production will be released on February 5, one week ahead of the original date. The first American stage adaptation of this celebrated French play was produced by the late Augustin Daly and at once became a sensational success. Afterward it was revived from time to time by various feminine stars, always effectively.

In the screen version, directed by Emile Chautard, Miss Brady plays the butterfly heroine broken on the wheel of custom. The other important characters are acted by Gerda Holmes, Edward Langford, George McQuarrie, Alex Francis and John Dugley.

"Little Lost Sister," Selig, in Production

William N. Selig has handed to Director Al Green the scenario for "The Little Lost Sister," which will be filmed as a Red Seal Play for release through K-E-S-E. Much of the production work will be done at the Selig studios, Chicago. An all-star cast will be employed, probably headed by George Fawcett.



Frances Nelson in a Pose and Two Scenes from a Forthcoming Metro, "One of Many"

"Terrible Wedding," Last "Vampire," Set for Release on Jan. 18

"The Terrible Wedding" is the final episode of the Gaumont-Mutual photo-novel, "The Vampires." It reaches the screen January 18, the big feature of the Gaumont program of the week of January 14. This chapter marks the end of the organized band known as the arch criminals of Paris.

The first single-reel release of the week is "Reel Life," No. 37. This issue of the Mutual Magazine in Film has pictures of the Kid Glove Industry, Producing Pickles, Care of the Teeth, and Irrigating Fish Wheels, showing how fish are kept in the irrigation ditches of the far west.

"Tours Around the World," No. 11, reaches the screen on January 16. It has pictures "From Gibraltar to Algeciras," "In Tunisia," and of the "Bois de Boulogne," Paris' largest park. The pictures of Gibraltar are particularly timely since this is the gate to the Mediterranean held by the British. At Algeciras was held the European council that grew out of the Agadir incident.

"See America First," No. 71, released January 17, takes the spectator for a trip up Mt. Lowe, the popular peak that lies twenty miles from Los Angeles, Cal. On the same reel is a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. It is called "Mr. Common People Investigates."

The fourth Gaumont single-reel of the week is The Mutual Weekly. As this is not made up until the day it is issued, no advance of its contents is to be had.

Mutual "Featurettes"

President John R. Freuler of the Mutual Film Corporation announces the coming of a number of series of important short releases under the general designation "Featurettes," which by their artistic merit will illustrate the meaning of the new title—that they are all star and specialty productions.

Among Mutual productions that are now classified as "Featurettes" are four Gaumont single-reel releases "Tours Around the World," "Reel Life," "See America First," "Mutual Weekly," the George Ovey one reel "Cub Comedies" produced by David Horsley, the Vogue two reel comedies and "Adventures of Shorty Hamilton."

Essanay Announces Twelve Titles of New Serial

THE complete list of titles of the twelve photoplays which will comprise Essanay's dramatic series, "Is Marriage Sacred?" have been announced.

"The Burning Band" was the first release and was followed by "Dancing With Folly. "Wife in Sunshine," released December 30, reveals a wife who is loyal to her husband so long as he is prosperous. She learns, to her greatest misfortune, that this is the wrong attitude to take.

"When the Man Speaks," released January 6, presents a man whose toleration leads his wife to believe that he is an "easy mark." In "The Sinful Marriage," released January 13, a young girl is sold on the altar by her wealth-seeking parents. But love conquers in the end. "The Wide Wrong Way," released January 20, is the parents' intolerant treatment of their daughters. It leads the girls to deceive them in meeting their beaux. The girl trifles with the serious purposes of her many suitors in "The Magic Mirror," released January 27, and finds herself without suitors when finally she seeks marriage.

"Shifting Shadows," released February 3, presents the joys and sorrows of married life, but shows that always there is sunshine at the end. "Desertion and Nonsupport," released February 10, are the two main charges upon which divorce suits are based. This drama shows how such complications might easily have been avoided, had reason entered into the scheme. "Ashes on the Hearthstone," released February 17, are the ashes of what had been a happy marriage, destroyed by divorce. The child of the couple, however, enters the play, to rebuild the home and happiness. "The Extravagant Bride," released February 24, tells its own story.

"Social Obligations," the last of the series, shows a wife who neglected her husband and home for pink teas, card parties and trouble.

The "Is Marriage Sacred?" series is being enacted by a stock company of screen stars specially formed. In the cast is included such well-known actors and actresses as Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Each of the photoplays has a separate and distinct plot, and is offered under an individual title. The screen time for each one of the pictures mentioned in the list is approximately thirty minutes.

"Little Shoes" from Essanay, January 15

"Little Shoes," Henry B. Walthall's next Essanay picture, will be released on January 15. Mr. Walthall follows himself on the Kleine-Edison-Selig-Essanay program, his feature, "The Truant Soul," being the last big production of Essanay.

Mary Charleson, Mr. Walthall's leading woman in "The Truant Soul," portrays the leading feminine role.

The story was written by Eleanor M. Ingram.

Two children frequently seen in Essanay productions, portray the childish roles which Mr. Walthall and Miss Charleson assume after the brief prologue. They are Mary V. McAlister and Jack Paul. Others in the cast are U. K. Haupt, Patrick Calhoun, Victor Benoit, and B. C. Turner. The production was directed by Arthur Berthelet. Its screen time is one hour and fifteen minutes.

For its February 5 release Essanay will offer through Kleine-Edison-Selig-Essanay Service, "Skinner's Dress Suit." The story is by Henry Irving Dodge and appeared in the Saturday Evening Post.

Bryant Washburn is playing the leading role in this production. The play will be designed for a screen time of approximately one hour and fifteen minutes. Harry Beaumont is directing the drama.

Fisher Plays Opposite Miss Minter

George Fisher has been engaged to play opposite Mary Miles Minter in Mutual Star Productions. Mr. Fisher's first appearance in support of the Mutual's attractive young star, will be in "The Gentle Intruder," Miss Minter's sixth Mutual production.

"Babette" in Work at "V"

Peggy Hyland and Marc MacDermott started work last week in Greater Vitagraph's studio on "Babette." This picture story is by A. Van Buren Powell from the famous book of the same name by F. Berkeley Smith. "Babette" is a story of French life.

HOW PICTURES ARE BOOKING

K-E-S-E Branches Report Big "Truant Soul" Bookings

K-E-S-E branch offices, report good booking on Essanay's feature "The Truant Soul."

After the pre-release showing, The Chicago Tribune noticed the picture in high terms. The Chicago Herald, The Chicago Evening Post, and The Chicago Daily News also praised the film.

In the East "The Truant Soul" was booked by many of the leading theatres, and a large number of prints will be kept working overtime for many months in this section of the country, according to the company.

Mr. Kleine is paving the way and planning for a heavy business on the Max Linder comedies now being prepared at the Essanay studios in Chicago. Mr. Kleine states that all K-E-S-E branch offices are receiving many inquiries regarding these comedies and a high water mark is expected in the distribution of this Essanay product.

Mr. Kleine reports quick, appreciative response to his recent sending out of hundreds of checks to exhibitors, representing interest on their deposits. He declares that no innovation that he ever established in his service met with a more unqualified endorsement than this interest paying plan.

Amongst the recent releases through K-E-S-E "The Cossack Whip" appears to have scored a success, especially in Greater New York. A special interest was manifested in this K-E-S-E release on the East Side of Greater New York, where, according to a statement of the company, the bookings amounted to about fifty days.

"Bird of Paradise" Still Going Strong

IN Baltimore, Md., Miss Fischer's picture was shown at the Wizard and at the Lyric. In Minneapolis, the picture ran for the first half of the week of November 12 at the Lyric theatre. It was shown at the Strand theatre in St. Paul, at the Crystal theatre in Dallas, Tex., the Hipp in Omaha, Neb., the Alhambra in Ogden, Utah, at the Happy Hour theatre in Rochester, N. Y., the Boston in Boston, Mass., the Princess in Hartford, Conn., and scores of other theatres the country over.

Ben Judell, manager of the Chicago Branch of the Mutual says that "The Pearl of Paradise" is one of the most successful pictures ever handled through that branch. It was shown at the Orpheum, Star and Theatorium theatres downtown in Chicago the first week, and has been booked up almost solid in his territory, including Chicago theatres and such places as the La Salle in South Bend, Ind., the Lyric in Springfield, Ill., the Star in Evanston, Ill., the Lyceum in Peoria, the Princess in Joliet, and the Star in De Kalb, Ill., until February 22.

Mr. Judell says that Miss Fischer's second picture, "Miss Jackie of the Navy," released the week of December 11, is having a tremendous booking, being engaged as far ahead as March 5. The picture is being shown at the Orpheum and Pastime theatres downtown the first week, and at the Hamlin, Logan Square advance neighborhood theatres, the Princess in Joliet and the Colonial in South Bend, Ind.

"Fantomas" Is Still Popular

Notwithstanding that the Gaumont company is now releasing "The Vampires," its former photo-novel, "Fantomas," is still being booked in a highly satisfactory manner. The one difference between the two Gaumont series is that in "Fantomas" one criminal defies society, whereas in "The Vampires" it is the entire band.

"Pearl of Paradise" Pleases Exhibitors, Says Mutual

Reports of the successful showings of "The Pearl of Paradise," with Margarita Fischer, pour into the Mutual office.

In Syracuse, N. Y., "The Pearl of Paradise" had its first run at the Strand theatre. At Youngtown, O., it was shown at the Park theatre.

J. D. Wineland, manager of the Hippodrome theatre of Joplin, Mo., after seeing "The Pearl of Paradise" at a preshowing said, "After seeing 'The Pearl of Paradise,' I hasten to request as early booking on this subject as possible."

Paramount Pictures Booked in Twelve Philadelphia Theatres

Paramount pictures are now being shown in the following Philadelphia theatres: The Ruby, at Sixth street; the Alhambra, at Twelfth street; the Stanley; the Leader, at Fortieth street; the Baltimore, at Fifty-first street; the Apollo, at Fifty-second street; the Sherwood, at Fifty-sixth street; the Globe, at Fifty-ninth street; the Cedar, at Sixtieth street, the Overbrook, at Sixty-third street; the Paschall, at Seventy-fourth street; and the Orient, at Sixtieth street; all near Market street, the Broadway of the "City of Brotherly Love."

Big Demand for "Stain," Says Sladdin

After an absence of four weeks, during which he traveled extensively throughout the Middle West in the interests of "The Crimson Stain Mystery," the sixteen episode serial, S. G. Sladdin, general representative of Consolidated Film Corporation, is back at his desk.

"Business is very good throughout the Middle West," said Mr. Sladdin, "and I found everywhere a high demand for 'The Crimson Stain Mystery.' This is due to the fact that practically every exhibitor who has shown the picture has become a self-appointed booster for it.



Views of industrial and scenic value from "Reel Life," "See America First" and the "Mutual Weekly," Gaumont-Mutual pictures. Insert: Thomas W. Lawson of Boston



A Trio of Scenes from Opening Episodes of "The Great Secret," Metro's Serial, with Francis Bushman and Beverly Bayne

Poughkeepsie Audience Votes for Paramount Pictures

A voting contest was carried on by the citizens of Poughkeepsie, N. Y., at the Liberty Theatre, during the week between Christmas and New Year's. Each citizen was asked to cast a vote for the picture he wanted to see. By a large plurality, Jesse L. Lasky's "The Cheat," with Fannie Ward, was chosen as the favorite picture and headed the bill for Christmas week. When the week had come to a close and the votes were counted, there were 112 more votes for Paramount Pictures than for the pictures of other companies. Two Paramount subjects alone received more votes than all other subjects combined. In order of their popularity the pictures were "The Cheat," "The Old Homestead," and "Temptation." The Triangle Pictures received the next highest number of votes.

"Where Are My Children?" Is in Third Week in Newark

"Where Are My Children?" has finished its third consecutive week run at the Goodwin Theatre in Newark, N. J. Originally booked for two weeks, Mrs. Webbe, manager of the Goodwin Theatre, agreed to continue the exhibition of "Where Are My Children?" another week in order to meet the numerous requests of the motion picture fans of that city and vicinity.

Mrs. Webbe declares the film one of the most popular ever shown in Newark. During its stay at the Goodwin more than 50,000 persons availed themselves of the opportunity to witness it. The aggregate receipts for the three weeks totalled more than $7,000.

Steen Signs Globe for Unicorn

A. G. Steen, manager of the Philadelphia exchange of the Unicorn Film Service Corporation, succeeded during the past few days in signing up the million-dollar Globe theatre in Philadelphia for the Unicorn service, including the "Billy West" series of two-reel comedies.

Mr. Steen says that the Unicorn service met with great appreciation by exhibitors in his territory. Among other interesting things of the service which he reports is the fact that exhibitors throughout his bailiwick are eager for short subjects of a high grade production.

"The Great Secret" Booked by Many New England Exhibitors

AFTER witnessing a showing of the first five chapters of "The Great Secret," the Metro serial in fifteen chapters, with Francis X. Bushman and Beverly Bayne, New England exhibitors expressed unbounded enthusiasm and began clamoring for it, according to Joseph F. Lee, personal representative of Louis B. Mayer, secretary of and one of the biggest stockholders in Metro. Mr. Mayer, who is the sole New England distributor for Metro pictures, arranged the Boston showing before starting on a Western trip in behalf of the serial.

One hundred and twenty-five of the biggest New England exhibitors were present. The showing was in the Boston Metro projection room, and a second "overflow exhibition" had to be given in order to take care of the crowds.

"If you have a story that reaches up to Bushman and Bayne, you are all right," Manager Thomas D. Sirrorio of the Park theatre remarked to Mr. Mayer. "I know what their following is in my particular territory."

"At the conclusion of the showing, the exhibitors were unanimous in calling 'The Great Secret' the biggest serial proposition they had ever seen, and those who held tentative contracts, immediately had them confirmed," said Mr. Mayer. Among these were Nathan Gordon, of the Olympia Circuit; Mr. Sirrorio, Toomey and Demarra, controlling the Empire, the Broadway and the Premier of Lawrenceville, Mass.; the Fox theatre of Waterbury, and Richard C. Miller, of the Poli Circuit.

Other exhibitors present, who booked "The Great Secret," were Fred Lovett, Pawtucket, R. I.; Louis Boas, Fall River; Harry Gustin, McCune Brothers, of Salem and Haverhill, Mass.; Fred Collier, Joseph Cahill, of the City Theatre, Brockton, Mass.; the Old South and Washington Street theatre, Boston; the Comique theatre, Boston; Mr. McGinnis, Boston; F. Arbouch, of the Owl theatre, Lowell, Mass.; Martin Tuohy, of the Emory theatre, Providence, and George W. Whitney, of Springfield.

Gaumont Single-Reels Take Well

A recent request of the Gaumont Company made on Mutual Exchange managers for information shows that "Tours Around the World" sprang instantly into popular favor. Of this new reel branch managers wrote:

"Subjects are excellent," Winnipeg; "O. K.", Des Moines; "Exhibitors speak in highest terms," Atlanta; "Exceptionally fine," Regina; "Very interesting," Louisville; "Going well," Albany; "Very good," Portland, Ore.; and "Going very big in this territory," Buffalo.

"Snow White" Is Booked a Week in Capital

Loew's Columbia, Washington, D. C., booked Marguerite Clark in "Snow White" for a full week during the holiday season. This proved a big success, appealing not only to the younger element of the Capital City, but striking a responsive chord in adults as well. Both press and public have given this photoplay production of the appealing fairy tale its highest approval. Manager Beatus of the Columbia expressed himself as well pleased with the results of the week's engagement.

"Musty Suffer" Goes Well Abroad

Reports from Canada, Europe and Australia to the George Kleine general offices indicate that the Kleine comedy series "The Mishaps of Musty Suffer," featuring Harry Watson, Jr., of Ziegfeld "Follies" fame, is duplicating abroad the splendid success achieved in the United States. Mr. Kleine's Canadian offices at Toronto and Montreal, and the distributors who are exploiting the comedies in Australia have recently called for additional prints.

Rebooks "Miss George Washington"

The Crystal Amusement Company, Daytona, Fla., operators of a theatre there, played to such big business with the Paramount release, "Miss George Washington," that arrangements have been made to rebook it in either January or February. Henry F. Titus, in writing to Paramount headquarters at Atlanta, Georgia, says: "We are sorry not to have known that this was such an excellent production, as we could have as easily charged twenty-five cents admission as we did fifteen cents."

AMONG THE EXCHANGES

Savini, United, Reports Excellent Business

ROBERT SAVINI, general manager of the United Film Service in the Southern states, has returned to the Atlantic Branch, his headquarters, after a brief visit to New Orleans and Birmingham, Ala.

Mr. Savini reports that business is splendid with the exhibitors and that he has placed the "Tweedledum" comedies in the Triangle Theatre, New Orleans, to be shown the entire week.

Mr. Savini states that these comedies are going over big and that the management of the above theatre is more than pleased with the results from these comedies in regards to their drawing power.

Ted Hardcastle, former manager of the Piedmont Theatre, Atlanta, has accepted a position with the International Film Service, Atlanta branch.

Mr. Hardcastle is a man of wide experience in the film business and for a number of years has worked in the capacity of manager in several of the largest picture theatres in various sections of the country.

Mr. Hardcastle will cover the New Orleans territory, which territory covers the Southern States.

Ed. Colley, of the Mudd and Colley Amusement Company, one of Birmingham's largest picture exhibitors, is at present in Atlanta arranging his bookings for the New Year.

The Mudd and Colley Amusement Company controls the Trianon, Rialto and Princess and one colored house.

Mr. Colley reports that business in Birmingham is splendid and the New Year looks very bright for the exhibitors in that city.

O. K. Bourgeois has resigned as manager of the United Film Service, Atlanta branch, to open an office for himself, handling states right features and special subjects.

Mr. Bourgeois has been in the film business for a number of years, going to Atlanta from New Orleans, where for a number of years he worked under the personal direction of R. M. Savini, the present general manager of the United Film Service in the Southern States.

Santa Claus Visits Omaha Exchanges

Exchange managers in Omaha were favorite sons of fortune at Christmas time. The force in the General exchange gave Manager Taylor a desk lamp and desk set. Manager Jake Mitchell of the Laemmle branch and Manager Calvert of the Bluebird exchange each received loving cups from employes.

Manager Denham Palmer of the Vitagraph exchange received a watch chain and fob, and Manager Van Husan of the Western Supply Company received a big box of flowers. In the other exchanges there was a rule that no Christmas presents should be given the managers by the employes.

John McLean, traveling auditor for the Universal, has finished his work in the Omaha exchange and has gone to Indianapolis to confer with E. O. Gurney, the Universal's chief auditor.

Hancock Is Mutual Exchange Manager for New York

H. C. Hancock has been appointed manager of the Mutual New York Exchange. He is in charge of the Twenty-third street Exchange and its subordinate branches, serving a large territory.

Mr. Hancock is widely experienced in the motion picture industry, having held various important offices with different film corporations, including that of manager of the General exchange in New York, Vitagraph, and the Kinetograph company. He has always been in close touch and is popular with exhibitors.

Vitagraph in New Quarters, Detroit

Greater Vitagraph at Detroit is now located in its new quarters, 42 East Larned street. Later it will occupy permanent quarters in the new film building on East Elizabeth street.

C. G. Kingsley, until recently manager at Pittsburgh of the Famous Players exchange, has been appointed manager of the Fox Film exchange in Detroit, a position he formerly occupied. Mr. Kingsley represented the Fox organization in Michigan.



George F. Weaver (World Film Corporation)

"U" Salesmen in Missouri Enter Contest

J. I. Dodson, who handles western Missouri for the Kansas City Universal office won the prize of twenty five dollars offered by R. C. Cropper, district manager of the Mid West territory for the universal, with headquarters at Kansas City.

All salesmen of the universal exchanges at Kansas City, St. Joe, Omaha, Oklahoma City, Wichita, Fort Smith, Sioux Falls and Cairo, Ill. were eligible to the contest, which lasted four weeks, ending December twenty fifth. The prize was given for the salesman sending in the largest increase in business in his territory for that period.

John Muchmore, cashier of the Metro exchange in Kansas City, has been elected treasurer of the Kansas City Screen Club, superseding E. R. Pearson.

Edward E. Hiller, for two years booker at the Pathe Exchange, Kansas City, has been given territory in Kansas and Missouri.

R. C. Cropper, district manager of the Universal at Kansas City, gave a New Year's party for all the salesmen and heads of the departments at the Kansas City office, thirteen in all. The party went to the theatre and then to a dinner party. The cafe was filled with diners and the party from Universal had arranged with the management of the cafe to have a girl wearing a purple mask descend the stairs at an opportune moment. A purple spot light followed her down the stairs and to each of the tables where she gave each guest a purple hand mirror. The stunt was a good send off for "The Purple Mask," which was released in Kansas City a short time ago.

L. H. Chandler formerly traveler for the Federal Film Company at Kansas City, has recently accepted a position with the Universal office at Kansas City as traveler.

The publicity department of the Universal Film and Supply Company at Kansas City, furnished a number of the cafes of the city with purple masks to be given out to the guests as novelties on New Year's Eve. They were also distributed at the dinner given by the Kansas City Screen Club.

J. B. Gruwell, who has been traveling for the K-E-S-E office at Kansas City for the past two years, was recently called to the Chicago office. It is understoood that he will be given the management of the Cincinati office.

The Kansas City Metro exchange has had a very successful year and the increase in the business of the office has necessitated the taking of additional floor space amounting to about half their former space.

C. A. Jones, traveler for the Universal at Kansas City, was awarded a prize of ten dollars offered by D. O. Reese.



Scenes from Episode Seven of Vitagraph's "Secret Kingdom," with Charles Richman and Dorothy Kelly

Free Booking by Vitagraph

The Vitagraph exchange recently established in Omaha has a system that is new to the Omaha territory. It consists of giving an exhibitor another try, free of charge, at big features that for some reason, bad weather, or slip in advertising, fails to "make good." "We feel we can afford that better than have the exhibitor say our picture was no good, when it really is a good picture," said Manager Denham Palmer. "Vitagraph does this all over the country."

"Patria" was shown by the International exchange of Omaha, Neb., to a private gathering of exhibitors at the Muse theatre the other morning and the exhibitors were loud in their praise of it. They saw the first three episodes. Manager Edgar Moss is out in the territory, booking the new picture.

Meyer Is Manager for General in Minneapolis

Fred S. Meyer, who has been in New York looking over trade conditions, has been appointed manager of the Minneapolis exchanges of the General Film Company. He has already proved himself particularly adept in his position by further stimulating the interest of the Northwestern exhibitors in the General program.

A circular letter has been sent to all exhibitors in that section of the country, whether they use the General program or not, urging them to consider the worth of the pictures offered by this house daily. The letter bears Mr. Meyer's signature and increased business is expected.

Bryan Returns to Pathe

Byron S. Bryan, intimately known throughout the Southeastern territory as "Pathe Bryan," has rejoined the Pathe sales force and will cover Georgia and Eastern Tennessee for the Atlanta Exchange. Mr. Bryan has, barring a short intervening period, lived and breathed the Pathe productions since they began releasing independently several years ago and specialized particularly with the Pathe News when it was issued in its present form.

He also acted as relief branch manager at New Orleans and succeeded in placing that office upon a solid and substantial basis.

Detroit Exchanges Members of Credit Bureau

GEORGE COTTON succeeds Samuel Denbow as manager at Detroit for the World Film Corporation, Mr. Denbow having been transferred to Dallas, Texas.

The Wolverine Feature Film Company, 71 Griswold street, Detroit, Mich., announces having secured the Michigan rights on the forthcoming productions of the Ivan Film Corporation. Edward Geller is manager of this exchange and Charles E. McCabe assistant manager.

Under the management of Sidney L. Alexander, a film credit bureau has been opened in Detroit, with offices at 556 Penobscot building. Its purpose is to secure credit reports and to make adjustments of claims. Some twenty Detroit exchanges are members. Exhibitors will be able to file their complaints against exchanges, and to obtain a settlement. Records of all motion picture exhibitors in Michigan also will be kept on file, and reports of every nature will be furnished to members of the bureau of credits in Detroit.

W. C. Preller is the new manager of the Triangle Film Exchange in Detroit, Mich., to succeed A. I. Shapiro, who recently went to Buffalo to manage the Rogson Film Company. Mr. Preller for the past four years has been manager of the General Film Exchange at Minneapolis, and was previously manager for the same concern at Des Moines.

Howard A. Bauer has been appointed manager of the Detroit branch of the Artcraft Pictures Corporation, succeeding C. L. Peavey, who has resigned to become manager at Minneapolis for the Famous Players Film Service.

C. A. Meade has been appointed central division manager for Pathe and is temporarily making his headquarters in Detroit.

Mr. Meade was for many years associated with Vitagraph and of recent months has been division manager at the branch, Cleveland, Ohio.

Chase Finds Favor for Short Subjects

Treasurer P. A. Chase of the Unicorn Film Service Corporation has just returned from an extensive trip throughout the country, which embraced not only an inspection and reorganization of the Unicorn's twenty-eight exchanges, but also afforded him an opportunity to come in contact with the exhibitors from coast to coast. Mr. Chase made several interesting mental notes while on his tour ,and not the least significant of the facts which he discovered was the crying need by exhibitors of really good short subjects.

"I found," said Mr. Chase, "through the medium of conversation with a large number of exhibitors, that the Unicorn with its twenty-one reels a week, is supplying a distinct demand for short subjects, both in comedies, dramas and western pictures, which hitherto has been unfulfilled, or else the exhibitor has been supplied with an inferior brand of pictures of this class."

Hague and Hoffman Confer in Toronto

Mr. Hague, general manager of the Universal exchanges in Canada, met Mr. Hoffman, general manager of all the Universal exchanges, in Montreal during the past week.

Bryan, Vitagraph, in Nashville

One of the early arrivals to reach Nashville last week was Frank P. Bryan, popular traveling representative of V-L-S-E of Atlanta, Ga. During his stay in Nashville, Mr. Bryan spoke enthusiastically of the business his company was doing in that territory. The Vitagraph picture, "The Fall of a Nation" did forty-six hundred dollars worth of business in four days during its run in Atlanta.

A private screening will be given in Nashville by Mr. Bryan on "The Secret Kingdom." The Strand, one of the most popular theatres in Nashville has now obtained all of the Vitagraph features. Among some of the bookings are: "An Enemy to the King." This feature will be shown during Christmas week. An elaborate amount of advertising will be placed with the big production. "The Rose of the South" is another feature secured by General Manager Carson Bradford to be shown at his theatre.

Green Is K-E-S-E Manager in Buffalo

Louis Green, known throughout New York as a film salesman and exchange manager, has been placed in charge of the K-E-S-E branch at Buffalo, N. Y.

LIVE NEWS FROM THE PRODUCERS

Maxine Elliott to Make Screen Debut with Goldwyn

Will Appear as Either a Light Comedy Star or a "Heavy"—Director Will Be Announced in a Few Days

MAXINE ELLIOTT, who arrived in New York on December 24 to appear in Goldwyn pictures, as was exclusively announced in MOTION PICTURE NEWS of last week, will commence work at an early date. Miss Elliott's first picture has not yet been selected, but it is learned from the Goldwyn office that she will appear either in a light comedy role or the reverse—a "heavy" part. The name of her director will be published shortly.



Maxine Elliott (Goldwyn)

Despite the vogue of the screen and the fact that many other celebrities have entered pictures, Miss Elliott has never had a desire to invade the cinema world. To all of the companies who have sought to entice her she has resolutely said "No."

The Goldwyn officers had several surprises during the last moment of their negotiations with this famous beauty. They asked what furnishings she wished for her dressing rooms, what type of motor she preferred to convey her to the studio and other questions of the same sort. Even the upstarts of the film business are very particular about these details. But Miss Elliott was not interested at all.

"All of us in Europe have seen so much that is distressing, so much that is chastening, so much that adjusts any sane man or woman's perspective—especially in Belgium and Flanders—that never as long as I live will I lay any emphasis upon receiving special favors and considerations above other men and women," she said.

Announcement will be made in a few days of the director who is to introduce Miss Elliott to the public in her first Goldwyn picture.

Maxine Elliott has long been called "the handsomest girl who ever came out of New England." She was born in Rockland, Me., the daughter of Thomas and Adelaide Dermott. Her father was a sea captain who, after his little girl's education has been completed at Notre Dame academy, Roxbury, Mass., took her on long sailing voyages to South America and Spain, and she grew to love the sea.

Ultra Enters Film Field, Announces Cobe

Will Distribute Twelve Subjects a Year, with First Release on 20th

A. J. COBE, who has just returned from a tour of the west coast and Middle West, announces the completion of the organization of a new distributing company, The Ultra Pictures Corporation.

Through negotiations conducted by Mr. Cobe the Ultra Pictures Corporation has already signed with two of the large producing companies which assures their exchanges of twelve pictures a year, with the privilege of making additional purchases in the open market.

An aggressive advertising campaign has been started and Mr. Cobe declares that this distributing company will not handle mediocre or suggestive productions.

The pictures will be selected by a number of the members of the organization and not by one man.

The first release of the Ultra Pictures will be made January 20 when they will present the California Motion Picture Company's "The Woman Who Dared," a seven reel feature, starring Beatriz Michelena.

Sanger Will Soon Make Announcement of Plans

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, has announced that the definite statement of his plans for the season will be issued in a very short time. Associated with Mr. Sanger in the executive offices of the Sanger Picture Plays Corporation, at 1544 Aeolian Hall, are Brown Rolston, the vice-president, and Frederic Leake, the secretary and treasurer. The Sanger studio is at 134th Street and Park Avenue.

Spoor Buys Rights to "The Trufflers"

George K. Spoor, president of Essanay, announces the purchase of the motion picture rights to "The Trufflers," a novel by Samuel Merwin. Its picturization is being prepared now at the Essanay studios. The film will be released through the Kleine-Edison-Selig-Essanay Service, March 4. Nell Craig is the star.

"The Trufflers" first ran in *The Cosmopolitan Magazine* as a series of short stories. They met with such success that the author combined them into one story which was one of the "best sellers" of the year just closed.

"The Trufflers" refers to the colony of artists at Greenwich Village, New York. It is here that many well known painters, illustrators, sculptors and writers of Manhattan reside and Mr. Merwin has given a vivid portrayal of their Bohemian lives.

The story has to do with a modern Trilby. She is an artist's model—a gay, carefree beautiful young woman who is the idol of "The Trufflers." A love affair tears her down from her pedestal and brings her face to face with famine.

Fred E. Wright is arranging the story for the camera and will direct its production.

Hamilton at Work on Another Multiple Feature

Gilbert P. Hamilton, who has been in the east for the past two months, has returned to Los Angeles to produce another multiple reel feature, and is now busy in preparing the story and completing negotiations for the lease of a studio. The forthcoming feature to be made by Mr. Hamilton will have Miss Dorothy Farley and William Conklin as co-stars, and will be made for the Problem Film Company of which Mr. Hamilton is vice-president and general manager.

The most recent production by Mr. Hamilton is "Are Passions Inherited?" and is now being shown to exceptionally good business in New England, New York, Illinois, and Wisconsin, state rights having been sold for this territory.

Distribution of the picture will be handled by Warner Brothers, New York City, H. M. Warner being president of the new company.

Ellen Gierum Engaged to Play in Danish Company

Ellen Gierum, who at the present time is the leading lady with the Warburton Theatre Stock Company, Yonkers, has been engaged by Benjamin Christie, president of the Dansk Biograph Company, to go to Copenhagen July 1, and play the leading feminine role in a photo-dramatic adaptation of "The Wandering Jew," the scenario of which Mr. Christie has prepared.



Shirley Mason in a Pose and Two Scenes from "Passion," an Episode of the "Seven Deadly Sins" Series (McClure)

"Passion" Is Third McClure "Sin"

McClure Pictures announces that "Passion," starring Shirley Mason, supported by George Le Guere, will be the third of "The Seven Deadly Sins," the group of five-reel features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January.

"Passion" attacks gluttony and drink, and raises a danger signal for girls who are prone to fall in love at first sight with brainless but handsome men.

The cast includes Clifford Bruce, who has been with Selig, Fox, Pathe and Metro, as Leonidas; Bigelow Cooper as a villainous trainer; Ruby Hoffman, Mabel Strickland, Edith Wright, Edmund Dalby and Harry Gripp.

Richard Ridgely directed the production and George Lane was the photographer.

Bessie Love Hard at Work in "Doll Shop"

Bessie Love is hard at work upon her latest Triangle starring vehicle, "The Doll Shop," from the pen of Anita Loos, and scheduled for release about the middle of January. It will give Miss Love a record of three feature releases within three months. The story of "The Doll Shop" tells of a young girl who runs a toy store in a small factory town.

Roy Stewart is her leading man. In addition to Stewart, Bessie Love is supported by Max Davidson in the role of the janitor with an aversion for the "parasite rich;" Carmel Meyers, who has the second feminine part; and Carl Stockdale, who is cast as a hard-fisted, self-made factory owner. Edward Dillon is directing the production.

"Son of Battle" Is "My Fighting Gentleman"

The title of William Russell's next Mutual Star Production, which was announced as "A Son of Battle," has been changed to "My Fighting Gentleman." The story is by Nell Shipman, the picture player. It will introduce Francelia Billington as a leading woman for Mr. Russell. Jack Vosburgh is seen in the "heavy" role. Sidney Algier is assisting Edward Sloman.

Five Plays in Work at Once at World Studios

The Subjects Are "Haunting Shadows," "The House Cat," "Motherhood," and "Her Higher Destiny"

FIVE picture plays are simultaneously in the process of making for the World Film Corporation under one roof in the Peerless studio, Fort Lee, N. J. The directors in charge of these productions are Emile Chautard, Harley Knoles, Travers Vale, John O'Brien and George Archainbeaud, respectively.

The individual stars are Kitty Gordon, Ethel Clayton, Alice Brady and Gail Kane, together with one of the World-Brady all-star casts led by Carlyle Blackwell, Arthur Ashley and June Elvidge.

Mr. Chautard is directing the play in which Kitty Gordon is acting the star role, the working title of which is "Haunting Shadows." In the cast assisting Miss Gordon are Montagu Love, George McQuarrie, Alec Francis, Lillian Herbert and Norma Phillips.

Mr. Vale's production, starring Ethel Clayton, is "The House Cat," with Rockliffe Fellowes. Others in this cast are John Hines, Walter Green, Edward Kimball, Eugenie Woodward, Justine Cutting, Frank Goldsmith, Ned Burton, etc.

"Motherhood," with Alice Brady as its star, is being produced by John O'Brien, the most recent addition to the World's list of directors. Supporting Miss Brady are John Bowers, David Powell, Stanhope Wheatcroft, John Dugley, Madge Evans, Marie Chambers, Florence Crane and others.

Harley Knoles is placing the finishing touches on "Who Is Sylvia," with Carlyle Blackwell, June Elvidge, Arthur Ashley, George McQuarrie, Albert Hart, etc.

The final scenes of "Her Higher Destiny" are being made under the direction of George Archainbeaud, with Gail Kane as the star. In this play the cast includes Frank Mills, Gerda Holmes and Edward Langford.

Purely by coincidence it occurs that all five of these productions are unusually "heavy" in their employment of massive scenes and large numbers of players outside the principals, so that the studio presents a spectacle of unwonted action with every department pressed to the utmost of its productivity.

Studio Manager Robert B. McIntyre, Technical Director T. K. Peters and the various department heads have been working long hours at top speed—and this is true also of nearly all their subordinates.

"It would have been simple enough if one or two of the plays had not been so exacting," said Mr. McIntyre. "For then we should not have had to crowd on all steam five ways at once. The good points about this rush period are that it gives us a practical demonstration of what our capacity really is, and that it does away with all possibility of our ever getting an order that scares us."

"Greater Woman" Completed for Mutual

Frank Powell has finished the filming of "The Greater Woman," a picturization of Algernon Boyesen's play of that name, in which Marjorie Rambeau makes her screen debut.

"The Greater Woman" is the first of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation and to be distributed through Mutual.

The cast includes Aubrey Beattie, Hassan Musselli, Josephine Park, Frank Ford, and Sara Haidez.

Miss Rambeau has started work on her second production.

Hart as Old-Time Prospector

In place of the hard riding, hard fighting cowpuncher of the longhorn country, William S. Hart will, in his next Triangle-Kay Bee feature impersonate an old-time prospector. The details of this new play are being very carefully guarded by Hart's own company at Culver City. The story is the work of Martin Brown, and from it Lambert Hillayer has made the version in which Hart will appear.

Margery Wilson, who last played with Hart in "The Primal Lure" and "The Return of Draw Egan," will reappear as his leading lady. Among others who will support Hart are Jack Livingstone and J. P. Lockney.

Universal Specialties

THE Specials listed below are of a class and character that are necessary to the Exhibitor who finds it advisable to book Special Features of one or more reels. They include, beside the Five-Reel Feature—Comedies, Cartoons, Educationals and the Greatest of all Screen Novelties—The Universal Screen Magazine.

Like the other releases on the Universal Program, these Specials may be booked separately—but Exhibitors must expect to pay extra for them. Not only because they are genuine Box-Office Attractions, but because it is manifestly unfair to expect to pick and choose from the entire Program, and get these releases at the pro rata price of that paid by the user of the entire Universal Service.

Special Releases on the Universal Program, for the Week of January 29th

RED FEATHER—"LOVE AFLAME." With Ruth Stonehouse and Jack Mulhall. (Five Reels—Romantic Drama.)

NESTOR—"WHY, UNCLE!" (One-Reel Comedy.) Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"FAKING FAKERS." With Phil Dunham. (Two-Reel Comedy.)

UNIVERSAL SPECIAL—"THE WAR WAIF." (Two-Reel War Drama.) With Allen Holubar.

UNIVERSAL SCREEN MAGAZINE—No. 6.

JOKER—"HIS COMING OUT PARTY." (One-Reel Comedy.) With Gale Henry and William Franey.

POWERS—"MR. FULLER PEP—HIS WIFE GOES FOR A REST" (Comic Cartoon) and "IN NORTH CHINA AS SEEN BY DR. DORSEY" (Educational). (Split Reel.)

Look them over. Nowhere on earth will you find the specialties you need that can compare in money-getting value at your box-office with the Universal Specials listed here.

The Complete Universal Program every week—Book The Mighty

Compare the full Universal Program as given on these pages with any Moving Picture Program on earth, and you will acknowledge its absolute supremacy from the standpoint of Popularity and Profit. Remember, the Universal Program is split (as shown here) ONLY AS FAR AS INDIVIDUAL BOOKINGS ARE CONCERNED. Every subject listed is included in the full Universal Program Service of Twenty-nine Reels a week. This is the ideal show—the popular and profitable moving picture entertainment—to which thousands of Exhibitors have returned after disastrous experiences with "Open Bookings," "Feature Programs," and other freak ideas of recent times.

Book The Great-Complete UNIVERSAL Program

Universal Regular Releases

THE Releases listed below as "Regular" are the cream of Juvenile, Comedy, News Weekly, Educational and Dramatic Subjects. They constitute the backbone of the mighty Universal Program. In comparison with the "Specials" opposite they number Sixteen Reels of Dramatic Subjects, with only Four Reels of Juvenile, Comedy and Educational. They are the solid, substantial program releases that are making thousands of Exhibitors succeessful throughout the world.

Regular Releases on the Universal Program, for the Week of January 29th

GOLD SEAL—"JUNE MADNESS." (Three-Reel Romantic Drama.) Roy Stewart and Wadsworth Harris.

VICTOR—"SOME BABY" and "NELLIE, THE FIREMAN'S DAUGHTER." (Split-Reel Comedy.)

UNIVERSAL ANIMATED WEEKLY—No. 57.

BIG U—"THE GOLD LUST." (One-Reel Western Drama.)

VICTOR—"IT'S CHEAPER TO BE MARRIED." (One-Reel Comedy.) Babe Sedgwick.

IMP—"THE DIAMOND THIEVES." (One-Reel Crook Drama.) Robert Leonard and Margarita Fischer.

IMP—"THE FORBIDDEN GAME." (Two-Reel Underworld Drama.) Edward Hearne.

VICTOR—"THE HERO OF BUNKO HILL." (One-Reel Comedy.)

BISON—"THE BOONTON AFFAIR." (Two-Reel Mountain Drama.) King Baggot.

IMP—"DIAMONDS OF DESTINY." (One-Reel Drama.) Louise Lovely.

IMP—"WHEN NEW YORK SLEEPS." (Two-Reel Melodrama.)

Remember, you get both these "Regular Releases" and the "Specials" opposite on the full Universal Program.

Includes every subject listed here UNIVERSAL PROGRAM & Get them all

THE ADVANTAGE TO YOU, MR. EXHIBITOR—lies in the fact that by splitting the Universal Program, the man who wants specialties gets the cream of the world's specialties on individual bookings. The man who wants the complete program gets the advantage of the COMPLETE Universal Program—INCLUDING the SPECIALTIES—at the Regular Program Service Price. Take your choice if you think you must, but—remember—if you want the one great money-getting, success-building moving picture entertainment you will book the Exhibitor's friend and standby—the mighty Universal Program—COMPLETE.

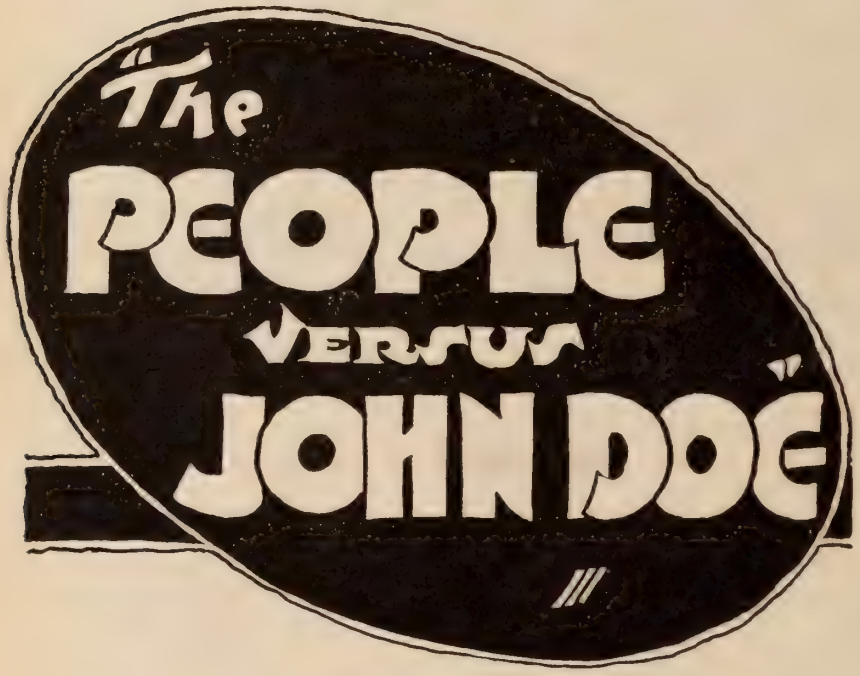
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has been pronounced, "The most powerful film drama ever shown on any screen." Produced under the personal supervision and direction of LOIS WEBER, who counts among her successes such Box Office Winners as "Where Are My Children," "Idle Wives," "Shoes," "Hypocrites," "Scandal" and others, is SUFFICIENT GUARANTEE of the drawing power of this production. Wonderful Paper, and specially prepared Advertising Matter FREE to State Rights Buyers. "THE PEOPLE against JOHN DOE" will cause a sensation in ANY city or town. It's clean, powerful, marvellously directed, and tells the most gripping story ever filmed. Good territory now open. Write or wire the STATE RIGHTS DEPT. of the Universal Film Mfg. Co., 1600 Broadway, New York City.

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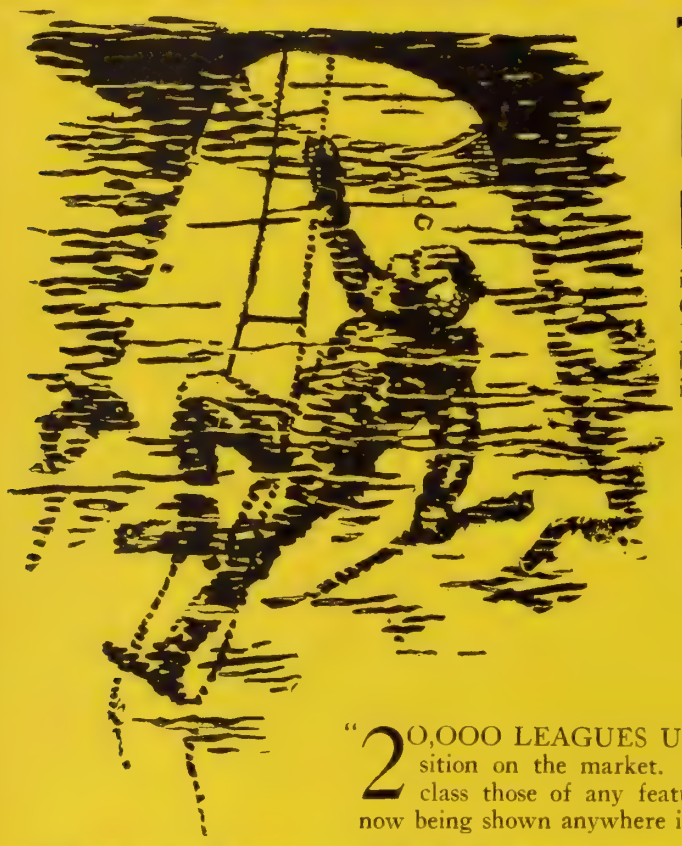
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To the States Rights Buyers of the World

IN announcing the STATE RIGHTS sale of the Universal's Feature Production—"Jules Verne's 20,000 LEAGUES UNDER THE SEA"—we present what has already been pronounced, the most amazing spectacle—the most remarkable achievement in pictures and the BIGGEST BOX OFFICE ATTRACTION ever placed before State Rights Buyers and Exhibitors. Judged from its already tremendous success in both Chicago and New York, "20,000 LEAGUES UNDER THE SEA" is without question—

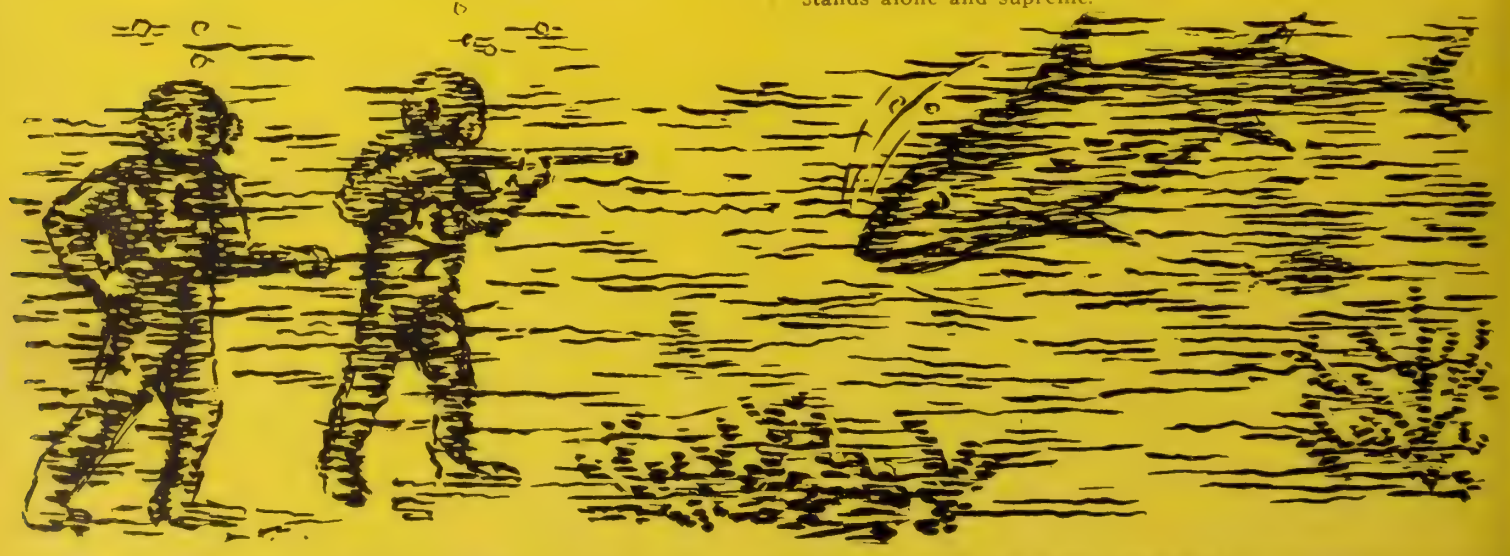
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"20,000 LEAGUES UNDER THE SEA," is entirely different than ANY State Rights proposition on the market. First—the picture is different—second—the advertising possibilities outclass those of any feature ever produced—and third—it will outdraw any feature production now being shown anywhere in the world.

This Vast Difference can be Instantly Seen

THIS huge spectacular production played for eight solid weeks to overflow crowds in the city of Chicago. In its very first week in New York City at the Broadway Theatre it shattered every record held by that house. That's the kind of evidence on which to base your judgment in the buying of ANY State Rights production.

NO "If's"—nor "And's"—nor "But's" to it. You don't have to ask—"Can it win"—or 'Will it win" but "Did it win already"? Where—When and How? "20,000 LEAGUES UNDER THE SEA," is now playing to CAPACITY CROWDS afternoons and nights because it is distinctly different, entirely new, absolutely unique among big film productions. There is none other like it—you can't see anything to compare with it and you can't get any other like it. It stands alone and supreme.



(Thrilling Battle with Monster Sharks on the Ocean's Bottom—Drawn from actual photograph.)

UNDER THE SEA

Nothing like it on Earth!

"NOTHING LIKE IT ON EARTH" was the exact phrase used by one of the biggest State Rights Buyers in America upon seeing this production. We quote his phrase because it described 20,000 LEAGUES UNDER THE SEA perfectly.

"20,000 LEAGUES UNDER THE SEA" is an almost unbelieveable accomplishment, visualizing for the peoples of the earth, the most fantastic dreams of the greatest imaginative writer of all time. Jules Verne's enthralling story, read by and known to millions of people in every civilized country on the globe, and from the State Rights Buyer's angle this production is worth more than twice that of ANY OTHER State Rights production for the reason that it is—

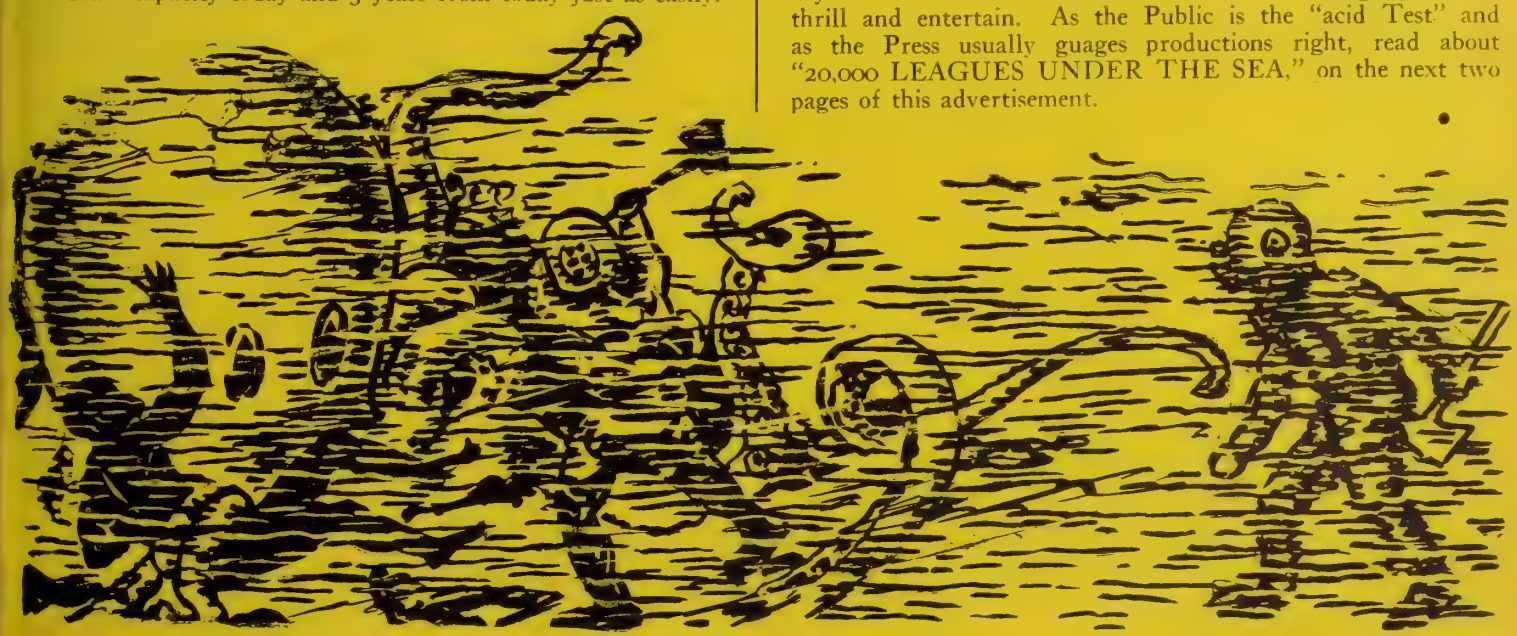
EIGHT SOLID WEEKS OF CAPACITY BUSINESS IN CHICAGO

A Production that can be sold again 1-2 or 3 years from now just as easy as it can be sold today

CONSIDER this with great thought Mr. State Rights Buyer. Consider that it means IN CASH TO YOU to be able to re-book this production again next year—the year after and the year after that. While re-booking any other feature production might be a difficulty if not an almost impossible matter—it's a cinch with "20,000 LEAGUES UNDER THE SEA," because of it's distinct novelty. It will draw capacity today and 3 years from today just as easily.

THAT'S why this production is a far more profitable purchase than ANY State Rights feature production on the market. It's a 1-2 or 3 year feature and will "get the money" anywhere, anytime, all the time.

People who see it once will be as anxious to see it again a year or more later because it never loses its magic power to thrill and entertain. As the Public is the "acid Test" and as the Press usually guages productions right, read about "20,000 LEAGUES UNDER THE SEA," on the next two pages of this advertisement.



(Most Marvelous of all Under Sea Scenes—Terrific Battle with Giant Octopus—Shown Clearly in this Production.)

20,000 LEAGUES

READ what the Newspapers in New York and Chicago said about this production



In Chicago they said—

"The most unusual film ever produced."
—**Chicago Examiner.**

"Superlative adjectives cannot do justice to this master picture."
—**Chicago Post.**

"The greatest cinema achievement ever offered in the history of the art.
—**Chicago American.**

"It contains that which everyone seeks—Novelty.
—**Chicago Tribune.**

"Big achievement."—**Chicago News.**

NEW YORK and CHICAGO Successes can be duplicated anywhere

Commenting on the Chicago Run, the Billboard said—

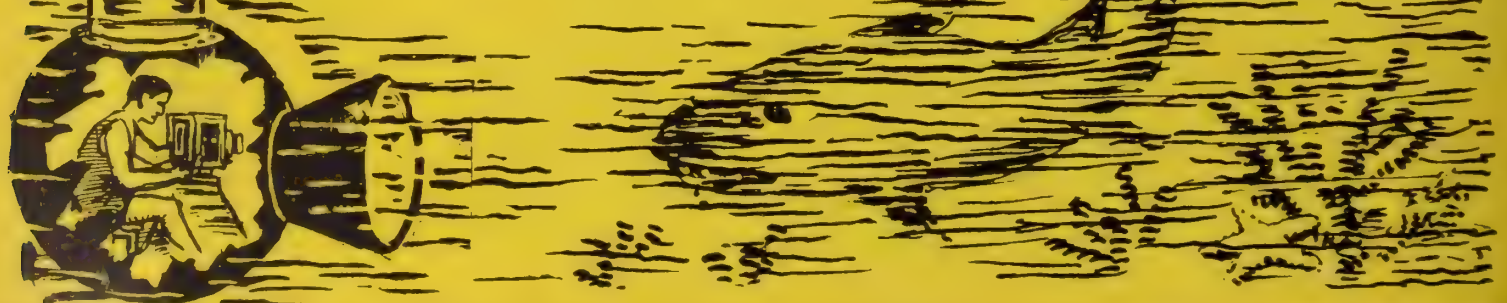
"A line 2 blocks long with police to keep order greeted the 2d week's opening. Thousands turned away."

"An epoch-making accomplishment in picture productions."
—**Motography, Chicago.**

"Has astonishing scenes." . . . . —**Chicago Journal.**

"This undersea drama is the timely motion picture of the year."
—**Chicago Herald.**

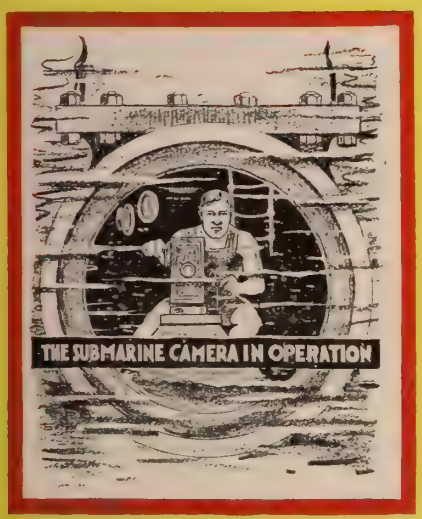
"Wonderful."
—**Illinois Staats Zeitung.**



UNDER THE SEA

In New York City the Newspapers said—

"The most thrilling and most educational picture yet produced."
—**N. Y. Eve. Sun.**



"Thrilling undersea film masterpiece. This is the wonder of wonders." . . . .
—**N. Y. American.**

"A marvellous achievement. A triumph in photography." . . . —**N. Y. Tribune.**

"Remarkable thriller." —**N. Y. Eve. Globe.**

"A remarkable film drama." . . . . . .
—**N. Y. Eve. Telegram.**

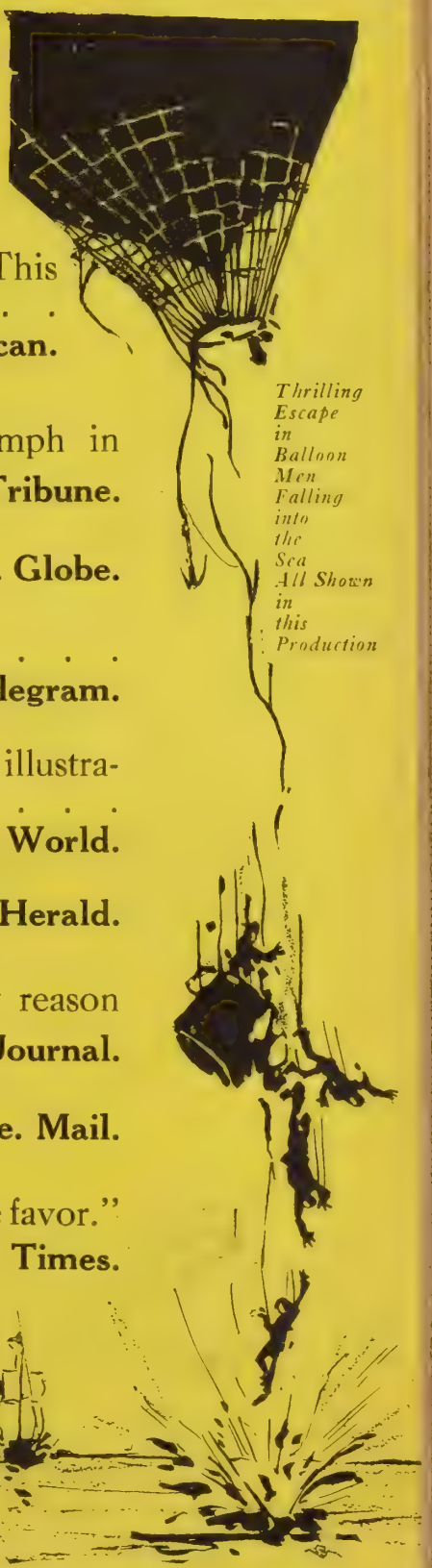
"Gives 'movie' thrills. A remarkable illustration of a remarkable book." . . . . .
—**N. Y. World.**

"Amazing." . . . . . —**N. Y. Herald.**

"No one can in any way or in any reason afford to miss it." —**N. Y. Eve. Journal.**

"A thing of rare fantasy." —**N. Y. Eve. Mail.**

"Novel and entertaining. Will win wide favor."
—**N. Y. Times.**


Thrilling Escape in Balloon Men Falling into the Sea All Shown in this Production

Excerpts from Other Papers and Trade Press Comments

"Marks a new epoch in Motion Picture Achievement, from every Standpoint."—**Motion Picture News.**

* * *

"Proves the unsoundness of the adage of "there's nothing new under the sun"— 20,000 Leagues is new, novel, thrilling, a cinema accomplishment extraordinary."
—**Moving Picture World.**

Boston, too, was Enthusiastic

"Really a Marvel and as interesting as any ever exhibited in this city."
—**Boston Post.**

* * *

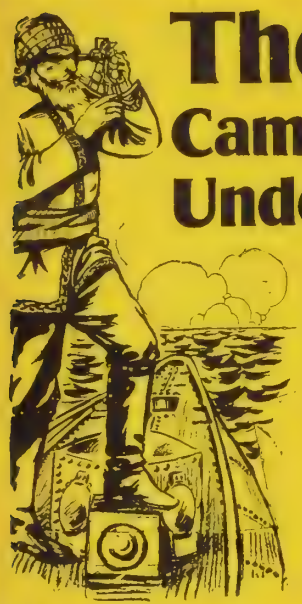
"A triumph." —**Boston Traveller.**

* * *

"Thrilling enough to afford excellent entertainment."
—**Boston Globe.**

To win recognition of this character a Production has simply "Got to Make Good"

20,000 LEAGUES



The Wonderful Advertising Campaign Book for "20,000 Leagues Under the Sea" and what it will help you do

AT great expense we have prepared an elaborate Advertising Campaign book. This complete book shows Exhibitors what has been done with "20,000 LEAGUES UNDER THE SEA"—how it was done and how Exhibitors can accomplish proportionately the same identical results. It shows the complete advertising campaign, and how to use it. It describes the publicity matter, cuts, etc. It describes the advertising props., in short it tells you everything you want to know in putting this production over big.

A Book will be sent you for the asking

WE direct especial attention to the powerful campaign of ready prepared ads for newspapers in this great Ad book. These ads are so carefully prepared and so expertly laid out as to make up the most compelling campaign possible in the smallest possible spaces. The book tells you how to secure the publication of the free publicity stories, halftone cuts in conjunction with the newspaper ad campaign.

The Production That Will LIVE FOR YEARS

Advertising Campaign Books FREE to State Rights Buyers

TO demonstrate the lengths to which the Universal Film Manufacturing Company goes to insure success to its host of State Rights customers, we will give free to all Buyers—a limited quantity of these expensive Ad Campaign books. No matter of this character has ever been issued for any State Rights production, and it is of tremendous value and importance as it practically constitutes the State Rights Buyer's salesman.

Publicity Matter and Cuts

A COMPLETE series of special halftone newspaper publicity cuts have been prepared, showing the finest views of under sea action scenes, etc. Publicity stories accompany all illustrations.



(Burial Scene on the Bottom of the Ocean—Drawn from actual photograph.)

UNDER THE SEA

Posters—Heralds—Slides—Music—
Lobby Display Photos and other advertising props all prepared



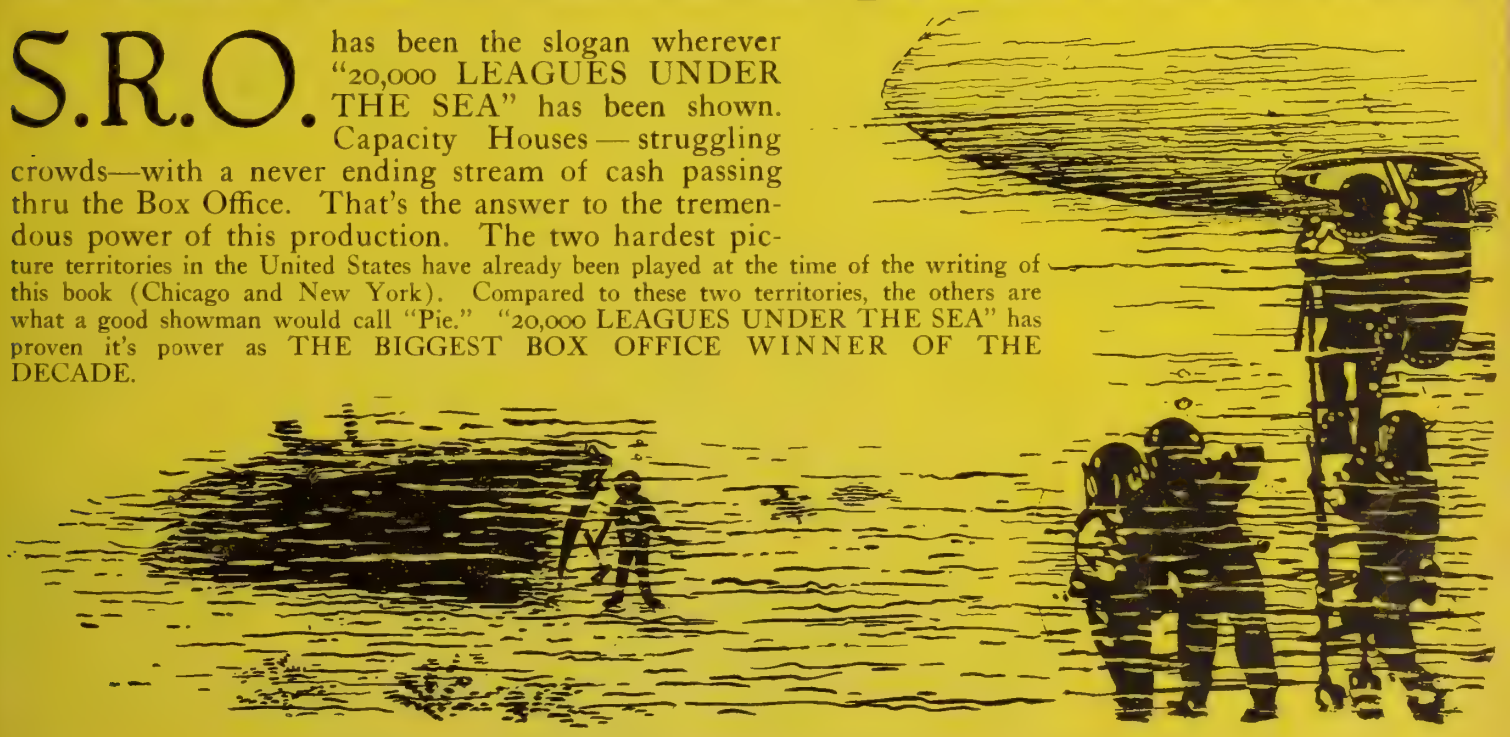
(Magnificent Pleasure Yacht Destroyed—One of the many Thrilling Scenes in this Huge Production.)

EVERYTHING in the way of advertising props has been completely prepared. Posters—Heralds—Slides—Music—Lobby Display Photos—etc., etc., all of which is described and uses outlined in the Advertising Campaign book. No such great array of props have ever been prepared as these ready for "20,000 LEAGUES UNDER THE SEA."

THESE advertising cuts, props, etc., etc., can be used for any house in any city in this country. Besides the advertising props, other ways and means, schemes, plans and ideas have been prepared that pave the way for a successful run of this great production. You have nothing to think about —nothing to dope out. Everything is complete and ready for you.

Tremendous drawing power of 20,000 Leagues Under the Sea already proven in America's hardest picture territory

S.R.O. has been the slogan wherever "20,000 LEAGUES UNDER THE SEA" has been shown. Capacity Houses — struggling crowds—with a never ending stream of cash passing thru the Box Office. That's the answer to the tremendous power of this production. The two hardest picture territories in the United States have already been played at the time of the writing of this book (Chicago and New York). Compared to these two territories, the others are what a good showman would call "Pie." "20,000 LEAGUES UNDER THE SEA" has proven it's power as THE BIGGEST BOX OFFICE WINNER OF THE DECADE.



(Captain Nemo's Crew Leaving the Submarine—Drawn from actual photograph.)

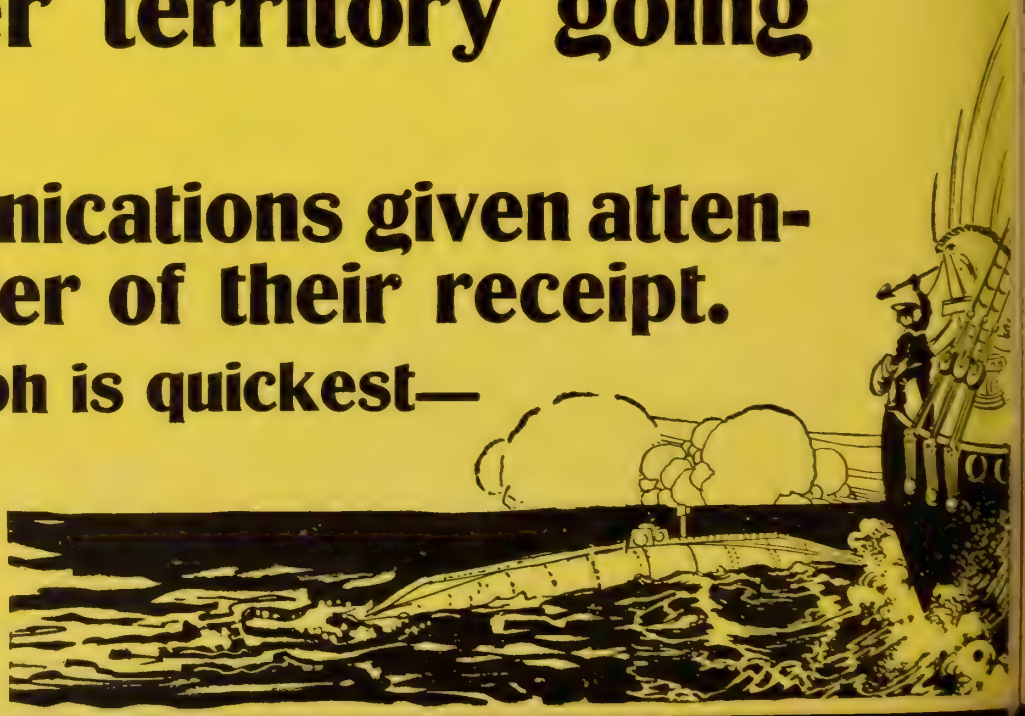
Communications Given Attention in the order of their Receipt

THE immensity of "20,000 LEAGUES UNDER THE SEA" demands immediate action.

At the time of the writing of this Advertisement (before the alloted selling time) nine Southern States have already been sold and other territory going fast.

All communications given attention in order of their receipt.

The Telegraph is quickest—USE IT.



Universal Film Manufacturing Co.
CARL LAEMMLE, President
The Largest Film Manufacturing Concern in the Universe
1600 BROADWAY, NEW YORK

Al Santell Is Director of Kolb and Dill for Mutual

Al Santell is the latest scenario writer to turn director at the studios of the American-Mutual Company, at Santa Barbara, Cal. Mr. Santell has been a member of the scenario staff for over a year, and has created a great deal of original stuff at the same time he has put many of the stories purchased by the company into scenario form.

For the past few months Mr. Santell has been centralizing most of his work on the productions featuring C. William Kolb and Max Dill. But it was not until the beginning of the production of "Beloved Rogues," the fifth picture featuring the Mutual's famous character men, that Mr. Santell went over into the directing field.

"Beloved Rogues" is at present under course of production at the American studios. The story was written by Aaron Hoffman, and put into scenario form by the same clever writer who is directing the screen version.

Mr. Santell came to the studios at Santa Barbara to write comedies for Mutual release. He was the originator of the "Billy Van Duesen" stories which featured John Steppling.

Kaufman Will Direct Cohan for Artcraft

The actual production of the initial George M. Cohan subject for Artcraft has been assigned to Joseph Kaufman, director of many Famous Players subjects, including "Ashes of Embers," "The World's Great Snare,' and "The Travelling Salesman."

Mr. Kaufman's most recent work was evidenced in Frank McIntyre's first screen production, "The Travelling Salesman." His association with George M. Cohan in his theatrical activities for many years prompted Artcraft to secure the services of Mr. Kaufman for the production of the first Cohan screen offering.

On the stage Mr. Kaufman met with considerable success during the twenty years he spent behind the footlights. Under such managements as Cohan and Harris, Frohman and Henry B. Harris he appeared in many metropolitan hits on Broadway and throughout the country playing important roles with Willie Collier, Maude Adams, John Drew, Virginia Harmon and others of equal prominence.

"Heart of Texas Ryan" from Selig on February 12

"The Heart of Texas Ryan," is the title of the Selig Red Seal Play announced by William N. Selig for release in K-E-S-E on Monday, Feburary 12. It is a drama of the Texas borderland. In the cast are George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix, Goldie Colwell and others.

Episodes are announced including a forest fire, a hand-to-hand battle between two infuriated men—a battle which is said to compare favorably in realism to the fight in "The Spoilers," and an automobile crash. Views of the Texas cattle country are presented.

Freuler Signs Edna Goodrich for Mutual

Stage Favorite Will Begin Film Rehearsal on Completion of Vaudeville Engagement

PRESIDENT JOHN R. FREULER of the Mutual Film Corporation announces the closing of a contract with Edna Goodrich, a stage favorite, for her appearance in a series of big features to be released by the Mutual.



Edna Goodrich (Mutual)

Miss Goodrich will begin actual rehearsal on the conclusion of a vaudeville engagement at the Park theatre, New York. This necessarily sets the date of her picture work ahead some weeks.

Miss Goodrich's first theatrical appearance was as a member of the celebrated sextette in "Florodora," after a successful tour with which she joined Anna Held's company and achieved fame as the highest salaried show girl on the stage. It was during her engagement with Miss Held that Miss Goodrich obtained her first opportunity to play an important part— that of Madame Recamier in "Mam'selle Napoleon."

Miss Goodrich was then engaged as understudy in "The Rollicking Girl." She then entered the comedy field and purchased the rights to "The Genius and The Model," producing the play herself and starring jointly with Harry Woodruff in the autumn of 1905.

In the spring of 1906, Nat C. Goodwin bought the rights of this play and engaged Miss Goodrich for her original role—that of the artist's model. She continued as Mr. Goodwin's leading woman for several seasons, appearing in "The Genius and the Model," "When We Were Twenty-one," and other plays in which Goodwin starred. Later on she appeared with Charles Cherry in "His Neighbor's Wife."

In 1913 Miss Goodrich appeared in the New York production of "Evangeline," at the Park theatre.

Since 1913 Miss Goodrich has spent much of her time in Europe and she only recently returned to the United States.

Miss Goodrich has appeared as Jinny Hopper in "The College Widow," Nell Ruthven in "A Gilded Fool," Madge Kederly in "What would a Gentleman Do?," Grace Morton in "The Easterner," and later toured with "The Master Hand," "The Native Son," "The Awakening of Minerva," and "The Runaways."

Kerrigan Forms Own Company

J. Warren Kerrigan last week signed a contract to star in a company bearing his own name. Eastern capital is financing Kerrigan in his latest enterprise and work has already been started on the construction of a studio in Hollywood, California. It is not known as yet just through what channels the new Kerrigan pictures will be released nor the number his present contract calls for.

The J. Warren Kerrigan company will have access to a number of well known books and plays by some of the foremost authors. A well known director will be engaged. The star himself will have charge of the engaging of his supporting players. Mr. Kerrigan is one of the most popular stars on the screen today. He has been in motion pictures for over five years.

Titles Announced for Kalem's New "Stingaree" Series

The genius of E. W. Hornung, internationally famous as the author of "Raffles" and the "Stingaree" stories, filmed by the Kalem Company, is said to shine forth in the titles he has given to the new series of Stingaree's adventures, now under way with True Boardman in the title role.

"Not only are these titles picturesque and indicative of the originality of the new series, but they are such good film titles as to lead one to believe that Mr. Hornung has made a study of motion pictures, including their sales angle," said an officer of the company.

"And that is exactly what he has done. Having followed closely all of the former 'Stingaree' series as they were released in London, Mr. Hornung has grasped the motion picture viewpoint as perhaps no other author outside of the industry ever did."

He has named the first thirteen of Kalem's new series as follows:

"A Salon Passenger," "A Model Marauder," "His Mark," "A Brace of Snakes," "A Prisoner of Stingaree," "The Double Dummy," "The Black Bloodhound," "Through Fire and Water," "At the Sign of the Emu," "A Hanging Matter," "All Peacock Blue," "The Jackeroo on G. Block," and "A Champion of the Church."

William Wright, who has just returned from a business trip to Kalem's California studios, states that production of these initial episodes is proceeding rapidly. True Boardman's famous white horse will again figure prominently in these thrilling adventures of the Australian bush ranger. The horse became practically a trade mark in the first series.



Stars Who Shine in Bluebird Photoplays. Left to Right, Violet Mersereau, Mary MacLaren, Ella Hall

Bluebird Celebrates Its First Birthday

Unknown Players Picked by Company and Put in Proper Vehicles Gain Deserved Stellar Honors

BLUEBIRD PHOTOPLAYS, INC., terminates its first year as a producing organization on January 15, with the release of "Her Soul's Inspiration," in which Ella Hall is featured. General Manager M. H. Hoffman has issued a statement outlining the future plans of Bluebird and recalling the important moves his company has made during its initial year.

"We have succeeded in improving the quality of Bluebirds from the very beginning of the series," said Mr. Hoffman, and exhibitors may confidently expect the second year of our program to mark even greater advances in every factor that makes for better features. Bluebird will never stand still, but go on with improved results from week to week.

"Bluebird's record is one of which we have reason to be proud. We started along the generally accepted proposition that the only way to install a new program was by doing something out of the ordinary, and we have succeeded. We pledged ourselves at the outset to an even production, incorporating plays, players and equipment and we have kept our promises. When we entered the field there was plenty of competition—and if it had not been for this same vigorous competition Bluebird could not have succeeded.

"Our program was established at a time when 'features' were such only in the parlance of the trade. In some instances the 'feature' was the star; in others the play itself was the feature and in many instances the production was the most important detail of the result. Bluebird decided that the best way to meet and overcome opposition was to have an evenly balanced outcome in all points that constitute good photoplaying.

"We tried the star system, opening with Mme. Sarah Bernhardt, the greatest of all stars. Later we adopted the radical method of declaring that our succcess must depend upon the play; and since that day 'The Play's the Thing' has been a dogma we have rigidly abided by. We have first found the play, then employed the players and equipped the combination with as good productions as an unstinted investment of money could provide. And from the day we made this radical move, Bluebird began to overcome opposition and win its way into a class by itself.

"While we have, excepting in the first few weeks, made no effort to promote stars in our production we have, nevertheless, presented in Bluebirds some of the best known of screendom's acknowledged favorites, Tyrone Power, Helen Ware, Rupert Julian, Carter De Haven, Jane Gail, Florence Lawrence, Mary Fuller, Violet Mersereau, Lois Weber and Phillips Smalley, Hobart Bosworth, Cleo Madison and many other names that have been associated with the best in photoplaying.

"Not because they were stars did Bluebird employ these fine artists, but because their talents and temperaments fitted best into the roles that were assigned to them. They were capable of best playing the parts we had to play and were accordingly employed. Being encumbered with no contracts with exorbitantly paid stars Bluebird has been free to choose its own casts and promote its own interests.

"Because of this, and in casting about for the best artists to most satisfactorily interpret the leading roles, we have discovered several talented players and elevated them to featured positions; players who had the talent to warrant their names appearing in large type on show bills, but who had never before arrived at their opportunity. In this way Mary Mac Laren was created a star in Bluebirds when Lois Weber, the producer of 'Shoes' was seeking a girl to properly realize the heroine. Miss Mac Laren had previously been playing 'maids;' we made her a star and she has, since her debut in 'Shoes,' appeared on our program in several Lois Weber productions that have been a great credit to Bluebirds.

"Ella Hall is another instance of Bluebird's fitting the player to the part—another star of genuine worth who at last found an opportunity. Louise Lovely, a pretty Australian girl utterly unknown to American filmdom, is a third star created by Bluebird. Men and women who have been previously known as artists of sterling merit have been advanced to greater publicity and better opportunities than they ever had before—George Hernandez, Myrtle Gonzalez, Val Paul, Dorothy Phillips, Ruth Stonehouse, Franklyn Farnum, Marie Walcamp, Edith Johnson, and Little Zoe Rae, made a star in Bluebirds in the season she was seven years old.

"Bluebird's directors have formed an important essential in our success. With names like Lois Weber and Phillips Smalley, Joseph De Grasse, Rex Ingram, Rupert Julian, Jack Conway, William Worthington and Edwin Stevens attached to the production end of Bluebird exploitation there would naturally be expected the very splendid results that have been accomplished.

"We have had the advantage of the greatest producing center on earth—Universal City, Calif., we have bought features in the open market that were of sufficient merit to meet Bluebird requirements, and in many ways have we ignored traditions to the benefit of our trade mark. We have always aimed first to make money for the exhibitor, for we realize that in no other way can we make money for ourselves.

Stone Is Vogue Studio Manager

S. S. Hutchinson, president of the American Film Company, Inc., has appointed A. E. Stone, for two years an executive at the Flying A, studio manager of the Vogue Film Company in Los Angeles.

He began his duties the first of the year, succeeding J. Davis, now directing Vogue comedies.

Metro Studio Burns

The studio of the Popular Plays and Players Company, of the Metro Corporation, was gutted by fire last Wednesday afternoon while Madam Petrova and her company were working in "The Waiting Soul." The picture was concluded in the Rolfe studios. No lives were lost.

Jane Cowl a Goldwyn Star

Jane Cowl, prominent star of the spoken drama and known for her work in "Within the Law" and "Common Clay," Broadway successes, is to appear in Goldwyn pictures.

Immediately following the run of her newest stage play, "Lilac Time," soon to be produced by Selwyn and Company, Miss Cowl in the late spring will begin work in the Goldwyn eastern studios on two pictures to be written around her personality by two important dramatists.

Each year thereafter, between her theatrical engagements, Miss Cowl will appear in other Goldwyn productions.

Four Single Reels from Gaumont

Having made the release of the final chapters of "The Vampires," the Gaumont Company has only four single reels to offer as its contribution through Mutual for the week of January 21. However, a great many exhibitors are only beginning to get "The Vampires" as there has been such a demand for it that the Mutual Film Corpration has been unable to supply the demand with the prints sent from Paris.

The first single-reel of the week is Reel Life, No. 38, the Mutual Magazine in Film. This contains pictures of "Oranges in California," "The Air," "The Hydro-ski," "Automatic Apple Graders," and "How to Remove Shattered Glass."

January 23 brings to the screen the Gaumont "Tours Around the World," No. 12. The pictures take spectators on a trip from Bordeaux, France, down the Gironde river to Pauillac. Although Bordeaux is the fourth port of France it is situated sixty miles inland. There are also pictures of the Monastery of St. Thessalonica in Greece, and of the Gorges of the Nive river in the French Pyrenees.

"See America First," No. 72, which has on the same reel an animated cartoon by Harry Palmer, is released January 24. It shows places in "Historic Virginia," picturing Williamsburg, Hampton, Norfolk, Hampton Roads, and the site of the surrender of Cornwallis. The Gaumont Kartoon Komic is entitled "Absent Minded Willie."

The fourth single-reel of the week is The Mutual Weekly which is manufactured at the Gaumont Laboratories.

To an Esteemed Contemporary

Last week we made a regrettable and an entirely unintentional assault on our jovial contemporary, "Film Fun." In the Table of Contents, the article "Frank Rembusch Protests Against Filth Film" was unfortunately listed "Frank Rembusch Protests Against 'Film Fun.'" If Frank Rembusch has grievances against "Film Fun" it is entirely without our knowledge, and we hasten to tender our humblest apologies to the magazine we so unwittingly abused.

Problem Play Finished

The Regal Photo Play Company of Cleveland, O., who have leased stage space at the Garrick Studios, Jacksonville, have completed the production of "What Becomes of the Children" from the pen of Miss Corra Beach, and it will be placed on the market in the near feature.

Exhibitors Pay Tribute to Pathe Serial

"Pearl of the Army" Is Magnet, Drawing Throngs, Says Conlon, Portland, Ore.

TRIBUTE to the drawing power of the Pathe serial, "Pearl of the Army," is paid by many exhibitors in unsolicited letters to the various Pathe exchanges, the main office reports.

Charles Sweeton, general manager of the North End Amusement Company, Inc., of Evansville, Ind., operating the Orpheum and North Side theatres, under date of December 18, writes as follows:

"I have had the pleasure of seeing the first three episodes of the new Pathe serial "Pearl of the Army" and while I had expected something unusual and far above the average I was not prepared for the great interest of the story, the wonderful situations and the splendid cast. Miss White has been seen in many great characterizations in her past film successes, but in "Pearl of the Army" she has a role especially suited to her charms and talents and her thousands of admirers are sure to be pleased with her careful portrayal of the difficult role.

"We have, in the past few years, showed all the leading serials but I am confident that 'Pearl of the Army' will break all previous records both from the point of interest to our patrons and the box office view.

"The Pathe Company is indeed to be congratulated in giving to the exhibitors and to the picture loving public, a serial of such sterling qualities.

T. R. Conlon, manager of the Hippodrome theatre of Portland, Ore., under the date of December 26, writes as follows:

I want to tell you that "Pearl of the Army" has eclipsed in drawing power any picture we have ever played.

The patriotic theme has a special appeal to the public and Pearl White surely is a favorite. These, combined with sustained interest, mystery and hazard have proven a veritable magnet—drawing the throngs to the Hippodrome at every showing.

"Should you have any exhibitors in your territory hailing from Missouri, send them to me."



Jane Cowl (Goldwyn)

Correcting Exhibitors' Faults in Mid-West

(*Continued from page* 381)

local managers realize not only from the standpoint of correcting abuses, but from the standpoint of absolute sheer necessity, that organization must come, must get support financially from the parent organizations, must have good men at the head of it even if it is necessary, and I believe it must come, to have paid officers to do nothing from one year to another but take care of the organization.

Isn't it a fact that in every other line of business these trade organizations have bettered conditions? Why then should this mighty trade of ours be an isolated instance lacking organization, co-ordination and co-operation. In other lines these organizations have the earnest support of the trade papers. Is it unfair to ask for our industry the same support from our trade papers? If any line of industry needs organization it is ours. Get busy. Give us some red-hot editorials on the subject. It is in your line—not mine—and it will be great work. Devote a page in each issue to the F.I.L.M. Club's doings. Stimulate the trade. Push the idea. It isn't one man's work. It is the work of us all.

An idea seems to prevail that we blacklist people. I want you to know that as long as I am associated with the Club I never will consent to its being used as a club over an exhibitor's head or for black-listing purposes, and when the time comes that it is used for these purposes, then the time has come when I will sever my connection with it.

One of the most remarkable things in connection with our organization is, that frankly, I believe the Chicago Exhibitors as a whole are with us rather than against us, the cause of this being that they know if they have a complaint against a film exchange that it is going to be acted upon the same as if the film exchanges had a complaint against an exhibitor. As a consequence those exhibitors who wish to play the game straight know that we are with them and consequently they are with us.

In February it is our intention to call a convention and at this first meeting of the convention you should not only make it a special point to give us your support, but endeavor to secure the attendance of the biggest men in the business, from San Francisco to New York; to urge the parent companies to attend as visitors, as well as the managers as delegates.

Cleo Madison Company Formed by Bernstein

ALL rumors in Los Angeles concerning Cleo Madison Feature Film Company were killed last week when bonafide announcement of the formation of this producing organization was made known by Isadore Bernstein, who is serving as general manager.

Mr. Bernstein has been in Los Angeles for more than three weeks, and has something to show for practically every minute of his time. He entered into the new industry with the same zeal and efficiency that he gave to the Universal upon his former employment in the west coast producing colony.

After visits to a large number of sites offered, Mr. Bernstein selected what is known as the Perry Davis Estate, consisting of nine acres and located on the highest ground within the city limits. The plot is but twenty minutes from the civic center, fully 300 feet above the business section, and surrounded by such natural advantages as to assure the greatest possible efficiency from the standpoint of climatic conditions.

The former owner of this beautiful estate gave much attention to beautifying the grounds, and now there are growing trees from every clime. These are to be grouped, and the grounds will then have every atmosphere creating vegetation to make possible northwestern Canadian scenes, or others for action laid in the tropics. There is a Mississippi cane brake, furs, pines, rubber trees, together with the sturdy oak, hickory and sycamore to be found in the Central and Northern States.

Another marked natural advantage of the plot is that it contains a cañyon with overhanging cliffs which can be converted into the Canadian Horseshoe of the Niagara Falls by the laying of three inch water mains.

"The plant will have two stages 80 by 150 feet in size, and it will hardly be necessary for us to leave the grounds to make any exteriors," says Mr. Bernstein. The corps of workmen we now have busy constructing the necessary buildings promise they will have the place in readiness to begin shooting by the first of January, or the fifteenth of the month at the latest. We have nothing to say at this time concerning the first production in which Miss Madison will be starred, but we know we are going to put the money into it, and make it one that will establish a reputation for us from the first. Our motto is, 'Pictures for the clean-minded millions,' and we promise there will be no sacrifice of story for footage, and absolutely no padding."

Ovey Appears in Sixty-two Cub Comedies

Up to January 4, when the first of the new series of Cub Comedies was released through the Mutual, the Cub organization had made sixty-two one reel subjects for David Horsley with practically the same cast throughout and under the direction of the same man, Milton H. Fahrney.

In all of the sixty-two pictures George Ovey played the featured role. He made his first picture appearance in Cub Comedies and has never appeared in another brand.

With few exceptions Ovey's leading woman in his sixty-two picture appearances has been either Goldie Colwell or Claire Alexander. At this time both are appearing in Cub Comedies.

Frank Lawrence Is Manager of Vitagraph Factory

Frank Lawrence, recognized as one of the cleverest film cutters in the business, has been made manager of the film factories of the Greater Vitagraph.

Ever since his boyhood, Mr. Lawrence has been employed by this concern. At first in the capacity of an operator, he was employed by William T. Rock in an amusement house in 125th street, New York City, and, when the Vitagraph Company was formed by Mr. Rock, Commodore J. Stuart Blackton and Albert E. Smith. Mr. Lawrence was one of the very first employees.

In the infancy of the business, when most pictures were rather crude affairs he was sent by his company to doctor up any production that seemed in need of improvement. It was through this channel that his knowledge of film surgery increased until he was heralded as one of the cleverest cutters in the profession.

In his new capacity, Mr. Lawrence controls Vitagraph's negative room, cutting room, printing department, joining room, perforating, developing, drying, shipping and still-picture departments. Since his rise to his present managerial capacity, a complete innovation has taken place due alone to his skillful and untiring efforts.

Among the features a large part of whose success must be attributed to Mr. Lawrence are "A Million Bid," "Captain Alvarez," "The Wreck," "The Combat," "The Juggernaut," "413," "The Tarantula," "The Christian," "The Battle Cry of Peace," "The Regiment of Two," "Wild Beasts at Large," "The Law Decides," "The Island of Regeneration," "The Suspect," "Crookey," and "My Official Wife."



Max Linder in His First Essanay Comedy

Ohio Censor Board Passes "Truant Soul"

The board of censors in Ohio has finally admitted Henry B. Walthall's Essanay feature, "The Truant Soul," to the screen in that state after holding it two weeks.

The objections to the picture were based on the fact that it depicts a famous surgeon as a victim of narcotics. There are several scenes in which Mr. Walthall is seen in the throes of this great menace to humanity. It was at first claimed that to show the results of the drug vice as vividly as they are portrayed in "The Truant Soul," was a bad influence on the community. It was on account of these protests that the board of censors ordered the picture held up pending an investigation.

The result of this investigation proved startling to the objectors. Noted ministers of Ohio, civic workers, clubwomen and finally federal internal revenue agents in charge of the government's crusade to stop the use of drugs and enforce the Harrison anti-narcotic act, were called in to view the picture and render their verdicts on its prospective influence on the community.

Their verdict was unanimous that such a picture would be a great moral lesson in aiding the government and communities at large in halting the death dealing strokes of drugs. In showing the public how terrible is the effects of narcotics, the picture has a good rather than a bad influence. On this verdict, the censors placed their O. K. on "The Truant Soul."

Balshofer Buys Fifty More Studio Lights

In order that production on the Harold Lockwood-May Allison plays will not be interfered with by the present rainy season in California, General Manager Fred J. Balshofer has purchased fifty Winfield Kerner studio lamps from the Los Angeles Equipment Company. The lamps were installed under the personal supervision of Chief Photographer Tony Gaudio, and due to his arrangement, the top lighting system will be employed by the Yorke-Metro studio.

The elaborate office scenes in "The Promise" were the first to be filmed in the new electric light studio, and in this set appear Harold Lockwood, May Allison, Paul Willis and Doc Pomeroy Cannon.

Jay Hunt is directing Harold Lockwood and May Allison in "The Promise" under the supervision of Fred J. Balshofer. The action of the story is laid both in New York and the great Northwest.

"Gentle Intruder" Is Latest Minter for Mutual

Newest of the Mutual Mary Miles Minter features being produced at the American studio is "The Gentle Intruder," under the direction of James Kirkwood.

The story concerns a young girl who has been defrauded of an inheritance by her uncle's lawyer. Into the home of the man who has taken what is hers she comes as a companion for an elderly woman and through this association finally brings the lawyer's self-seeking, society-crazed family into a realization of their shortcomings.



Clara Kimball Young, Who Will Shortly Appear in Another Selznick Feature, "The Price She Paid," Charles Giblyn, Director

Rose Fashions Every Week in 500 Foot Lengths

Following the announcement by Pathe of its alliance with International, comes the statement that development of the program of short reels will be a part of the campaign for 1917.

The Florence Rose Fashion films will be released every week in five hundred foot lengths instead of every two weeks in one thousand feet, effective with number eleven.

A number of theatres that did not use them because they could not get them regularly each week and because they were too long in one thousand foot lengths will now make them part of their regular weekly program.

"The Strand Theatre in New York is running them and that means that they can be classed with the best single reel subjects that are being released today," said Pathe. "Every theatre that caters to the better class of people should run these subjects owing to their popularity with women, because of the clothes and with men because of the pretty girls. Backed by the cooperation of newspapers, they are a decided box office attraction.

"Miss Florence Rose has had to add to her office force to take care of the hundreds of inquiries she receives every day from women throughout the country who want to know where the garments shown in the pictures can be secured."

"The women of the country simply insisted upon the change," said Miss Rose, when interviewed on her plans. "They flooded my office with inquiries; they could see no reason why they could not have the fashions every week. They didn't want to jump a week. They wanted to look forward to seeing the last word in fashions from New York on a certain date every week. They pestered the managers of the theatres until they referred them to me.

"Of course I am pleased that the women have welcomed with such enthusiasm the fashions. I felt sure that they would, for I have been traveling for the past eighteen months through the country and I knew that the fashions would be just what they needed; whether they recognized the fact until they saw them or not. With a release every week I am certain the pictures will prove even more popular."

John Barrymore Signs for Brenon Pictures

Stage Star Will Make First Screen Appearance in Two Years

JOHN BARRYMORE has signed a contract to appear under the direction of Herbert Brenon in a photodramatic version of Louis Joseph Vance's popular novel, "The Lone Wolf." This will be Brenon's next Selznick-Pictures production following "The Eternal Sin," which is now nearly ready for release, and which will introduce Florence Reed in the tragic role of Lucretia Borgia. The finishing touches are being put upon the Victor Hugo story at the Brenon Studio on Hudson Heights, and its release date will be announced shortly.

Work on the Barrymore production will begin within the next fortnight. This will be the first appearance of this popular star in moving pictures in nearly two years. His last season was devoted to the spoken drama, and his success as Falder in Galsworthy's "Justice" was one of the big theatrical events of the year. Mr. Barrymore had been regarded previously as a light comedian, and the power he displayed in his interpretation of the role of the victim of the processes of law was a revelation to his admirers. In "The Lone Wolf" he will have opportunity for demonstrating his talent in both the lighter and the heavier branches of his art.

By engaging John Barrymore, Mr. Brenon has made an exception to his rule to feature none but women stars in his productions. He is so impressed with the possibilities of "The Lone Wolf" however, that he is anxious to produce it, and as it would be like featuring Ophelia in "Hamlet" to try to develop any of the feminine roles, important as several of them are, to stellar dimensions, Mr. Brenon has pigeonholed his general principle for the present.

Another interesting point about this production will be its contrast with the previous Brenon productions since he joined the Selznick alliance; Nazimova in "War Brides," Florence Reed in "The Eternal Sin," and John Barrymore in "The Lone Wolf."

Following the Barrymore photodrama will come Mary Garden in an offering under the direction of Herbert Brenon. Announcement of the details of this production is being withheld for the present.

Lasky Players Go to Hawaii

For "Each to His Kind," a Lasky picture in which Sessue Hayakawa is to appear, director Marshall Neilan is sailing to Hawaii with his players.

Theodore Roberts, on the other hand, will star in "The American Consul," some of the action of which takes place in Washington.

"Panthea" Shown at Rialto

Norma Talmadge made her first appearance as a Selznick-Pictures star last week in a photodramatic version of "Panthea," at the Rialto theatre, Forty-second Street and Broadway.



Two Scenes Showing the Elaborate Settings Used in Pathe's Florence Rose Fashion Films

JUST FOR FUN

By LONGACRE

CARL ANDERSON, C. Carrington Burr, Ike Schlank, Wedgwood Nowell and Willard Howe have Christmas carded and Happy New Yeared their greetings to THE NEWS. Rather late, but these holiday mails are always so slow. We thank you.

WE suppose, now that the well-known and justly celebrated George M. Cohan has taken up picture work, that the trade journals will be flooded with the series of yarns about the illustrious gentleman, "keeping the money in his family," just as the dailies were in years gone by. Pete Schmid, the Teuton Bard of the Artcraft forces, has started the ball rolling with the story about the stage play, "Little Johnny Jones." George wrote the lyrics, music, built the scenery and his mother designed the costumes. A wheeze about a Cohan Revue is now in order.

BEWARE, people. One of Theda Bara's Christmas presents was an ancient ring containing a secret chamber specially designed for poison. We thought we'd pass this dose on just for the fun of it.

MISS L. M. KIRMMSE, who during the past two years has been connected with C. C. Wilkening, Ouida Bergere and the Players' Engagement Department of the American Play Company, has opened an office of her own at 105 West 40th street. She will handle scripts and players.

FRANK PRICE, JR., has just commenced severing connections. This time next week he will be handing out publicity for Jack Cohn's far-famed Universal Animated Weekly instead of wielding the blue pencil for the motion picture section of the Morning Telegraph. We wonder whether the newspaper man Frank will remain such in his new position or go the way of all those who stray into publicity jobs.

THE engagement of Fred J. Bird, assistant sales manager of the Nicholas Power Company, to Miss Marian Evelyn Cox, a singer of Brooklyn, has just been announced. Getting engaged seems to be a regular epidemic at the stronghold of the Powers in 90 Gold street—lots of people from every department are falling in line—except those from the export department. What's the matter, Captain?

JAMES M. COLWELL, who formerly handled publicity for Willis and Inglis, is now doing the same thing for the American Film Company at Santa Barbara, California.

BOTH Vivian Martin and George Beban of the Morosco studios wanted the services of stalwart Colin Chase at the same time. He was neutral and so Miss Martin and Mr. Beban took to a sport called the "Colin Chase." This is all the joke supplied by the Morosco press agent, except for the fact that he goes on to explain by saying the first production under way was to have the services of Mr. Chase's "historic" efforts. We used to be good in that line ourselves.

TO Max Linder goes the credit of having made the most startling discovery of the age. "The average motion picture manuscript," thinks Max, "makes excellent waste paper." Why go so far as to spoil the paper with all the printed matter, though?

LINA BABST, who for nearly five years has been stenographer and private secretary to Harry Raver, has been appointed secretary and treasurer of Mr. Raver's latest company, Apollo Pictures, Inc.

LOUISE GLAUM'S cute little Christmas card on which she wished the eager receiver a "Merrie, Merrie Christmas" sounded so kittenish like that one even forgets Louise's long string of vampirish pictures.

AND as for Terry Ramsaye's card, impressed with his royal insignia mounted by a little bull, who would think that it came from a press agent? We wish people wouldn't be so sarcastic.

WE are now quite certain that those English wheezes we clipped, originally came from Richard Willis. We have a page of Dick's funny stuff before us as we write. Running our trained eye over the paragraphs thereon we learn that Cleo Madison has married a tall man named Don Peake, because she was always anxious to attain the highest peak; that Charles Ray wore a monocle in "The Honorable Algy," his studio companions declaring he had a window in his eye despite his counter-assertions that it gave him a pane; and that Herbert Rawlinson is still wearing leather and steel supports on his kneecap, making him a bit unkneesy as it were. Can there now be any doubt about Dick's offense in the English publication?

MANAGER H. M. DAVIS of the New York Unicorn Exchange is in receipt of the following letter from a would-be comedian. It is eloquent in itself and needs no comment other than it comes in very handily when one is pressed for uproarious little paragraphs.

I am (double-jointed) and have all of the (latest) funny walks. Only one like Chaplin. I am a (contorsionist and a achrobate). Have you any pictures or any kind comedies. I have never been in pictures or vaudeville. I would like to get in the pictures. I want to get in comedies.

Mr. Davis, do you know of any companies that want double-jointed men for funny walks. I have heard that moving picture actors paint their faces yellow. I could save you much money on grease paint, as I already have yellow jaundice.

HAROLD KRIST.

DIRECTOR George Cox returned to Chicago for the holidays and while there underwent a successful operation—a tonsilectomy, that is—at the Lake View Hospital.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., January 20, 1917

EDITORIAL

Padded pictures are not just the thing that one would call a rarity in this great and beautiful business. Padding comes in divers forms. Some of it is tolerable in that it is scenically pretty, some of it is just aggravating in that it prolongs certain phases of the action unnecessarily, and some of it is absolutely intolerable. This last variety crops up in the form of superfluous sub-titles. We have half an idea that the fellows who insert these superfluities of explanatory wording know in the bottom of their hearts that they form thereby rank padding. "Well, we need ten or a dozen feet more," reasons the editor, "here, let's explain all this action that has taken place in the last fifty feet. The players made it clear enough but a sub-title telling the same thing won't do any harm." And so the sub-title is put in, the players' work wasted and the gray matter of the average audience treated as mud of the gutter. Then, when a few of the populace who know a thing or two more than the film editor cry, "Hold, enough," and say that the motion picture will never be anything more than a "movie" the sincere film magnate is puzzled.

LOCAL NEWS

—A swell dinner all planned by His Highness Van Loan for the eds of these parts was postponed all because the tonsilitis germ landed down on H. H., which was 2 bad for many who had figured on saving the twenty-5 cents usually spent on that night and also for the H. H.

—On some nights Bill Barry (who is getting some ads for the m. p. studio directory) doesn't care how many trains he misses to Bayside, his habitat.

—A tale of great humor is told on Lynde Denig by one of his merrie associates, of how he, anxious lest his daily duties as ed deprive him of all time to visit m. p. shows, took to going up to M. Loew's N. Y. roof where are shown at each midnight "movies as you like them." Lynde after 1 or 2 visits there came to ye ed's informant saying, "They may have movies there as you like them but not as I like them" and now he doesn't go any more.

—A very tall fellow in M. Linder's S & A company complains at looking so much like a step ladder but adds 'Though mother nature gives us our figures, still she lets us pick our teeth.' Ed's Note: This is the 1st time this story has been printed.

—According to Bill Fox's p. a. both T. Bara and Bill Farnum received a Christmas gift or 2.

—According to Bill Fox's p. a. T. Bara disagrees with Prof. Chas. Gray Shaw's statement that "a woman can never be a friend, she is never an individual, always a satellite." Seeking T. Bara herself for confirmation of such an epoch-making disagreement ye ed's way was barred by her new contract with Bill.

—Anita Stewart's picture "The Girl Philippa" was down at the Rialto the wk. just past, it being the recipient of considerable praise.

IN THE STATE RIGHTS FIELD

Rogson's New York Rights

The Rogson Film Company, Inc., with offices at Buffalo and New York City, desires to call to the attention of the exhibitors that the following features are handled by them for New York State excepting Greater New York: Around the World in Eighty Days, Birth of Character, Prima Donna's Husband, Salamander, One Day, Where Are My Children, Birth of Man, and Charlie in the Trenches.

"Absinthe" Territory Sold

King Baggot who has been selling his special feature "Absinthe" on state rights announces that nearly all the territory has been sold, and that he intends launching a new film proposition which will be made known in connection with his appearance at the leading motion picture theatres throughout the country.

"Living Book of Nature" Has Large Demand

Mr. E. W. Hammos, vice-president and general manager of the Educational Films Corp. of America, reports the most astonishing demand for the Raymond L. Ditmars "Living Book of Nature."

"It seems," said Mr. Hammos, "that every theatre in the United States is anxious to know how they can secure these pictures that heretofore have only been available to the Strand Theatre, New York, where they have been playing for fifteen consecutive weeks. And following our announcement in the NEWS that these pictures are now available to every theatre."

Jans to Handle Selznick

H. F. Jans, president of the New Jersey Metro Film Service advises that he has just consummated a deal with Mr. Lewis J. Selznick to handle all of his productions for the northern part of New Jersey. The pictures will be released under the Selznick Pictures of New Jersey at the 71 W. 23rd St. New York offices.

IN AND OUT OF TOWN

W. S. Butterfield, head of the Michigan circuit of theatres, arrived in New York this week. While here Mr. Butterfield will look over the big feature pictures and vaudeville productions for future bookings in his big string of theatres throughout the Middle West. A full month's consecutive bookings are available for Butterfield for the big de luxe picture productions.

The following "up-state" exhibitors were at the Delmonico luncheon last week getting pointers on the Sunday closing situation; Messrs. Cornell of Buffalo, Hubbard of Rochester and Cohen of Binghampton.

D. W. Griffith arrived in New York last week.

Mastbaum to Handle Fontana Films in East

Stanley Mastbaum, of the Stanley Producing Company, The Stanley Company and the Stanley Booking Company has secured the rights to all of the productions released under the name of the A. G. Fontana productions.

The magnitude of this deal can best be appreciated when it is mentioned that the Fontana company controls the rights of "Civilization," "Intolerance," and several other large productions for the states of Pennsylvania, New Jersey, Maryland, Ohio, District of Columbia, Delaware, Virginia, and West Virginia. They do not, however, control New Jersey for "Civilization."

The heads of A. G. Fontana, Inc., after making a careful canvass of this territory and after considering the possible concerns which could handle it to the best advantage finally decided upon Stanley Mastbaum.

Mr. Mastbaum will be in complete control of this territory and all of the present and future bookings will be made through him.

Globe, of Boston, Has a Winner

The officials of the Globe Feature Film Corporation, of Boston, believe that they have made another ten strike in securing the New England rights to the Frohman Amusement Corporation's production of "The Witching Hour." The negotiations were conducted by Manager H. G. Segal and his associates to bring the six-part adaptation of the Augustus Thomas play to New England under the Globe banner.

A big publicity campaign will be inaugurated by the Globe forces on behalf of the production, which features C. Aubrey Smith, Marion Shotwell, Jack Sherrill and Robert Conness. The campaign will be under the supervision of Manager Segal's assistant, R. W. Cobe.

Sherman-Elliott Await Offices

Pending the completion of their new offices, Sherman-Elliott Company are now temporarily located at 218 West 42nd street, second floor; Telephone Bryant 4922.



A. C. Langan, Exploiting "Civilization" in the South, General Manager, Mignon Feature Film Corporation

"Enlighten Thy Daughter" Sold

A statement from the Sorn Film Corporation says that after refusing a number of alluring offers from several theatre managers, for extended runs on Broadway for his latest picture, "Enlighten Thy Daughter," Ivan Abramson, author and director, disposed of the world's rights, this week, to Winik-Brock for a sum aggregating $125,000.

The United States and Canadian territories are to be disposed of on state right basis.

Within an hour after the deal between Abramson and Henry Brock was consummated, the New York, Northern New Jersey, and New England rights were purchased by the Merit Film Corporation, at a figure close to Forty Thousand dollars.

The production will be handled apart from the Winik-Brock enterprises, under the name of Enlightenment Film Corporation.

Lesser Gets Alcazar Theatre

Sol L. Lesser, president of the All Star Features Distributors of San Francisco, who recently purchased the California, Arizona and Nevada rights to Herbert Brenon's "War Brides" by Marion Craig Wentworth, and Thos. H. Ince's "Civilization," has secured the Alcazar theatre from Geo. Davis, manager for Messrs. Belasco and Mayer, for the presentation of his two film spectacles.

"War Brides" will open at the Alcazar theatre on Monday, January 15, for an indefinite engagement. This production will be presented with an augmented orchestra of eighteen pieces to interpret the music score by Robert Hood Bowers written especially for this production.

The "War Brides" engagement will be followed by Thos. H. Ince's "Civilization."

Pennington Gets Verne Play

J. B. Pennington, a well-known film man, has just purchased the rights for Jules Verne's play "Around the World in Eighty Days" for Virginia and North Carolina. The picture will take to the road January 1st, playing legitimate and picture theatres in the above territory.

NEWSY REPORTS FROM ALL SECTIONS

Midnight Matinee for Cleveland, at Mall

Special Program of Pictures Starts at 11 P.M. and Lasts Until 12.30 A.M.

SOME time ago the New Mall theatre announced that it would introduce midnight matinees. Manager Becht arranged a special program of pictures, songs and "stunts" starting at 11 P. M. and lasting until 12:30 A. M. It is understood that this is to be a regular Saturday night institution.

E. Mandelbaum, managing director of the Stillman theatre and one of the most widely known of motion picture exhibitors, was arrested last week on a charge of showing an uncensored motion picture.

The picture in question was "The Slave Market," featuring Pauline Frederick.

Mr. Mandelbaum was released on personal bail.

According to Assistant Manager W. J. Brandt of the theatre, the picture arrived in Cleveland too late to be sent to Columbus for the censors' inspection.

Approximately 300 pupils of Rockwell School, with their teachers, were guests of the Reel theatre on East Ninth street, last week to witness a special showing of little Zoe Ray in "Gloriana." The picture was donated by Bluebird for the occasion.

Holiday matinees beginning at 2 o'clock every day were given last week for the children at the Alhambra. "Aladdin and His Wonderful Lamp" was the special feature. The regular program followed.

A fire in the film booth of the Strand theatre, 930 Prospect avenue, was discovered last week. The audience, consisting of several hundred men and women, left the place without the least confusion when it was announced that there was a fire. The blaze originated in a roll of film and spread to several other reels.

About 250 children attended a performance of "Snow White" at the Stillman theatre as guests of the Cleveland Advertising Club. That the delightful fairy tale reached the hearts of the little ones was evidenced by the "ohs" and the "ahs" that permeated the theatre.

"Shell 43" Is Too Explosive, Says Officer

After it had been shown in the large cities of the Canadian East and also in the province of British Columbia, "Shell 43," a Triangle-Ince production which has been traveling throughout the United States since the middle part of June, was banned from being exhibited in Military District No. 10, which extends from Port Arthur, Ont., to the western boundary of Manitoba, by General Ruttan, district officer commanding.

The general, who constitutes the court of last resort in all matters affecting the country at the present time, saw fit to sit down on the film being shown in his district by reason of display advertising which appeared in the three Winnipeg papers two days prior to its first showing, which was to have taken place on Christmas Day. He claimed that the advertising contained seditions.

The appeal board is to review "Shell 43" again, which will be done in about ten days' time. Evidently the history of the film is not over, as far as Military District No. 10 is concerned. JULES L. STEELE.

Put-in-Bay Now Sees Films

Put-in-Bay, Ohio, citizens are enjoying motion picture films while Lake Erie is filled with ice and the town is cut off from the rest of the world. Heretofore they have had to forego picture shows in the winter time. Business men of the city have arranged to secure films on Tuesday and Saturday evenings of each week from Sandusky or Port Clinton, Ohio.

Serials Popular in Omaha 10 Cent Houses

Jake Mitchell, manager of the Laemmle Film Service Company exchange in Omaha, Neb., resents the inference in MOTION PICTURE NEWS' table of trade conditions that serials are most popular in five cent and non-first run houses, even though the report did not say such conditions were true in his territory.

"In Omaha's territory ninety per cent of the serials are shown in ten cent houses," he declared, "and most of the other ten per cent. are shown in houses that charge more than ten cents. In Omaha's five-cent houses, and they are few and far between, the exhibitors are planning to raise the price to ten cents when 'The Purple Mask' is shown. Only a few five-cent houses are showing 'Liberty,' and it is being shown in more theatres than any serial ever released by this exchange. Exhibitors are inquiring every day whether it is true that it will end in twenty reels. 'Can't we make it ten, fifteen or twenty reels longer?' they ask.

"Serials may be most popular in cheap houses elsewhere, but not in Omaha's territory."

"Blind Justice" Is Released as a Blue Ribbon

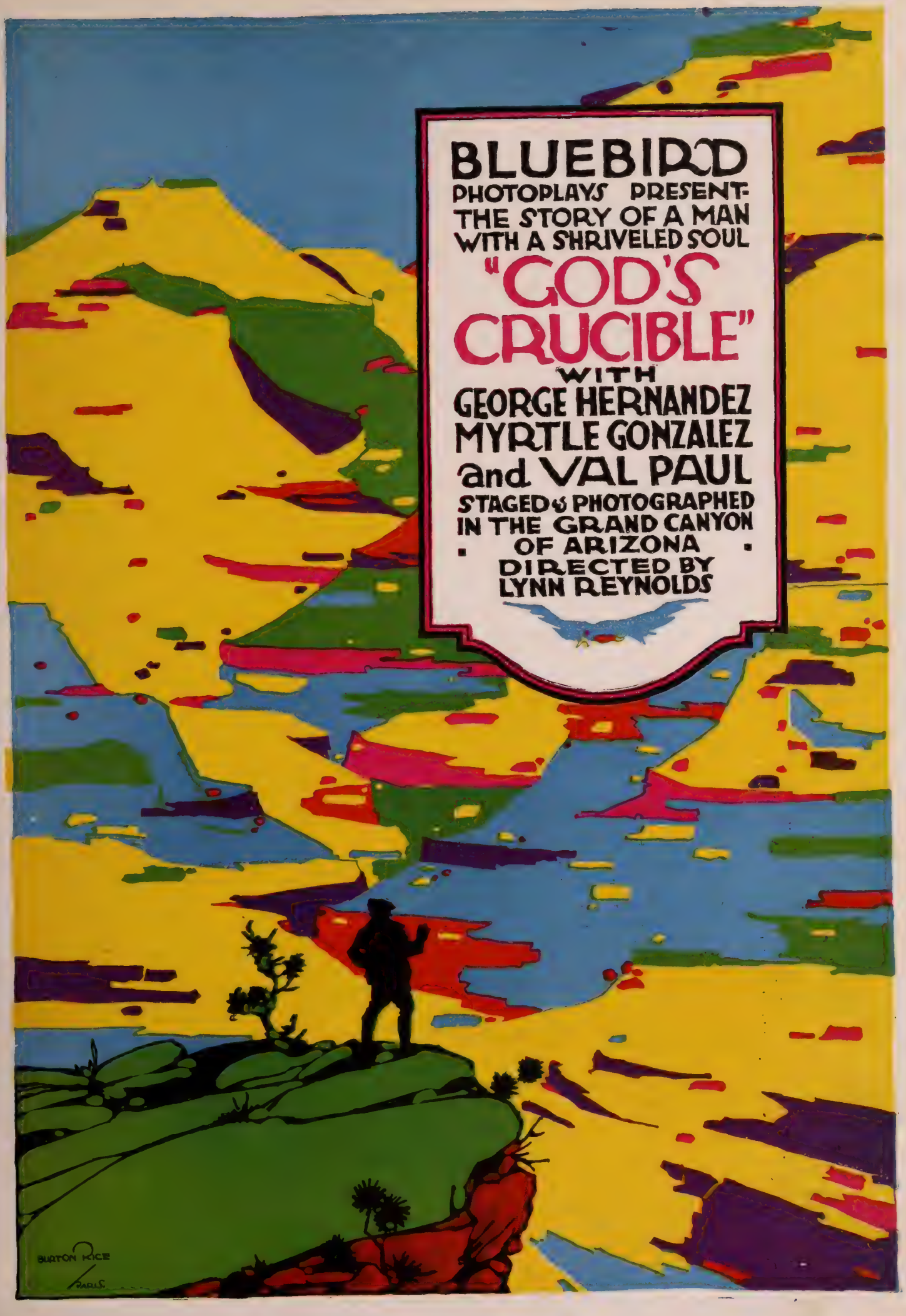
"Blind Justice," in seven reels, with Benjamin Christie, will be released on January 15 through the Vitagraph V-L-S-E. exchanges as a Blue Ribbon feature. Mr. Christie will be remembered for his production of "Sealed Orders."

He states it took a year to make "Blind Justice."

Walter W. Irwin, general manager of Vitagraph V-L-S-E., calls special attention to the fact that "Blind Justice" is a regular release, available to every exhibitor as a program Blue Ribbon feature. instead of being released as a special feature as an increased price.



Early January releases from Essanay. Left to Right: "When the Man Speaks," "The Girl God Made for Jones" and "Among Those Present."


BLUEBIRD
PHOTOPLAYS PRESENT
THE STORY OF A MAN
WITH A SHRIVELED SOUL
"GOD'S CRUCIBLE"
WITH
GEORGE HERNANDEZ
MYRTLE GONZALEZ
and VAL PAUL
STAGED & PHOTOGRAPHED
IN THE GRAND CANYON
OF ARIZONA
DIRECTED BY
LYNN REYNOLDS
BURTON RICE
PARLS



BLUEBIRD PHOTOPLAYS [INC]

EXHIBITORS in every section of this great country, who appreciate and understand the tremendous power of Saturday Evening Post advertising in connection with BLUEBIRD PHOTOPLAYS are reaping the rich reward in exhibiting BLUEBIRDS, thus bringing home to their respective audiences, EXACTLY THAT SUPREME TYPE OF PHOTOPLAY ENTERTAINMENT that the people demand.

The refinement, the unusual class and finesse of BLUEBIRD plays make a wider appeal than any known brand of feature on the American market. The underlying idea of "THE PLAY'S THE THING" has doubled in its value because the STARS in BLUEBIRD PLAYS are building a magnificent future for those Exhibitors who are keen enough and who possess foresight enough to understand that "giving the public the entertainment they demand"—means financial independence, greater prestige and constantly growing popularity.

As evidence of the pre-eminently superior character of BLUEBIRD-PHOTOPLAYS we advise you arrange with your nearest BLUEBIRD Exchange to exhibit "GOD'S CRUCIBLE" for you, or if you cannot arrange to view it, book it on our recommendation and advertise it stronger than ANY feature you ever showed in your Theatre. It will start a new and greater clientele, the kind that insures lasting success for your House.

Book through your local BLUEBIRD Exchange or Executive Office.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY, NEW YORK

"News" Directory Helps Exhibitors in Newark

One of the lessons of the past year brought home to Newark, N. J., exhibitors by the increased box office returns has been the value of showing pictures in which former Newark residents and citizens have prominent parts. In fact these pictures have been so popular that exhibitors there have taken up a study of the latest motion picture directories in order to familiarize themselves with the former environments and home associations of the present day actors and actresses. Recent offerings of Newark theatres indicate the results of the exhibitors' activities.

The management of the Court Theatre discovered that Harold Lockwood was born two doors from that place of amusement. It needed little extra effort on the part of the Court management to secure capacity houses at each production of "Big Tremaine." The management of Fox's Carleton Theatre was informed of the fact that Harry Hilliard, who played Romeo opposite Theda Bara passed the greater part of his pre-stage career as a resident of that city. This bit of information was accompanied by numerous requests for a return of "Romeo and Juliet" to the Fox playhouse. John Mason and Alma Hanlon, who were seen at the Goodwin Theatre last week in "The Libertine," are both natives of the Oranges and both have many friends and acquaintances who made the trip to Newark to see them in their latest efforts before the screen.

"Newark has a population of almost half a million," explained one live wire exhibitor, "and you would be surprised at the number who have attained fame as screen artists. It is even more surprising that up to this time exhibitors have given little attention to a condition that will enable them to popularize their houses and increase their receipts. Recentlly there has been an awakening. Only the other day one exhibitor told me he had found in the last Directory number of MOTION PICTURE NEWS the names of more than sixty actresses and actors who were former citizens or residents of this city. That he has made a list of their names for future reference proves his faith in their ability to assist him as an exhibitor."

Western Exhibitors Announce Show-Time

Public Knows Exact Hour to See the Feature, the Comedy or News Reels

J. W. BALLINGER, proprietor of the Dean, York, Neb., is a live wire exhibitor. His line of programs, "dodgers," and other printed matter is a wonder, and there is a reason. Ballinger has installed a printing press as a part of his theatre equipment and does his own printing.

With the addition of Arthur Thiele as chief booker, the Omaha Bluebird exchange, under Manager Calvert, is complete in itself. It is the only Bluebird exchange in the country, Mr. Calvert says, that is independent of the Universal exchange. It has its own poster department, its own road men, its own inspectors, own shippers, own bookkeepers and other employes. Manager Calvert reports the week just before Christmas was the best in the history of the exchange.

The plan found so successful in New York and Chicago in introducing Mrs. Vernon Castle in "Patria" was tried out in Omaha by Manager Robert Shirley of the Muse theatre and Manager Edgar Moss of the International exchange, co-operating with the Hotel Fontenelle, Omaha's finest hostlery. The first three episodes of the patriotic film were shown at a private exhibition the night of December 22 to nearly 1,000 of the city's society people. The party received much mention in the society columns of the newspapers and was highly commended as an excellent plan of introducing the feature. Many favorable comments on the picture were heard.

"Why not a little sentiment?" inquired Curly Calvert, manager of the Bluebird exchange in Omaha, Neb., exhibiting a stack of "Christmas Greeting" notes he was sending to his exhibitor friends. The greetings were tastefully printed and arranged.

A benefit show for the benefit of the poor of Fairbury, Neb., was recently given by C. W. Bartlett, proprietor of the Rex theatre. He turned $150 over to the charity organization as the day's receipts. The General exchange in Omaha furnished the films, free.

With few exceptions the exhibitors of the Middle West, especially in the cities, advertise the exact time their various shows will start. In the city of Omaha, several of the downtown theatres advertise the moments the comedy, or the feature, or the news reels will be shown.

Fred Salinger, road man for the World exchange out of Omaha, has been appointed exchange manager for the World branch at Pittsburgh. Dave Block succeeds him as road man. Block was formerly with the Metro people.

Because the judges couldn't decide which article was best, Mayer H. Monsky, booker for the World exchange in Omaha, divided honors with Arthur Mayer of the New York City World office in a contest. The contestants were to write letters telling how best to handle shipments of films and advertising matter to the best advantage of the exhibitor and the exchange.

GUY LEAVITT.

Bridgeport, Conn., Is in Censor Bonds

BRIDGEPORT, Conn., where 30,000 people nightly attend moving picture exhibitions, and where the public spends $1,-648,000 (estimated) annually to see good photoplays, is now in line to try out the censorship idea. A board of censors, directed by Charles H. Suckley, assistant superintendent of police, has been established and operating quietly for the past four weeks, it has just become known.

The Bridgeport newspapers have appeared in favor of the change. There are twenty-eight picture theatres in Bridgeport, and members of the board will visit each of these to review every subject brought to the city.

It is quite obvious that a censor board, no matter how large, will have considerable difficulty in censoring the programs in each of twenty-eight theatres.

Bridgeport's censorship is more liberal than that provided in other cities in the state where the police are left to supervise public morals, since elsewhere there is but one person who passes upon the fitness of subjects.



Mack Swain, known as "Ambrose" in Keystone comedies in the center. Left: Chester Conklin in Jail. Right: Charles Murray and Louise Fazenda in Jollity

Coal Strike Almost "Bats Out" Exhibitors

Lack of Fuel, Due to Mine Walk-Out, Shuts Off Current in Australian Theatres

FOR the past six months or so, exhibitors and other amusement purveyors, have allowed themselves to fall too much into a rut, being content with the business their respective shows have been doing and not exerting themselves in an effort to score over their opponents. This applies more to the suburban showmen than otherwise. It was left for the recent coal strike to wake them up—and it did, considerably. On account of the strike the showmen were threatened with losing their electrical supply. This did happen in the third week of the strike and then it was that they had to use their wits in order to keep their promises with the public.

Some survived, others closed down for the period of the strike. Many were the ingenious devices resorted to in order to supply theatres with current. Motor-cars and petrol engines, were recruited from all sources and installed outside the various theatres and their noise was almost deafening, in some cases, to the people inside the theatre. The Union theatres, Sydney, were perhaps the most fortunate. Out of the whole circuit, only the Empress was forced to close down, and then only for one day, as each house was quickly fitted out with an independent supply.

Waddington's theatres in the city fared much worse. The Strand installed an engine of some sort, but on the first day its fumes overcame the operators and prevented further use. Again the next day, when the same engine was moved into the cellar, it forced a hole through the pavement. However, the management persisted and eventually succeeded in arranging matters satisfactorily. Waddington's Grand was closed for a period, and also the Globe. This theatre now has an engine that can be heard for blocks.

The Alhambra, which was also closed, utilized the forced delay by having the theatre thoroughly renovated and rebuilt. The Victoria, American, New York and many other houses, both in Sydney and the suburbs, were greatly affected by the strike. The exchanges of course also suffered, more especially in their country business, as there were very few trains to convey films and in the face of this most of the country theatres already had their own plant installed. It was a case of being able to supply those who could not use the pictures, and not being able to help those who wanted them.

However, now that a settlement has been agreed to between the miners and owners, all the preparations practically amount to a dead loss. It was a curious sight to enter a theatre and be ushered to a seat by the light of a candle or oil lamp.

Whatever ill effect the strike has had on other industries, it certainly was the means of waking up the New South Wales (in fact all the Australian) picture showmen.

HAL. H. CARLTON.

Illinois Litho Succeeds Goes Company

The Illinois Lithographing Company has purchased the poster plant of the Goes Lithographing Company, and will specialize in motion picture posters. The officers of the Illinois Lithographing Company were formerly connected with the Goes Company. Arthur R. Tice, president, was the general manager for the Goes Company for twenty-five years. Mr. Thomas H. Quill, vice-president, had charge of the Goes poster department for the past ten years.

Levey Announces Policy of Overseas Company

To correct an erroneous impression amongst the trade Arthur Levey, vice-president and general manager, makes the following statement to the effect that the Overseas Distributing Company was formed primarily to distribute the products of American Film Manufacturers throughout the world exclusive of the United States and Canada.

"We believe our system of distribution of American films throughout the foreign markets is a radical departure from former methods employed," says Mr. Levey. "Heretofore agents and others representing foreign exchanges have continually decried existing conditions.

"The policy of the Overseas Distributing Company is entirely contrary to this plan inasmuch as our object is to give the manufacturer the best possible distribution, thus securing far more revenue for him than would ordinarily be obtained."

Swindlers Use Milwaukee Theatres to Promote Land Scheme

Alleging that patrons of the outskirt theatres of Milwaukee had been swindled out of money by a Milwaukee branch of a Chicago land concern, District Attorney Zabel has ordered the company to refrain from continuing business there.

According to Mr. Zabel the scheme was for the land promoters to go to the managers of the outskirt houses and by paying them a small sum gain permission to give out numbered coupon tickets. The patrons were requested to sign their names and place the coupons in a box, each coupon entitling the holder to a chance on a lot in Michigan.

It was stated by the promoters that the numbers would be drawn nightly and the winners would be notified. It is said that some of the theatre managers allowed the land firm the use of the theatre for nothing under the misconception that this was a good advertising scheme and would boost their business.

Shortly after depositing his or her ticket, the holder was informed that he or she had won a lot and was requested to send $3.80 to cover the cost of getting out the papers. This was followed shortly after by another request for eight dollars for an abstract to the lot. The scheme, it is said, is to sell the abstract, as the property is absolutely worthless and is blown away in a good strong wind, consisting principally of sand dunes. The scheme prospered in Milwaukee for some time until complaint was made to the district attorney and the promoters ordered to quit business.

J. W. MARTIN



Beatriz Michelena, as Marguerite, Supported by William Pike in Big California Motion Picture Company Adaptation of "Faust"

Washington, D. C., Women Discuss Better Pictures

THE Motion Picture Committee of the Federation of Women's clubs in Washington, D. C., held a meeting recently in the white parlors of the Ebbitt House to discuss the "better pictures" movement which this organization is advocating throughout the city. Under the chairmanship of Mrs. J. J. Locher, this committee has been doing some very effective work, which has entailed great labor, expense, and a great amount of judicious thought.

On this occasion Rose Tapley, of the Vitagraph Company, gave a very interesting talk on the co-operation that the producers wish to give to the "better pictures" movement, which has become country-wide.

Mrs. Locher also made an important address as to the theatre which would cooperate in the children's matinee performances, and announced the chaperones, culled from the parents and teachers, who would have charge of the various performances.

These matinees will be held on Fridays and Saturdays during the month of January, the first two being known as "trial" performances, at which no admission will be charged. At the others a nominal admission of five cents will be asked.

The theatres offering their houses for the Friday performances are the Avenue Grand, Empire, Home, Lyric, Olympic, Victoria, and Howard. Those for the Saturday matinees are the Masonic Temple Auditorium, Circle, Dunbarton, Truxton, and Blue Mouse. The Masonic Temple Auditorium promises to have a children's performance weekly, if possible, as a part of its regular service. There will be two performances each afternoon at 2 o'clock for the smaller children, and at 3.30 for those of the higher grades.

Mrs. Locher has been in close communication with the Washington, D. C., exchangemen and with the manufacturers in order to secure the films desirable for these performances. She finds there is a scarcity of the pictures she wants. She is desirous of making the first performances entertaining with no especial desire of making them educational. "We are anxious to make the children want to come," she emphasized. "We want them to be amused. In fact, we want to show them something different from what they have been seeing."

WILLARD HOWE.



Stanley Mastbaum, President, Stanley Exhibitors' Association of Philadelphia

What Is In Store for Milwaukee This Year?

Exhibitors Are Uncertain About Film Prospects—They Claim That People Turn to Vaudeville

MILWAUKEE photoplay theatres are in a great stage of unrest and change. The ensuing year promises to be either one of the best or one of the most disastrous in the history of the business in that section. Practically every one of the downtown theatres is playing nothing but the biggest of features. There seems to be an upward trend of admission prices at this time, the Alhambra going to fifteen cents, the Strand to fifteen cents, and the Orpheum to twenty-five cents. On the other hand, the Merrill theatre, which since it was opened about a year ago has consistently held to a fifteen cents admission fee, announces that with the first of the year the price will be dropped to ten cents.

On top of this, all of the photoplay houses are carrying heavy advertising and the legitimate and vaudeville theatres are forced to take second position in the matter of advertising in the newspapers. On Sunday, the 31st, not a photoplay theatre had less than ten inches and some of them had twenty and thirty inches of space. The advertisement of the Davidson, which plays a two dollar show, is buried amid a regular blizzard of photoplay advertisements.

The Alhambra has booked the Selznick productions and is playing them for week stands. Marguerite Clarke played an entire week in "Snow White" at the Alhambra, the following week, while E. H. Sothern was booked for a week at the Strand. Both these houses have heretofore been changing twice weekly and getting nothing more than ten cents. The Merrill, which but recently changed managers, and is now under the management of E. C. Bostick, has opened at ten cents, with Ethel Barrymore in "The Awakening of Helena Richie." The Princess, which was formerly a five cent house, is now playing Triangle and Paramount pictures and getting what is practically ten cents admission fee. The Butterfly theatre is also playing features and keeping to the ten cents policy.

Business the past few weeks has been very poor, the extremely cold weather—the thermometer being below zero for days at a time—having had much to do with this. However, the managers all over the city are complaining over the lack of real features. There are plenty of big names and widely advertised photodramas to be had which get the business on the strength of their name only and which are poorly written and are almost tiresome. This is having a tendency to drive away the photoplay fan from the screen drama and the result is that the vaudeville houses are all reporting an increase in business, despite the fact that a new hippodrome playing ten cents and twenty cents vaudeville and seating 3,000 people has recently opened. This theatre is reported to be playing to capacity, and the statement was made only Wednesday that if business held up as it has started the profit of the house for the first year would be close to $100,000.

Another vaudeville house will be shortly opened and this too will play at ten cents and twenty cents, and its owners, the Saxe Brothers, who control many photoplay houses in Milwaukee, expect to do a tremendous business. Despite these two houses and the other vaudeville theatres in Milwaukee there is a persistent rumor current that another popular price vaudeville house will shortly be announced for downtown. Milwaukee has little transient population and the only explanation that can be given of this sudden increase in the popular price vaudeville business is that the new set of theatregoers which the photoplays have created in the last few years are tired of the same wishy-washy screen dramas and are flocking to the vaudeville houses for amusement.

Just what the new year has in store for the photoplay exhibitor of Milwaukee is problematical. Some prophesy the biggest year on record while others are equally as pessimistic and see nothing but trouble and bad business ahead.

W. W. MARTIN.

Limerick Contest for "Purple Mask" in Canada

The publicity department of the Universal Film Company, Toronto, is conducting a unique contest in the Toronto and Montreal papers in connection with the serial "The Purple Mask."

The idea is a contest for limericks which contain the names of Frances Ford, Grace Cunard and "The Purple Mask." The winners will receive large personally autographed photos of these two popular stars, and judging by results up to date the idea will be quite a success.

The first Canadian film taken in the air has been completed by William James, a Toronto photographer, above Long Branch, on the north shore of Ontario.

The flight was made under the auspices of the Curtis Aeroplanes Company and it is likely that this picture, the first of its kind, will be shown at one of the larger Ontario theatres.

The entire staff of the Specialty Import Company of Toronto, presented Mr. Travis, the manager, with a travelling bag the other evening. Mr. Bailey, president of the Exhibitors' Association of Ontario, made the speech of presentation. Afterwards a most enjoyable evening was spent in social entertainment.

The bill increasing the censorship fees on films was amended by the Legislative Council in Quebec last week in such a way as to provide for a reduction of the new schedule of fees, if it is not found workable.

The bill increases the censorship fee to five dollars per film. The amendment is to the effect that the lieutenant-governor in Council may, if expedient, make a reduction in the charge.

The film exchanges made strong opposition to the bill while it was before the Assembly, and it is now possible, if the Opposition is continued that the Cabinet may make a change.

SCREEN EXAMINATIONS

"The Pride of the Clan"

(Artcraft—Seven Reels)

REVIEWED BY AGNES D. CAMP

WHETHER she laughs or cries, pouts or scolds, Mary Pickford is always delightful. "The Pride of the Clan" furnishes the popular little actress opportunities for every kind of mood. The picture is brimful of humor and pathos; the kind that gets right to the heart and carries an audience along with gratifying tenacity until the final scene. When Marget MacTavish laughs you must laugh too; when she cries—don't say you won't because you can't help it—you will have to cry too. If you are ashamed to use a handkerchief a cotton glove will arrest a fugitive tear.



In the Broken Mirror

If Marget draws up her shoulders and tosses her head with a "smarty" expression you may know that she is not going to be "put upon."

Not that any one tries to put upon Marget; on the contrary, she is idolized by the MacTavish clan, of which she is the chief. But when Jamie's mother discovers that her son did not die when he was a baby and she is caught kissing Marget's laddie there is a fire in the little girl's eye that shows the MacTavish temper must not be tried too far. Her acting in the scene where she gives up Jamie, after she has been convinced by the Earl of Dunstable, that there will be no place in Jamie's new world for her, is adorable. There are lots of such scenes and they give Miss Pickford a better chance for real acting than she has ever had before.

A delightful incident is when Marget, through an accidental word from Jamie, becomes dissatisfied with her linsey-woolsey dress. She improvises a waist from an old muslin window curtain, a skirt from a flaming bordered tablecloth and a hat from a lamp shade. Jamie is unable to appreciate this creation. He decides that it is useless to argue with a woman about clothes and that "when she is most wrong she is right."

One of the best scenes is Marget and Jamie's betrothal on St. Cullom's Eve, when according to custom, a sixpence is broken—and a half to each brings joy to both. The fisherman, pipers, kilts and Marget dancing the hornpipe with the oldest inhabitant would alone make the picture a success.

When MacTavish's boat goes down in sight of the frantic clan on the beach of an island on the west coast of Scotland his daughter Marget assumes the office of comforter to the rest, although her heart is breaking for her only parent. Her father's death makes her, in accordance with tradition, chief of the clan.

To be nearer her beloved father she goes to live in an old fishing boat, where she is able to look upon his wave tossed grave. Her companions are a kitten, a lame goose, that is almost human in its waywardness, a kid and a donkey. Marget delights in dressing up her pets and naming them after her friends.

Young Jamie Campbell, who is really the son of an English woman of rank, had been left in Scotland with his nurse. When his mother married again Mrs. Campbell, the nurse, decided to keep the boy for herself and reported his death. Jamie courted Marget in truly lad and lassie fashion. With the half sixpence around his neck he believed that nothing could ever happen to part them.

Mrs. Campbell becomes ill, and thinking that Jamie should not be deprived of his inheritance, writes to his mother. The Earl and Countess of Dunstable arrive in due time and claim Jamie, but they do not include Marget in their plans. She is persuaded that it is for his good that she should be left behind. The Earl tells her to explain to Jamie in a note, which she does. It makes no difference to Jamie; he tries to hold her to her promise, but Marget uses her authority as chief and orders him off.

With Jamie gone and nothing to keep her on the island, Marget cuts the ropes that tie her old boat to its moorings, hoping that she will drift to some kindlier shore. The hulk takes water and very soon Marget is in extreme danger of being drowned. Jamie sees from his mother's yacht in which he is sailing to England, the plight of the old fishing vessed. He is able to lower a boat and get to the fast sinking craft in time to save Marget. His parents are convinced of the young people's love and decided to take Marget to their hearts.

Maurice Tourneur directed this excellent picture and it is to be hoped that he will direct a good many more just as good. Miss Pickford is supported by Warren Cook as the Earl of Dunstable; Kathryn Browne Decker as the Countess; Ed Roseman as Pitcarn; Joel Day as the Dominie, and Matt Moor as Jamie Campbell.

"The Man Who Forgot"

(Balboa-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THAT which is dramatic and that which is frankly prohibition propaganda are pleasingly combined in "The Man Who Forgot." The hero is a fellow who rises from the depths to carry his prohibition bill through in Congress. His love affair with the daughter of the "wet" senator comes in to furnish the all important romantic angle of the story. While entertaining and sometimes unusually strong in a dramatic way "The Man Who Forgot"



The Returning Memory

lacks polish. The continuity is uneven and there is a certain reiteration of incident particularly through the medium of the subtitles that give undue emphasis to an obvious point. We refer in

particular to the fact that John Smith, the regenerated derelict, continually dwells on his loss of memory. He never forgets that he has lost it.

To secure the right atmosphere Director Emile Chautard took his company to Washington. The Washington monument looms up needle-like in the background of many a scene. The capitol itself is shown several times, with a great crowd of cheering prohibitionists on its steps. The interiors are quite in keeping with the exteriors. The scene showing the House in session is particularly realistic.

The story tells of John Smith, who goes from opium fiend to drunkard and then to reformation. However hard he tries, he cannot remember his past. He knows that he has been an inebriate but that is all. This stands between him and Edith Mallon, the girl he loves. Senator Mallon and the liquor heads attempt to get something on this John Smith, the leader of the prohibitionists and they do, but somehow they don't take advantage of it and while they are apparently wondering what to do the bill is passed against them. John learns of his past and discovers that there was never anything in it other than dope and liquor, and takes Edith in his arms.

Robert Warwick does some difficult work well in the part of John Smith. Doris Kenyon is a delightful Edith, though acting a little too much. Ralph Delmore is a pronouncedly good type for the liquor senator, while others are John Reinhart, Frederick Truesdell, and Alex Shannon.

"Twin Kiddies"

(Paragon-World Film—Five Reels)

REVIEWED BY PETER MILNE

BABY MARIE OSBORNE, the little Mary Sunshine of Pathe pictures, essays her first dual role in "Twin Kiddies." She plays the part of a spoiled little girl brought up all wrong and of a sweet little girl brought up all O. K. The spoiled little girl has for her grandfather a hard hearted old capitalist and the sweet little girl is the daughter of a mine foreman. There is the strike and events so shape themselves that the twin kiddies get mixed, and their mixing incidentally is the thing that brings the strike to an end and makes the old grandfather kind hearted after all.

"Twin Kiddies" was written for Baby Marie by Calder Johnstone. To supply plenty of scenes for the little star and yet maintain a sustaining interest in the form of a plot was Mr. Johnstone's task and he has accomplished it. The chances he has thrown Baby Marie's way are many and she rises to their several requirements every time. She can be the naughty spoiled little girl just as well as she can be the sweet and loving one. She always distinguishes between the two parts—you never confuse them. But her work is so well known as to defy further remark. Referring to Mr. Johnstone again, he has supplied his scenario with a number of unusually fine touches and these include his subtitles. Those in which either one of the twin kiddies is speaking are excellently worded. They have all the charm of youth; they are just what a child would say.



The Look That Grandfather Got When He Said "No Dogs in the House"

Henry King who directed the previous Baby Marie pictures directed this one too. The manner in which he handles his little lead stamps him as fully conversant with the subject of child psychology. There is never a scene in which she appears to know she is acting. In other respects Mr. King's direction is indeed worthy. There is not an angle of his work left to pass without the most careful attention. Mr. King plays the miner satisfactorily and Daniel Gilfether is good as the grandfather. Others are Ruth Lackaye, R. Henry Grey, Loretta Beecker, Edward Jobson, and Mignon Le Brun.

"Great Expectations"

(Famous Players-Paramount—Five Reels)

REVIEWED BY AGNES D. CAMP

IT is to the credit of the makers of the picture that they did not attempt to crowd into five reels the whole story of "Great Expectations," which would have needed at least twenty-five reels if all the good things had been used. Director Vignola has condensed the plot effectively. If Pip should happen to be your favorite among Dickens' orphans, you might feel a shade of disappointment at the absence of "that unlimited miscreant," Trabb's Boy, the bête noire of Pip's young life. Or the other bugaboo, Mr. Pumblechook, the corn chandler, would have been welcomed because he was such a factor in the life of this particular orphan, who enjoyed the distinction of being "brought up by hand."



Pip's Views Are Broadened

Jack Pickford should stick to small boy parts. He makes a fine Cruikshank Pip, and Louise Huff is a very winsome Estella. Dickens lovers always have misgivings when one of their favorite stories is going to be picturized, but I wish that every Dickens reader could see what the Famous Players have done to "Great Expectations."

There is no doubt that, like other Dickens pictures that have been shown lately, it will stimulate interest in the great author and create a demand for many more of his stories in film.

Some of the scenery in the picture looks very much like the highways and hedges of England, the costumes, furniture and coaches are very English of Dickens' time. The coachmen are not, it is to be regretted, of the Tony Weller type, but some day we may see "The Pickwick Papers" on the screen, and then—but we must not anticipate.

Pip was left an orphan before patent baby food and feeding bottles were known, and when bringing up infants without those things was an achievement. His sister, wife of the village blacksmith, accomplished this feat. Pip used to blow the bellows at the forge for Joe Gargery until one day a crazy old woman, who had been dressed in her wedding clothes for twenty years, suddenly thought that she wanted Pip as a play-fellow for her adopted granddaughter. Of course the children fell in love, and the old woman, Miss Havisham, sends Pip away, telling him that she wanted to make him love Estella so that she could break his heart as her own had been broken.

Later the boy learns that an unknown benefactor wants to educate and make a gentleman of him. Pip thinks Miss Havisham has relented and is going to fit him to marry Estella. Several years elapse and Pip, under a good tutor, turns out well. He secretly meets Estella, who is away at school. Still believing that Miss Havisham is his unknown benefactor, he becomes engaged to her ward.

About this time Pip receives a strange caller. An escaped convict, whom Pip had been terrorized into giving food and a file when he was a child, had gratefully remembered the boy. When he became prosperous in the penal colony to which he had been sent, he made arrangements with a lawyer to have the boy prepared to inherit his fortune. The lawyer had sent such glowing accounts of the success of his plan that the convict, who is not so very bad after all, yearned for a glimpse of the boy. He risks arrest and goes to London.

Pip is horrified when he learns to whom he is indebted. The thought of losing Estella is hardest, but it turns out that the convict is Estella's father. He is killed in trying to escape recapture.

"Great Expectations" is a very good picture for Saturday and Sunday bookings, because Pip and Estella are children and because Dickens is read in all the schools.

"Her Soul's Inspiration"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ELLA HALL is seen in this Bluebird of average worth in respect to story but rather lacking in direction. Miss Hall's performance as the dancing girl who can never keep her feet still is pleasant in its simplicity. She belongs to a traveling troupe of dancers and her grandfather is the owner of the show. When he dies the wardrobe woman and her daughter, another member of the company, go to the child's guardian and claim the inheritance. They have things their own way for a time until the little dancing girl turns up with fame and romance to defeat the conspirators.

The rather commonplace story is made entirely acceptable by the winning performance of the star, who in girl parts has few equals. The picture is an adaptation of Harris Anson's story, "Mary Keep Your Feet Still" and was produced by Jack Conway. Mr. Conway, it seems, could have made a much better production than he has. There were numerous opportunities in the script for the introduction of better touches—little bits of action that would have added originality and so strengthened the whole fabric.



The Deal Is Consummated

And then, after all, your average picture audience wants a hero and a pronounced one. All that "Her Soul's Inspiration" has to offer is a fairly aggressive sort of a fellow who stands ready to marry the dancing girl but not to do anything that stamps him as really heroic. He really doesn't have a chance though, as Miss Hall is kept busy in the center of most scenes. When the story runs down, as it does at times, she dances and dances very well, too.

Marc Robbins, Marcia Moore, Margaret Whistler, and Edward Hearn lead a good supporting cast. The light and harmless character of the whole picture, combined with its brighter moments, makes "Her Soul's Inspiration" particularly suitable for Sunday showings.

"The Master Passion"

(Edison—Five Parts)

REVIEWED BY F. G. SPENCER

MABEL TRUNNELLE as Julia Long, and Robert Conness as George Bender are featured in Edison's "The Master Passion," and they are supported by an exceptional cast, as is necessary for a faithful delineation of a remarkable picture, for such is "The Master Passion." While the subject proper is based upon an old



Julia's Success Brings the World to Her Feet

story of a man's passion for making money and a woman's passion to "bring the world to her feet" as an operatic star, there are many unique situations which are delicately handled, thus elevating this picture into a class by itself.

The photography is clear throughout, and there is every evidence of the exercise of great care and keen judgment in the selection of the exteriors. The views of the gambling salon at Monte Carlo, and the surrounding parks are also most realistic, although the company had to travel to Cuba to obtain the closest approach to the desired atmosphere without going to the Riviera. The results, however, fully warrant the expedition and a picture is furnished which should meet with a great reception wherever shown.

The story deals with the career of a young woman, Julia Long Bender, who, though happily married, hearkens to the voice of a teacher of voice culture, who promises a great future for her in Paris. She deserts husband and daughter and in turn is deserted by the man with whom she eloped. Making the acquaintance of Mme. Marie Jardin, the operatic star of the day, she becomes her understudy and is called upon to take the diva's part, which she does in excellence.

Later her husband and daughter are visiting in France and Julia discovers the fact and has Cora call on her frequently at the opera house. Here mother, father and daughter come face to face and when Julia learns that her husband has promised Cora in marriage to a dissolute, impoverished nobleman, with whom Julia herself has had a mesalliance, her mother love asserts itself, and at the risk of her own degradation becoming known, she prevents the marriage. Bender is wild; he was about to take Julia back, but now he repudiates her and with his daughter takes the first boat back to the United States. Julia's voice here fails her, and she goes from bad to worse, feeling the pangs of poverty as never before.

The quietude of an ocean trip, however, has wrought a change in Bender's attitude, and after cabling he returns to Paris and rescues his erring wife from a still more serious condition. It is a fascinating story of a beautiful woman's rise, fall and ultimate regeneration.

Others in the cast are A. Lincoln, Helen Strickland, Richard

Tucker, William Wadsworth, Ann Lenoard, Raymond McKee, Olive Wright, and Bigelow Cooper.

The picturization reflects great credit upon Director Richard Ridgely.

"The Innocence of Lizette"

(American-Mutual—Five Reels)

REVIEWED BY AGNES D. CAMP

THIS picture is made interesting by winsome little Mary Miles Minter. The story is very pretty and deals with a little girl who assists her grandmother at a news-stand, which supports the small family. Luzette is attracted to one of her customers by a sad expression on his kindly face. She is curious and learns from his office boy that he had lost his wife and baby a year before and has never recovered from the shock.

Luzette in turn attracts the attention of a well-to-do man, Henry Fauer, by always trying to get his attention so that she can cheer him with a smile. After a while he becomes very much interested in her and asks if she would not rather come to be his little girl than learn millinery. The child is delighted and a pleasant life opens for her as the adopted daughter of Mr. Fauer.

Under a good governess, Luzette develops rapidly. Henry Fauer is called out of town for a few days and while he is away finds so much business to attend to, he writes his housekeeper that he will not be back for two months. Luzette decides to spend most of the time with her grandmother. She is warmly received by her former sidewalk companions and she spends two happy months. She is notified by the housekeeper that her guardian will return on a certain day in time for dinner. Luzette hurries home. On the doorstep she finds a baby in a bundle that has just been placed there by a poor mother who could not afford to keep it.

Luzette is delighted, she had so often begged for a baby. She firmly believed that babies come from heaven and that when God was ready he would send her one. That was what her Granny had always told her and now here was a baby right straight from heaven, fully dressed and two or three months old. The child is afraid that her governess will take the baby away if she tells her where she got it, so she just repeats over and over that the baby is her very own, sent to her by God.

The horrified servants are afraid to meet their employer and the butler gets intoxicated because the scandal has upset him. When Mr. Fauer arrives Luzette has gone to bed with her baby. He is told the news and rushes to Luzette's room. She still declares that the baby is her very own. At last he feels bound to believe her and asks about its father.

This is puzzling to Luzette and she tells him she is not sure, but will make up her mind later. Finally she mentions the nicest looking young man of her acquaintance for the honor. Mr. Fauer almost drags the young man to the house to marry Luzette. The minister is in attendance, but the girl has run away with the baby. She had no idea of marrying Daniel Nye when she selected him for the baby's father. She is brought back just as the poor woman returns and demands her baby.

The audience is taken into the secret at the start, otherwise the picture would appear to treat a serious subject flippantly.

"The Evil Eye"

(Lasky-Paramount—Five Reels)

REVIEWED BY AGNES D. CAMP

THIS latest Lasky success does not deserve its forbidding title. There is no evil in the story; only ignorance and superstition, that make a lot of Mexican vineyard laborers afraid of a lamp which the woman doctor wears on her forehead while examining diphtheria throats. The poor workers, crazed by the illness and death of their babies, call it the Evil Eye and declare that it destroys instead of heals. They demand a "doctor with whiskers," not a frail woman who opens their windows and changes their soiled bed clothes for fresh linen.

Blanche Sweet is the doctor in the case, and Tom Forman the manager of the vineyard, and it is safe to say that "The Evil Eye" furnishes them with as good parts as have fallen to them in a long time. The supporting company are up to their leaders and do very good work.

This is particularly true of Ruth King, who plays the part of Rosa, the manager's servant. The story is by Hector Turnbull, and was put into screen form by George Proctor. The directing was in the hands of George H. Melford, who left nothing to be desired to make an excellent picture.

Leonard Sheldon sends to the nearest city for a doctor to attend to the numerous cases of diphtheria among the children of the vineyard workers. Doctor Torrence, a slender, fair-haired girl, arrives, to the dissatisfaction of the Mexicans, who had never seen a female doctor before. Sheldon, foreseeing the difficulties in her way, advises her to return, but the physician is not made of running away material. She makes a brave fight against superstition and prejudice, but in the end has to give in that she is a failure.

The parents will not use her medicine nor carry out her instructions. The children die and the cause is attributed to the evil eye—the doctor's forehead lamp. Through all her fruitless efforts Sheldon has been her much needed body guard. Finally a crazed Mexican couple, whose child Doctor Torrence has failed to save, lure her to their brother's house and threaten to burn out the evil eye. It looks as though they might carry out their threat, but Sheldon arrives in time to upset their plans.

Frank King, Sheldon's assistant, has had a sentimental adventure with Rosa and grows tired of her, and Rosa's parents, with all the community at their heels, run to the manager's house to



Rosa Gets Justice

demand justice for Rosa. Doctor Torrence thinks that Sheldon is the culprit and Sheldon believes that Clifford, the doctor's brother, is guilty and is about to confess himself to save the boy when Frank admits his fault and takes Rosa back to his heart. In the excitement Sheldon and Katherine discover that they love each other and all ends happily.

"The Great Secret"

(Quality-Metro—Prologue and Five Chapters)

REVIEWED BY F. G. SPENCER

HOW the gangsters of the lower strata are hired to do the biddings of the financial gangsters who loll in the lap of luxury, and parade under the guise of respectability is fully amplified in this picture, whose locale is made New York City. The moneyed men, who have become wealthy by the most questionable means, have at their beck and call numerous denizens of the underworld whom they call in when occasion requires, and the methods resorted to, to effect their ends comprise everything in the calendar from strangling to shooting.

The picturization is good, the mechanical devices for lowering rooms by elevators are novel, but there are a few instances where a few feet of good material have been made to do duty for a few hundred, as witness the calling out of the police force. A squad of about two score bluecoats—perhaps more—anyway enough to suppress an incipient rebellion in Mexico, emerge from the pretentious police headquarters, and on the "double quick" parade several blocks of city pavement and then are loaded into waiting automobiles. A waste of energy on the part of the force and enforced idleness for the autos, which surely might have been parked nearer the station to await an emergency call.

But apart from this, the film opens with a rather novel departure from the hackneyed grafter game in that there is a Secret Seven, all experts in their various lines of blackmail and other phases of criminality, six of whom are under the will and power of "The Great Master" (Fred R. Stanton) who rules them with an iron hand.

One of the band, Thomas Clarke (W. J. Butler) is reported seriously ill and is being attended by Dr. Zulph (Edward Connolly) also a member of the Secret Seven, bearing a reputation for craftiness and cunning second only to The Great Master. The chief interest centers around the sick man, because being now conscience stricken he may decide to make restitution to his niece, whom he has impoverished, and the secret board has ordained that he must transfer his millions to them, and to Dr. Zulph is entrusted the task of getting Clarke's signature to a will with this end in view and then by an overdose dispatching the millionaire.

Events miscarry, however, and the bonds and securities do not fall into their hands and here the abductions, assaults, intrigues, plots and counter plots commence and doubtless will continue throughout the whole fifteen chapters.

Beverly Clarke, the niece, portrayed by Beverly Bayne, has a strenuous time in these first few episodes in that she is abducted, tortured, given the "third degree," strangled and left for dead because she will not give the information concerning the disposition of the missing papers. Francis X. Bushman as William Montgomery Strong gets into the melee through a chain of untoward circumstances and has to battle his way out of a crowd of gangsters, but finally is overcome, only to be released by the tardy police force.

There is enough action to suit the most belligerent of audiences and the photography of a fashionable masked ball and a dance in the underworld are faithful reproductions.

The story is by Fred de Gresac. William Christy directed the picture.



Strong Overpowers the Thug

The cast is a large one and includes Thomas Blake as "Bull" Whalen; Helen Dunbar as Jane Warren; Sue Balfour as Mrs. Matilda Clarke; Belle Bruce as Sara Loring; Dorothy Haydel as Eunice Morton; Charles Ripley as The Spider; Art Ortego as The Rat; Tammany Young as The Shadow; Charles Fang as Wee See, and Baron Wenther as Hadji Mahal, East Indian servant.

"The Rainbow"

(Art Dramas—Six Reels)

REVIEWED BY AGNES D. CAMP

THE success of "The Rainbow" is entirely in the hands of Robert Conness, Eleanor Gist and Dorothy Bernard; and they have made of it a very good picture. The story, if there is one, is so old that we have long ceased to look upon it as fiction. A domestic misunderstanding, a separation and a reunion after ten years is a tame affair, but Eleanor Gist as the wife and mother, with the exceptionally good support she receives from the rest of the company, has made the story quite different from the ordinary.

There is lots of heart interest and just enough intrigue to create the cross purposes which hold the plot together. The villain, played by Jack Hopkins, is very harmless; he is always in need of money and that is fatal to the plans of any villain. Without money to hire his supernumerary villains, he is as helpless as a serpent with its fangs drawn.

Whenever Hollins feels viciously determined to punish Sumner by flirting with Sumner's engaging little daughter, he remembers that he needs money and borrows from Cynthia's father instead, biding his time to carry out his ill designs.

After six years of marriage, Mr. and Mrs. Sumner decide that they are unsuited. An unusually sweet child (Marion Adams) fails to keep them together. Dick Harcourt, Ruth Sumner's brother, after losing everything at cards, commits suicide in their house. Because the young spendthrift lost his money to her husband Ruth blames him for the young man's death. This hastens a divorce she had feared for some time.

Ruth takes her six-year-old daughter and goes to live in London. In a letter to his lawyer, found on Dick, was a confession that he had squandered his sister's fortune. To give her the independence she seemed to desire, Neil Sumner arranges with his lawyer to pay her regularly the amount she would get from the fortune she thinks is still hers.

Ten years elapse. Sumner is living a careless bachelor life in New York when he learns from his lawyer that his former wife is anxious to convert her American stocks into money to invest abroad. Ruth and Cynthia return to carry out this plan. They are met by Sumner's sister Betty, who takes Cynthia to visit her father. Mr. Conness makes a very devoted father.

Cynthia, now eighteen, is allowed to extend her visit to her father and it soon brings her in contact with his promiscuous friends. Hollins, a horsy individual, would be very ardent in his attentions, but his constant need of a loan keeps him from doing any harm. Her mother hears of the dangers to which Cynthia is exposed and takes her away.

Through Sumner's lawyer, played very well by Conway Wingfield, the family all meet in London and Ruth hears accidentally that to spare her, Sumner had concealed her brother's theft and furnished her with funds for ten years. They are reunited. Cynthia is engaged to be married, and Fellowes, the lawyer, reaches an understanding with charming Betty, played by Jean Stuart.

Ralph Dean deserves great credit for his direction of one of the best pictures shown in a long time. "The Rainbow," which by the way, should be changed for "The Silver Lining," may be shown to any kind of an audience any day in the week—including Sundays. Dorothy Bernard as Cynthia will make a touching appeal to children, and Cynthia's parents will satisfy the most critical grown-ups.

"The Resurrection of Gold Bar"

(Kalem. Two-Reel Episode of "The Girl from 'Frisco")

REVIEWED BY F. G. SPENCER

AS each succeeding episode of "The Girl from 'Frisco" serial is filmed, the West and its life is more ably depicted—not that any of the preceding chapters have been below par, but that this, the latest one, is very realistic.

A boom mining town is deserted in a night when the vein in the Jackass mine peters out, and twenty years later on the re-discovery of the lost vein the same town achieves the distinction of a live town in as short a space of time as it took to effect its effacement from the mercantile map. Here, too, are pictured the typical bad man of the mining camp, and the "sticker" who refuses to believe all the claims are barren, and who after twenty years of hardship and privation has his labors amply rewarded by this discovery.

And all this came about through Barbara Brent's choice of a birthday present. Barbara was born in the mining town of Gold Bar, and when the town went broke her father, Ace Brent, sought other climes, taking the child with him. Now, on Barbara's twentieth anniversary of her birth, the father's mind naturally wanders back to the circumstances surrounding his career at her birth, and she insists on inspecting her birthplace.

There is the old town, or rather there are the remnants, the wreckage of what was once the thriving town and the only remaining inhabitant is the old prospector, Ben Granger, apparently on

the last stage of the down grade of life. Recognition between Ace Brent and himself follows and the greeting is pathetic. There stands Ace Brent, powerful, physically and financially, and there totters Ben Granger, weak, physically and financially. But, through a chain of incidents, the Brents, father and daughter, discover gold on the all but abandoned site and Gold Bar comes into its own again, as also does Granger, who was robbed years previously by Dick Dingley, the bad man of the camp, who, by the way, also gets "his," he having shot a man who interfered when Dingley was about to jump old Granger's claim.

There is plenty of ginger in this episode, the picturization is clear and the sites well selected.

Robert Welles Ritchie is maintaining the keenly interesting phases of the serial and the direction of James W. Horne is uniformly satisfactory.

The full cast is: Marin Sais as Barbara Brent, Frank Jonasson



Granger Is Elevated at Finding Gold on His Claim

as Ace Brent, True Boardman as Congressman Wallace, Ronald Bradbury as Dick Dingley and Edward Clisbee as the old prospector.

"A Wife by Proxy"

(Columbia-Metro—Five Reels)

REVIEWED BY AGNES D. CAMP

THIS picture has two sides, a pleasant side and a disagreeable side. Mabel Talliaferro is on the right side of the story. Sally Crute is on the other side, and Robert Walker is the man between.

In her part of Jerry McNairn, an ignorant Irish girl, Miss Taliaferro plays with great tact and judgment. Mr. Walker as the young clubman, who is easily imposed upon, is not so convincing, and Sally Crute, as Beatrice Gauden, the adventuress, though a very fascinating and handsomely gowned woman, over acts her part. Fred Jones makes a typical mustached villain, husband of Beatrice.

Norton Burbeck inherits a fortune on conditions that he is married before a certain date, otherwise the money goes to his cousin Curtiss. Norton is in love with Beatrice, not knowing that she is married. Beatrice's husband, the aforesaid villain, who trades on his wife's attractions, schemes with Curtiss to have her lead Norton on until it is too late for him to marry any one else.

Little Jerry McNairn, a protege of Norton, is sent with a gift to Beatrice. She is horrified, while waiting for an answer to her message, to see Beatrice enter her husband's room, show the gift and go through demonstrations of affection and triumph. Jerry is worried on Norton's account, but decides to wait before telling her employer.

Two days before their supposed marriage Beatrice and Norton spend Hallow-e'en at a gay resort. Beatrice becomes depressed and tells him she has a secret to impart. He takes her home and she tells him that she is married to "a brute of a husband." This has been carefully arranged beforehand. With the assistance of a maid Gauden is able to pop in the room at the best time for his purpose and a sham fight takes place. That is the pistol with which Gauden threatened Norton it was shown later, was loaded with blank cartridges.

Norton still believes in Beatrice and falls into a plan for buying off "the brute," which seemed to be a part of their scheme. To save his fortune, Norton's lawyer hustles for a wife for his client. When Curtiss calls the next day to claim the inheritance he finds Norton and Jerry shaking hands with the minister who has just married them.

After a month Jerry demands the divorce that was promised to her, and Norton sends to tell Beatrice that he is free. Beatrice learns from Norton that Jerry, though giving him the divorce refuses to return the fortune, which by the terms of the will she controls. Beatrice loses interest in her lover and leaves him in anger. Jerry tells her husband that she had withheld the money to try out Beatrice. Then she tells him what she had seen upon her visit to Beatrice's house. Norton decides that his Proxy Wife is all right, and there will be no divorce. But in the morning he finds his money has been returned and Jerry has sailed for Ireland. He just catches the boat and they sail together. The direction of this picture by John H. Collins is excellent, considering the disagreeable things that are in the story. "A Wife by Proxy" will no doubt draw well with some people, but it is by no means a Sunday School subject.

"The Price of Silence"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

NEITHER William Farnum nor the theme of Child Labor has ever appeared to such fine advantage as they do in "The Price of Silence." The dramatic possibilities of the theme are many, but they must be handled carefully, else the results are stilted and conventional. The writer, William Piggott, has handled them carefully in this case and has supplied also a strong, gripping plot of a man who sacrifices his honor and liberty so that the girl he loves may go through life without a stain on her family name.

Mr. Farnum doesn't fold the girl to his breast after the fashion of heroes in the last scene. He is sitting in a prison cell and there the final fadeout leaves him. And of course there could have been a happy ending, easily, and the picture would have been world's weaker than it is now. Mr. Piggott snapped his fingers at tradition, it seems. We hope he goes on doing it.

Mr. Farnum appears as Senator Deering, an ardent fighter for the abolishment of Child Labor, an ardent admirer of Grace Vernon, daughter of an old judge, who is Deering's idol.



The Climax of the Senate Fight

Dearing loses in his love affair. A Dr. Kendle wins out. And so he turns all his attentions to the Child Labor question and is appointed chairman of a committee to consider the new bill. In the midst of it Judge Vernon dies, leaving only Deering in possession of the secret that he was bankrupt and an embezzler. So

to gain money to save the name of the Vernons Deering takes a bribe and defeats the bill before the committee. Later he confesses, goes to prison (not to court, loud cheering) and Grace never knows of the sacrifice.

As produced by Frank Lloyd "The Price of Silence" has been given a most realistic presentation. The factory scenes, of which there are only a few, the senate scenes and the flashes of the mob outside the house, awaiting the returns are all done exceedingly well. Mr. Farnum makes you feel his part all the way through. His is a great performance. Gordon Griffith as the little cripple adopted by Deering acts up to the high mark set by his elders, every time. Vivian Rich is the girl while Brooklyn Kellar, Charles Clary and Ray Hanford are seen in other important parts.

"Pearl of the Army"

(Pathe—Eighth Episode—Two Reels)

REVIEWED BY PETER MILNE

THAT mysterious gentleman, T. O. Adams, sheds a few of his villainous traits in this number, "International Diplomacy" and grows correspondingly more heroic. Perhaps friend T. O. intends to fill the void left by the absence of any out-and-out hero in the preceding chapters of "Pearl of the Army." We hope so,



The Silent Menace Taunts Pearl

for a serial without such a figure is something like a ship without a rudder.

The episode opens with Bolero commanding Adams to shoot Pearl. The tension of this scene only breaks at the arrival of the troops under command of Colonel Dare. Adams turns and shoots Bolero dead and then the fight is on between U. S. soldiers and the Grenadians.

The scene then shifts to Washington where all the principals sojourn after their border experiences. Pearl opens her father's safe to secure the canal plans to take to the war dpartment when she is attacked by a Silent Menace. After a furious struggle she is knocked unconscious. Reviving she discovers in her hand a crumpled rose which she had previously seen in Adams' possession. Her suspicions of him are again aroused.

Later though she acts on his advice and goes to the basement of the chemical building and there overhears a meeting of the Foreign Alliance. Adams enters, is immediately made a prisoner, tied to a stake and is about to be shot when Pearl from a distant corner shoots the man with the gun. Luckily a company of soldiers bursts in at that moment, but the exploding of chemicals so beclouds the scene that the Silent Menace manages to escape with Pearl and imprison her on board a ship bound for sea.

"The Turn of the Wheel"

(Mutual—Two Reels)

REVIEWED BY AGNES D. CAMP

DOROTHY DAVENPORT is featured in this picture and does very good work. She is a loving daughter to a weak old man, who scrapes up every cent to gamble in an infernal den conducted by a notorious underworld character, played by Rupert Julian.

Arnold Gray (Lee Bell) is Alice's devoted admirer, but when he asks her to marry him she thinks he is prompted by sympathy more than love and refuses him. Meanwhile her father has lost his last dollar over the gaming table and they move to smaller quarters and are lost to Arnold.

The gambler has a partner who revolts from his methods of winning the old man's money. The men quarrel and dissolve partnership. The partner seeks revenge. The gambler sees Alice painting in the park. He hurries back to his automobile, disguises himself as a picturesque Italian, and she asks him to pose for her. An appointment is made for him to go to her house. He does so and sees her work about the room. He tells her he can find a buyer for her picture.

Alice is delighted and writes down the address, promising to take a picture there to show the prospective customer. She still believes he is a poor Italian. When Alice arrives at the gambler's the door is opened by the Italian. She is left alone for a few minutes, then the man returns in immaculate evening clothes and explains the trick he has played upon her. He seizes Alice and she fights to get away. Just then the gambling house is raided by the erstwhile partner. Arnold Gray is among the first to run to Alice's relief.

This is a good picture for grown-ups, and will doubtless be a success.

"The Double Room Mystery"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS latest of Red Feathers, released January 15, is hardly a mystery picture, except for the fact that for two reels you haven't the slightest idea what it's going to be about. That, however, cannot be called mystery. The body of the picture shows the manner in which a reporter succeeded in capturing an escaped criminal after the best detectives in town fell down on the job. It is not replete with any of those situations one usually describes as being tense. It has some comedy in it, some intentional and some accidental. But the main fault with "The Double Room Mystery" is that there are several scenes that mean nothing. Explanations might be in order.

The reporter introduced is a lazy fellow who has been fired from the same job several times and finally is in real danger of losing his position when his chance comes. A crook escapes from jail (rather easily) and makes his way to a rooming house wherein the reporter sleeps peacefully. Next door rooms the man that the crook is after. The crook breaks in and kills his man. The boarders hear the shot and run to the scene and the crook opens the door into the reporter's room and is safe for the moment. The police don't think about looking in the next room and so the reporter has the honor of capturing the fellow and writing his story long before the police have come to.

Hayward Mack burlesques the reporter's role to comical effect. Ed Hearn is the crook and Edward Brady the man who is



The Mid-afternoon Visitor

murdered. A minor love affair is carried through by Gertrude Selby and Ernie Shields. Hobart Henley produced the picture from a scenario by E. J. Clawson.

"Nina, the Flower Girl"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

BESSIE LOVE is all there is to "Nina, the Flower Girl"—all there is of any worth. And even she has had much better parts. When you are allowed to look straight into Bessie's brown eyes in the closeups you are inclined to smile at the thought that she is playing the part of a blind girl. The scenes in which she appears are much too long, and for that matter the same criticism may be applied to the whole picture.



An Invitation to the Party

The story traces the fortunes of Nina, the blind flower girl, and her admirer, Jimmie, a hunchback newsboy. There are some patronizing friends who after a great bit of convening decide to put Nina in charge of a physician. The operation to restore her sight is successful but Jimmie the hunchback has disappeared. You saw him climb to the top of a bridge and believe that he jumped in front of an express train. He couldn't stand the ordeal of facing Nina with his crooked back when she had thought him handsome. But, behold, like an unexpected immersion in icy water comes our old friend Happy Ending to the rescue—of Nina. Jimmie looms up whole and decently formed. A doctor has done the trick.

The effect of this forced ending is something peculiar. At first you wonder if your eyes aren't going back on you. Then you decide that Mary H. O'Connor is just kidding. But no; she is serious to the final scene. Literally she has dragged the happy ending in by its very heels. If moving picture audiences demand it, then they demand artificiality and the complete sacrifice of logic.

Elmer Clifton, Bert Hadley, Loyola O'Connor, Alfred Paget, Fred Warren, Adele Clifton, Rhea Hines and Jennie Lee are the other principals.

"Ace High Loses"

(Signal-Mutual—Two Reels)
REVIEWED BY AGNES D. CAMP

IN Chapter II of "The Lass of the Lumberlands" the swift action of the earlier parts is maintained. The men whom Helen, at the risk of her life, got to take the places of those gone on the false report of a gold rush, had almost completed the work on the railroad that was to fill Dawson's contract, when at Dollar Holmes' instigation the "Ace High" saloon and gambling house is opened up and the men drink nearly all night.

Dawson breaks up the revelry and gets the men back to work, but the scheming Holmes has another form of deviltry on tap. He instructs his men to dynamite the railroad. This is accomplished, and a large part of the work is undone. Dawson has to admit that he cannot fill the contract. Dollar Holmes refuses to pay for the part of the road that is completed. "All or Nothing," he declares to be the contract. His son, Stephen, who has found gold, but so far has told no one but Helen, vows that if his father does not pay Dawson he will; whereupon Holmes strikes his son. Later the young man is kidnaped by Holmes' orders and locked up in the Ace High. He is rescued through Helen during an exciting fight.

There are thrills a-plenty in this swiftly moving chapter. Interest is kept at high pressure throughout. It seems that there is no end to the villainous Holmes' schemes, but to judge by a scowl from his principal henchman, that worthy is getting tired of his employer's ingratitude, and something still more jumpy may be expected in the next installment.

"A Modern Cinderella"

(Fox Film—Five Reels)
REVIEWED BY PETER MILNE

JUNE CAPRICE cuts a very bright and happy figure in "A Modern Cinderella." It is she who is the Cinderella of course. She has a sister who is stuck up, as they say in elite circles, and a mother who persists in keeping her in short dresses and curls. She is sort of ambiguous when she says she wants to be grown up and have long dresses. They don't come very long these days. The story of the poor, down-trodden little daughter of an extremely rich family isn't very much like the old tale of Cinderella—thank goodness.

June loves her sister's suitor, Tom, and the cattish sister takes great delight in getting Thomas jealous. June comes to the rescue, saying the "only way we women can be won is for the men to make us jealous." So Tom consents to enter upon a love affair with June, just for the sake of winning back the sister's love. And he does it, to be sure, but after he gets it he doesn't want it, for it's June that then has the first place in his heart. And June? Well, she wanted Tom all along.

Little Miss Caprice is quite delightful. She can play the young girl well for the simple reason that she is young herself. One thing perhaps Miss Caprice might do well to remember. It is not necessary to end each scene with a laugh in the face of the camera. The audience knows when the scene ends because it disappears. Her periodic smile is too regular to be fully appreciated every time and it really begins to create a little feeling of tedium towards the end of the picture.



Cinderella and Her Prince

Frank Morgan makes a suitable Tom, Betty Prendergast acts somewhat too much as the sister, while others are Stanhope Wheatcroft, Grace Stevens and Tom Brooke. The scenario was prepared by Florence Auer and the direction was in charge of John G. Adolphi.

Rothacker Seeks to Promote Thrift Through Christmas Gifts

THIS year, the Rothacker Film Manufacturing Company, Chicago, instead of giving gold pieces to each employe, as has been their custom for the past six years, presented them with savings books with a substantial amount credited therein. Along with these books, each employe received one of the small savings banks issued by the Central Trust Company of Chicago. Mr. Rothacker hit upon this novel idea as a means of promoting thrift among those employed by the Rothacker Film Manufacturing Company.

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The Little Missionary." (Essanay, D. Screen time 28 mins. Tues. Jan. 16.)—Synopsis—An old couple have lived their selfish, individual lives for so long that they have come to very nearly hating each other, not realizing the fact that all they need to effect their happiness was a ray of human sunshine. This happiness they eventually found in "Sunshine Billy," a little girl they secured from an orphanage to help with the wife's household duties.

"One on Him." (Essanay. Comedy and Scenic Split reel. Wed. Jan. 17.)—Synopsis—A single man hunting a position as chauffeur is informed that a certain rich man engages only married men, so the subject of this sketch marries and when he appears to take the position it develops that he has married his prospective employer's daughter.

"The Sinful Marriage." (Essanay: Episode of "Is Marriage Sacred?" D. Screen time 30 mins.) Sat. Jan. 20—Synopsis—Married for wealth and without a spark of love Jesamine Rogers (Marguerite Clayton) tries her best to be a legal wife and respect her marriage vows, but in spite of herself, her heart still yearns for Dr. Roderick Tredmore, and when the latter saves Jesamine's husband from a diabolical poison plot he realizes that the old love between his wife and the doctor still exists, so he permits his wife to secure a divorce that she may marry the man she loves.

"Among Those Present." (Essanay C. D. Screen time 30 mins. Tues. Jan. 9.)—Synopsis—Robert Ricketts (Richard C. Travers) is objected to as a suitor for the hand of Grace Stanton (Gertrude Glover) on account of his idling propensities, but when he aids materially in rounding up a "Society Raffles" and saves the girl's father Colonel Stanton (John Cossar) from further newspaper abuse for his inactivity in the premises, a deal is made whereby the Colonel gets the credit for the capture and Bob gets the girl.

"Canimated Nooz., Pictorial No. 22." (Essanay Cart. and Sc. Split reel, Wed., Jan. 10.)—Synopsis—A long drawn out wrestling match, in which sleep checks are given the spectators; Admiral Cheeseanrye of the Swiss navy, inspects the American navy. A series of Alaskan and Yukon views in which the spectator is taken from Vancouver, B. C. to Taku glacier.

"The Wide Wrong Way." (Essanay: Episode of "Is Marriage Sacred?" Screen time 38 min., Sat., Jan. 13.)—A barrier of uncongeniality confronts a newly married couple; the husband having been a rounder desires to settle down, and the wife on the contrary desires to venture forth. Constance Crawford, the wife (Marguerite Clayton), heeds the evil counsel of Wilson Ardmore (Sydney Ainsworth), her husband's friend, and but for the timely arrival of her sister, dire things might have happened. As it is, however, Ardmore realizes the wrong he was about to perpetrate and helps bring about a better understanding between Constance and her husband Hugh Chilvers (Edward Arnold).

"Canimated Nooz Pictorial, No. 21." (Essanay. Split reel. Wed., Dec. 27.)—Wallace Carlson's animated cartoons burlesquing the news weeklies, share the reel with five hundred feet of scenic taken at Lake Tehoe, California.

"Wife in Sunshine." "Is Marriage Sacred?" (Essanay. Three reels. Sat., Dec. 30.)—Not shown for review; the story follows. Influenced by Hitchcock, a social viper, Katherine divorces her artist husband, Edward Morrison. After some months Katherine asks Hitchcock to marry her. He scornfully refuses, and Katherine goes to Edward to ask forgiveness. She finds that he has married his model, and is enjoying the happiness she denied him. In the cast are Edward Arnold, Marguerite Clayton, Sydney Ainsworth, and Lillian Drew.

"Cupids Caddies." (Kalem. Tues., Jan. 16.)—Ham and Bud with Ethel Teare provoke the risibles in this, their latest comedy. This crowd of gloom dispellers shows up to great advantage. Henry Murdoch is the Prince de Poppycock, who is seeking his affinity, and offers 10,000 pesos or fifty cents in American money for anyone finding for him a woman 5 ft. 7 in. in height, weighing 140 pounds, for such are his requirements in aforementioned affinity. Of course Ethel Teare as Firtatious Flossie is duly nominted for the position, Ham and Bud fixing up the deal, but when they can't collect their "fee" they decide to rescue Flossie from the "foreign brute" and many amusing incidents follow.

This film is up to the Ham and Bud standard and will surely prove a drawing card where these comedians and their comicalities are known.

Mutual Program

Reel Life, No. 36. (Gaumont.)—"Turpentine from Waste Timber," demonstrates the old and new methods of draining trees for turpentine. It is most interesting and shows a building in which half a million barrels of the resinous substance are sometimes stored. "An Argosy from the Arctic" shows a whaling ship and vast quantities of whalebone before it resembles anything like corsets and other useful things we connect with that article. An Eskimo is seen in his kayak, a curious little boat from which he flourishes a weapon for spearing whale. An immense ivory tusk, worth many thousands of dollars, and so large that a man can stand under its curve is also shown. "Design Your Own Gown" is another interesting feature of this reel. Mr. Preesly, with a few yards of filmy fabric, drapes a living model and lo, before your eyes, a pretty evening gown is designed. "English Walnuts in America" may be a surprise to many, but to judge from the screen it is an important industry in California. We are shown the picking, drying, sorting and bagging of these favorite nuts, but alas, there are no signs of the green ones that make pickled walnuts of "Grosse and Blackwell" fame.

See America First, No. 69. (Gaumont).—Pasadena, California, is shown in many beautiful scenes. The drives, groves and handsome residences, some of which nestle among the orange trees, are very attractive. The Horace Mann day school is shown and looks very imposing upon the screen. On this reel there is a comic cartoon in which "Miss Catnip Goes to the Movies." A parrot and monkey time is proverbial, but when a cat is added to this happy combination the things that happen can be easier understood than explained. Mr. Palmer's pen keeps these lively pests on the jump for the entertainment of Miss Catnip.

Mutual Weekly, No. 105. (Gaumont.)—This week's number is especially interesting; showing the wreck of a United States submarine, Eureka, Cal.; the christening of the Julia Luckenback at Quincy, Mass.; Colonel Cornelius Vanderbilt with the 22nd Engineers back from the border; Christmas carols sung on the steps of the Treasury building at Washington, D. C.; Park employees receive Christmas presents; 110,000 telegrams are sent by Cardinal Gibbons; Brooklyn Jackies entertain the kiddies; Suffragettes pay tribute to Mrs. Boisevain; Christmas tree in Boston for horses, ears of corn, carrots and other vegetables hang temptingly on the tree and the horses are seen nibbling daintily at the tit-bits; a young Indian wins Marathon at Venice, California; Squadron A back from the border; Colored Guard receive armored motor, Denver, Colorado; Charles L. Schwab pledges the output of his steel works to the Government.

"Jerry's Double Header." (Vogue.)—George Ovey is as funny as he can be in this reel. He seems to be perfectly at home in a trunk on the back of his sweetheart's automobile. He is in deadly fear of her parents and is kept busy dodging them, but he renders valuable aid when they are held up by Black Gomez. He wins the girl and the lasting gratitude of her parents.

Reel Life, No. 35. (Gaumont.)—"Olive Industry." Whoever thinks that olives grow in glass bottles should see in this reel a 1,500 acre orchard with 15,000 full-bearing olive trees. The picking, sorting and bottling of this favorite relish as shown upon the screen is an eye opener, particularly for children, who only associate olives with a delicatessen store. "Modish Coiffures" are interesting and demonstrate the new style back comb. Children's hair, to judge from the child model on the screen, can no longer be left to mother's taste; an adherence to fashion for the tots must be observed. "Unique Baskets." The shells of the curious armadillo are scraped and dried; the head and tail are brought together and form a handle for the basket, and sometimes it is lined with silk. They are fanciful novelties conceived by an English basket maker. In one Texas county $10,000 worth have been sold in a month. "Value of Venom." This shows that even the despised serpent has its uses. The picture shows how poison is extracted from the deadly wrigglers and horses inoculated with the venom which makes them immune from snake bites.

"Jealous Jolts." (Vogue.)—This picture features Gypsy Abbot. A farmer and his wife select a husband for their daughter, the village belle. She makes her own selection and some very lively incidents follow in which her choice gets the worst of it for a long time. He is thrown into a hay mow and later comes out tied in a nice square bundle. Gypsy hears a sound from the bundle of hay and cuts the rope. Her sweetheart tumbles out. The recklessness with which farm implements are thrown about in this picture will keep an audience on the jump. Forks with wicked looking prongs are dropped around or flourished with utter disregard for cold steel. There is plenty of comedy of the farcical kind, which will be appreciated by most audiences.

Pathe Exchange

"Pearl of the Army." (Astra. Seventh Episode. Two reels. Week of Jan 14.)—Pearl and Bertha are in the power of the Grenadians. After a drunken revelry sponsored for a real cause by the girls, their guards fall into a drunken sleep. Pearl steals the plans and they escape. The Grenadians, in pursuit, fire several shots and Pearl is wounded. Bertha takes the plans and goes on, finally giving them to Col. Dare. Pearl is taken captive again and her execution is ordered. T. O. Adams is pressed into service to do the firing and with his gun leveled at Pearl's head the epicode closes.

"Preparing For the South." (Florence Rose Fashions. Number Fifteen. Week of Jan. 21)—Pretty Betty and her companion look over and fit themselves in all sorts of gear, from lingerie to hats, intended for wear in southern climes in this number, which in point of everything is quite as good as those which have gone before. A short subject in color entitled "Small Birds of Warm Climates" completes the reel.

"Luke's Busy Day." (Rolin. Week of Jan. 21.)—Some original gags such as the manner in which Luke's machine calls for him in the morning, unassisted, make this number highly diverting. The story concerns the rivalry of Luke and Snub for the hand of the police chief's daughter. Snub stoops to all sorts of treachery to win out but Luke manages to sail through with flying colors.

"Part of a Debutante's Life." (Florence Rose Fashions. Number Thirteen. Split reel.)—The most interesting feature in this number of the Florence Rose fashion series is the skating exhibition. Betty and her friends repair to a rink and wear a lot of attractive costumes while slipping around on the ice. On the same reel with 'Lion Cub's.'

"Lion Cubs." (Split reel.)—Showing a pair of lion cubs disporting themselves. They get into a fight with a monkey and at the end of the first round the simian has all the better of the argument. No one can deny the educational value of this. The film is hand colored and follows "Part of a Debutante's Life.'

Paramount Program

"Braving Blazes." (Black Diamond. Paramount. One reel. Comedy.) Synopsis—The Swede and Tad, employes of the Street Cleaning Department, envy the firemen their swell" job and importune the ward boss to install them in the fire department. He declines and advises them to stick to the job he has already found for them. At their noonday lunch, they fall asleep and dream of themselves as fire chiefs performing wonderful stunts for fire department efficiency and effecting some more wonderful rescues from blazing blazes. Of course—in due time they wake up, and . . .

"Visiting Montreal with Burton Holmes." (Paramount. One reel. Travel.) Synopsis—Mr. Holmes conducted his excursionists to Montreal from Quebec, thus passing the end of the great bridge now being built to span the St. Lawrence River. Then a cruise up and down the St. Lawrence is undertaken and an excellent view of old Montreal is obtained from the tower of the old Church of Bonsecourt, the favorite church of the French Canadian sailors. The fine churches are visited as are also the splendid monuments which abound in Montreal.

Universal Program

"Treat 'Em Rough." (Nestor. Mon., Jan. 15.)—Two married couples are the pivots of this comedy. Each wife thinks she would have done better to marry the other man and each husband has a high old time straightening matters out. This makes a fair Nestor with Eddie Lyons, Lee Moran, Priscilla Dean and Edith Roberts all playing in straight roles. Bess Meredyth wrote the scenario.

"The Prodigal Widow." (Gold Seal. Three reels. Tues., Jan. 16.)—The main fault with this picture is that it has no central plot. The author has started off one way and ended up another and the amount of incident dragged in is burdensome. A wife causes her husband's death through extravagance but is subsequently won over by her husband's brother, who decides to practice cave-man methods on her. Neva Gerber does good work as the wife while others are Carl Von Schiller, Charles Perley and Edward Cecil. Walter Woods wrote the scenario and Ben Wilson produced the picture.

"A Slave of Fear." (Imp. Two reels. Wed., Jan. 17.)—A pleasant dramatic offering in which a coward is so perturbed by the success of his bully of a rival in love that he suddenly gets courageous and uses his fists and wits to the end that the bully is discovered to be a bluff and a thief. M. K. Wilson, Earl Page and Agnes Vernon appear in this subject, which was prepared for the screen by Harvey Gates from a story by Phillip Gastrock.

"Heartsick At Sea." (L-Ko. Wed., Jan. 17.)—Dan Russell stows away on a ship in this reel and has to work his way over in the kitchen and dining room. Russell is as funny as ever but the direction is not up to the best in L-Kos. The action doesn't run at a rapid enough gait and spontaneity of humor is somewhat lacking. The aero-police are introduced in the end and cavort through the sky via the double exposure route in a makeshift aeroplane that brings a few laughs along with it.

"Putting One Over on Ignatz." (Victor. Thurs., Jan. 18.)—A number of risque scenes lend something of a too spicy flavor to this comedy which shows the manner in which a stranded road troupe swindled a local tradesman of enough money with which to leave town. Captain Leslie Peacock wrote and produced the picture with a cast including Alida Newman, Peggy Custer and Al McKinnon.

"His Little Room Mate." (Victor. Two reels. Fri., Jan. 19.)—This comedy, featuring Carter De Haven, has more ridiculous than humorous moments. A girl is knocked unconscious through Carter's trickery and he has to take her in to his college room and care for her. The situations are rather forced from the start and De Haven works just too hard to bring whole-hearted laughs. Peggy Coudray is the girl.

"Brute Force." (Bison. Two reels. Sat., Jan. 20.)—A Western drama in which a traveling "sky pilot," who believes in using his fists, triumphs over a moonshiner in a love affair. This story by Eustace Hale Ball is somewhat drawn out and disconnected. Specially should the torture scenes be cut down. A. W. Rice directed a cast composed of George Pearce, Jane Bernoudy and James Farley.

"Barred from the Bar." (Joker. Sat., Jan. 20.)—William Franey as a bartender who unknowingly enlists himself in the ranks of the prohibitionists, cuts a very funny figure in this comedy and receives fine support from the usual Joker cast including, Gale Henry, Milburn Moranti and Lillian Peacock. Karl Coolidge wrote the story and scenario.

"The Bubble of Life." (Rex. Two reels. Sun., Jan. 21.)—When fast companions learn of the depleted fortunes of a society man a poor girl befriended by him proves the friend in need. Douglas Gerard and Ruth Clifford have the chief roles in this story by E. M. Ingleton which, considering it on two-reel standards, is rather poor.

"The Bad Man of Cheyenne." (Bison. Two reels. Sat., Jan. 13.)—Directed by F. A. Kelsey it is quite up to the standard this director set himself a year or more ago with Fine Arts, and with a story written and acted by Harry Carey, some real thrills are evolved. The title is derived from the devotion to Carey of a dog whose master is shot in Carey's presence and who promptly avenges the killing by filling Jack Richardson full of metal. Later when the Sheriff is on Carey's trail, it develops that the latter saved Mrs. Sheriff's infant from death at the risk of his own life once, and is so deserving of every consideration even though a lawless character. A lynching is imminent, however, before the limb of the law gets an opportunity to square things, but as he does so despite the protests of Richardson's roughneck chums, all ends well. The dog used in this picture is a decidedly intelligent and fast worker.

"Midnight." (Imp. Sun., Jan. 14.)—A pretty offering is this in which a little girl appears before a priest on a stormy night and leads him to the bed of her dying father. It develops that it was only the spirit of the girl that appeared. This is a picture that tells much by suggestion—one can make of it what he will. Perhaps for the dyed-in-the-wool fan who is obliged to have an explanation for everything it is not the correct thing, but it should go extremely well in the better houses. The storm effects are excellent. Alan Holubar is the priest and Zoe Rae the child. Frank Spearman is the author.

"The Wrong Mary Wright." (Victor. Fri., Jan. 12.)—Edith Roberts and Millard Wilson are in this diverting reel of mixed identities and humorous complications. Both the leads give strongly favorable impressions. They are pleasant and attractive in appearance and practically any picture they touch is good. This one is not an exception.

Weeklies

Universal Animated Weekly, No. 54. (Wed., Jan. 10.)—Thomas W. Lawson, prominent in peace note investigation, Washington, D. C.; University of Pennsylvania's football eleven stops at Universal City, Cal., on way to Oregon for game; dancing on skates, Chicago, Ill.; launching submarine, Seattle, Wash.; schools and colleges celebrate Panama's independence, Panama City, Panama; liquor used to sprinkle street, Phoenix, Ariz.; funeral of Sir Hiram Maxim, inventor of Maxim machine gun, Streatham, Eng.; snow sports, Winchendon, Mass.; cartoons by Hy Mayer.

Pathe News, No. 3. (Sat., Jan. 6.)—Thomas W. Lawson at Washington, D. C.; liquors confiscated, Phoenix, Ariz.; Winter racing season, New Orleans, La.; religious ceremonies of Russians before departure for the front; series of scenes entitled "What to do Until the Doctor Arrives"; Winter sports, Chicago, Ill.; mud volcanoes, Niland, Cal.; students of Carlisle Indian school prepare for their part in President Wilson's inaugural parade, Carlisle, Pa.; animated cartoon.

Mutual Weekly, No. 106. (Gaumont.)—Winter sports, Dorchester, Mass.; skating at Waldorf hotel, New York City; Mummers' parade, Philadelphia, Pa.; King of Greece receives general, Athens, Greece; army aviators fly to Philadelphia, Hempstead, N. Y.; Thomas W. Lawson, Washington, D. C.; Russian Pope blesses ambulance donated by Russian residents, Paris, France; aero motor tested, Springfield, Mass.; tractor in use, Presidio, Texas; and other events.

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Dec.—21. Lash of Destiny (Gertrude McCoy) 5
Dec.—28. Whoso Taketh a Wife (Jean Sothern) 5
Jan.— 4. The Rainbow (Dorothy Bernard and Jack Sherrill) 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

Dec.—18. The Honor of Mary Blake (Violet Mersereau) 5
Dec.—25. The Right to be Happy (Rupert Julian) 5
Jan.— 1. Black Orchids (Cleo Madison) 5
Jan.— 8. The Piper's Price (Dorothy Phillips) 5
Jan.—15. Her Soul's Inspiration (Ella Hall) 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren) 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5

Fox Film Corporation

Dec.—18. The Love Thief (Gretchen Hartman and Alan Hale) 5
Jan.— 1. The Island of Desire (George Walsh) 5
Jan.— 8. The Price of Silence (William Farnum) 5
Jan.— 8. A Modern Cinderella (June Caprice) 5
Jan.—15. Bitter Truth (Virginia Pearson) 5
Jan.—22. The Darling of Paris (Theda Bara) 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5

International Film Service

Through Pathe Exchange, Inc., after January 10th.

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) 5

Kleine-Edison-Selig-Essanay

Dec. 18. The Phantom Buccaneer (Richard Travers), Essanay 5
Dec. 25. The Truant Soul (Henry Walthall), Essanay 7
Jan. 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison 5
Jan. 8. The Master Passion (Mabel Trunnelle and Robert Conness) Edison. 5
Jan. 15. Little Shoes (Henry B. Walthall and Mary Charleson), Essanay 5
Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Feb. 5. Skinner's Dress Suit 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig 5

Metro Pictures Corporation

Dec. 18. The Awakening of Helena Richie (Ethel Barrymore) 5
Dec. 25. Pidgin Island (Harold Lockwood and May Allison) 5
Jan. 1. Vanity (Emmy Whelan), Popular Plays and Players 5
Jan. 8. A Wife by Proxy (Mabel Taliaferro), Columbia Pictures Corp. 5
Jan. 15. The White Raven (Ethel Barrymore), Rolfe 5
Jan. 22. The Promise (Harold Lockwood and May Allison), Yorke Film Corp. 5
Jan. 29. The End of the Tour (Lionel Barrymore), Columbia Pictures Corp. 5
Feb. 5. Bridges Burned (Madame Petrova), Popular Plays and Players 5
Feb. 12. One of Many (Frances Nelson), Arthur James 5

Mutual Film Corporation

Dec. 11. Lonesome Town (Kolb and Dill), American 5
Dec. 18. Miss Jackie of the Navy (Margarita Fischer), Fischer 5
Dec. 25. The Innocence of Lizette (Mary Miles Minter) Minter 5
Jan. 1. A Gilded Youth (Richard Bennett), American 5
Jan. 8. The Butterfly Girl (Margarita Fischer), Fischer 5
Jan. 15. Beloved Rogues (Kob and Dill), American 5
Jan. 22. The Gentle Intruder (Mary Miles Minter), American 5

Paramount Pictures Corporation

Dec. 18. Traveling Salesman (Frank McIntyre), Famous Players 5
Dec. 21. The Right Direction (Vivian Martin) Pallas 5
Dec. 23. Snow-White (Marguerite Clark), Famous Players 6
Dec. 28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco 5
Jan. 1. The Slave Market (Pauline Frederick), Famous Players 5
Jan. 4. The Evil Eye (Blanche Sweet), Lasky 5
Jan. 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players 5
Jan. 11. The Happiness of Three Women (Myrtle Stedman and House Peters), Morosco 5
Jan. 15. Betty to the Rescue (Fannie Ward), Lasky 5
Jan. 18. A Girl Like That (Irene Fenwick and Owen Moore), Famous Players 5
Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky 5
Feb. 19. The Fortunes of Fifi (Marguerite Clark), Famous Players 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Dec. 17. King Lear (Frederick Warde) 5
Dec. 24. The Romantic Journey (William Courtenay, Alice Dovey and Macey Harlan), Astra 5
Dec. 31. Joy and the Dragon (Baby Marie Osborne and Henry King), Balboa 5
Jan. 7. Her New York (Gladys Hulette, William Parke, Jr., and Robert Vaughn), Thanhouser 5
Jan. 14. Kick In (William Courtney, Mollie King, Robert Clugston and Suzanne Willa), Astra 5
Jan. 21. The Image Maker (Valkyrien), Thanhouser 5
Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Coming—When My Ship Comes In (Jane Grey), International 5

Red Feather Productions

Dec. 18. Mixed Blood (Claire McDowell and Roy Stewart) 5
Dec. 25. A Child of Mystery (Hobert Henley and Gertrude Selby 5
Jan. 1. Polly Put the Kettle On 5
Jan. 8. Fighting for Love (Ruth Stonehouse and Jack Mulhall) 5
Jan. 15. The Double Room Mystery (Hayward Mack and Ed. Hearn) 5
Jan. 22. Heart Strings (Allen Holubar and Maude George) 5

Selznick Pictures

Oct. 15. The Common Law (Clara Kimball Young) 6
Dec. 1. War Brides (Mme. Nazimova), Herbert Brenon, Prod. 8
Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. —. The Argyle Case (Robert Warwick) 5
Jan. —. The Eternal Sin (Florence Reed and William E. Shay), Herbert Brenon Prod. 5
Jan. —. Panthea (Norma Talmadge) 5

Triangle Film Corporation

Dec. 17. The Matrimaniac (Fairbanks), Fine Arts 5
Dec. 17. The Sins Ye Do (Keenan), Kay Bee 5
Dec. 24. The Heiress at Coffee Dan's (Bessie Love), Fine Arts 5
Dec. 24. Three of Many (Clara Williams), Kay Bee 5
Dec. 31. The House Built Upon Sand (L. Gish), Fine Arts 5
Dec. 31. The Female of the Species (Dalton-Markey-Hickman), Kay Bee 5
Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee 5
Jan. 8. Seven Deadly Sins—Envy (Ann Murdoch, Shirley Mason and George LeGuere), Superpictures, Inc. 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee 5
Jan. 15. Seven Deadly Sins—Pride (Holbrook Blinn, Shirley Mason and George LeGuere), Superpictures, Inc. 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee 5
Jan. 22. Seven Deadly Sins—Passion (Shirley Mason and George LeGuere), Superpictures 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Jan. 29. Seven Deadly Sins—Wrath (H. B. Warner, Shirley Mason and George LeGuere), Superpictures 5
Feb. 4. Jim Bludso (Lucas), Fine Arts 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 5. Seven Deadly Sins—Greed (Nance O'Neil, Shirley Mason and George LeGuere), Superpictures 5

Vitagraph—V-L-S-E

Dec. 18. The Enemy (Peggy Hyland) 5
Dec. 25. My Official Wife (Clara Kimball Young and Earle Williams), Reissue 5
Dec. 25. Whom the Gods Destroy (Alice Joyce, Marc McDermott and Harry Morey) 5
Dec. 25. The Christian (Earle Williams and Edith Storey), Re-issue 5
Jan. 1. The Ninety and Nine (Lucille Lee Stewart) 5
Jan. 8. Indescretion (Lillian Walker) 5
Jan. 15. The Man of Mystery (E. H. Sothern) 5
Jan. 22. Her Hight to Live (Peggy Hyland and Antonio Moreno) 5
Jan. 29. Blind Justice (Ben Christie) 5
Feb. 5. The Glory of Yolanda (Anita Stewart) 5
Feb. 12 Money Magic (Edith Storey and Antonio Moreno) 5
Feb. 19. The Courage of Silence (Alice Joyce and Harry Morey) 5

World Pictures

Dec. 11. Broken Chains (Ethel Clayton and Carlyle Blackwell) 5
Dec. 18. The Rise of Susan (Clara Kimball Young) 5
Dec. 25. The World Against Him (E. K. Lincoln and June Elvidge) 5
Jan. 1. A Woman Alone (Alice Brady) 5
Jan. 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell) 5
Jan. 15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) 5
Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines) 5
Feb. 5. A Hungry Heart (Alice Brady) 5
Feb. 12. The Red Woman (Gail Kane) 5

SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips)..... 2 reels
1—15. Noah's Ark (Hark Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company

Monday, January 8, 1917
SELIG—Starring in Western Stuff (Tom Mix and Victoria Forde), Part 1, C.. 21614
SELIG—Starring in Western Stuff (Tom Mix and Victoria Forde), Part 2, C.. 21615
VITAGRAPH—Jones Keeps House, 1 C.. 21616
SELIG—Selig-Tribune No. 107, 1 Top.... 21617

Tuesday, January 9, 1917
ESSANAY—Among Those Present (5th of Black Cat Series), Part 1 and 2, D 21618-19
KALEM—Rival Romeos (Ham Comedy), 1 C 21620

Wednesday, January 10, 1917
ESSANAY—Canimated Nooz Pictorial No. 22 and Yosemite Valley, Sc., Split reel..... 21621
KALEM—The Resurrection of Gold Bar (22nd Episode of the Girl from Frisco), Part 1 and 2, D..... 21622-23
VIM—Comedy (Title not reported)..... 21624

Thursday, January 11, 1917
SELIG—Selig-Tribune No. 108, 1 Top... 21625
VIM—Comedy (Title not reported)..... 21626

Friday, January 12, 1917
KALEM—The Trail of Graft (13th of Grant Police Reporter Series), 1 D. 21627
VITAGRAPH—One Good Turn (Dangers of Doris Series), 1 C-D..... 21628
VIM—The Property Man (Pokes and Jabs), 1 C.....21629

Saturday, January 13, 1917
ESSANAY—The Sinful Marriage (5th of Is Mariage Sacred Series), Part 1 and 2, D..... 21630-31
KALEM—The Fireman's Nemesis (Hazard of Helen Series), 1 D..... 21632
SELIG—The Making of Bob Mason's Life, 1 B..... 21633

Metro Pictures Corporation

Monday, January 1, 1917.
ROLMA—The Matinee Idol (Ralph Herz) 1 C.
TRAVELOGUE—No. 27. Subject not announced.

Monday, January 8, 1917.
DREW—Cave Man's Buff (Mr. and Mrs. Sidney Drew), 1 C.

Monday, January 15, 1917.
DREW—His Perfect Day (Mr. and Mrs. Sidney Drew), 1 C.

Monday, January 22, 1917.
ROLMA—Married But Single (Ralph Herz), 1 C.
Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.

Mutual Film Corporation

Monday, January 15, 1917
MONOGRAM—Shorty and the Yellow Ring (Adventures of Shorty Hamilton, No. 1), 2 D.....05278-79

Tuesday, January 16, 1917
GAUMONT—Mutual Tours Around the World, No. 11 (From Gibraltar to Algeciras in Tunisia, North Africa. Bois de Boulogne, Paris), 1 Trav.....05280

Wednesday, January 17, 1917
MUTUAL—Mutual Weekly No. 107, 1 Top. 05281
GAUMONT—See America First, No. 71 (A Trip to Mt. Lowe, Calif.), Sc.; Kartoon Komics, Split reel.....05282

Thursday, January 18, 1917
CUB—Jerry's Big Doings (Geo. Ovey), 1 C.....05283

Friday, January 19, 1917
MUTUAL—A Jack Tar in the Making (Uncle Sam's Defenders, No. 3), 1 Top. 05284

Saturday, January 20, 1917
AMERICAN—Almost A Friar (J. Warren Kerrigan) 05285

Sunday, January 21, 1917
VOGUE—Tailor's Trimmings (Rube Miller), 2 C.....05286-87
GAUMONT—Reel Life, Oranges in California, The Air, The Hydro-Ski, 1 Mag. 05288

Monday, January 22, 1917
MONOGRAM—Shorty in the Tiger's Den (Adventure of Shorty Hamilton No. 2) 2 D 05289-90

Tuesday, January 23, 1917
GAUMONT—Tours Around the World, No. 1 (Bordeaux to Pauillac, France. Monastery of St. Thessalonica, Greece. Gorges of Nive, French Pyrenees.) 1 Top..... 05291

Wednesday, January 24, 1917.
MUTUAL—Mutual Weekly, No. 108, 1 Top 05292
GAUMONT—See America First (Historic Virginia), Sc., Kartoon Komics, Split Reel 05293

Thursday, January 25, 1917.
CUB—Jerry and the Outlaws (George Ovey), 1 C..... 05294

Friday, January 26, 1917.
MUTUAL—Afloat and Ashore (Uncle Sam Defenders, No. 4), 1 Top..... 05295

Saturday, January 27, 1917.
AMERICAN—A Double Revenge (J. Warren Kerrigan)..... 05296

Sunday, January 28, 1917.
VOGUE—A Circus Cyclone (Ben Turpin and Paddy McQuire), 2 C..... 05297-98
GAUMONT—Reel Life, X-Ray in War Time, Decorative Butterflies, Salt: the Cheapest Necessity, The Real Hula Hula, 1 Mag..... 05299

Paramount Pictures Corporation

Monday, January 15, 1917
BURTON HOLMES—Montreal, Old and New, 1 Trav.
KLEVER KOMEDY—Did It Ever Happen to You? 1 C.
PICTOGRAPH—Subject not announced.

Monday, January 22, 1917.
BURTON HOLMES—Ottawa and Toronto. 1 Trav.
BLACK DIAMOND—He Did It Himself, 1 C.
PICTOGRAPH—Subject not announced.

Monday, January 29, 1917.
BURTON HOLMES—Georgian Bay to Winnipeg, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—Subject not announced.

Pathe Exchange, Inc.

Sunday, January 14, 1917
Patria, No. 1 (Mrs. Vernon Castle), International, 3 D.
Pearl of the Army, No. 7 (For the Stars and Stripes), Astra, 2D.
Kick In, Astra, 2 D.
Shadows of Shame, Pathe, 1 D.
Schemer Skinny's Schemes, Rolin, 1 C.
Florence Rose Fashions, No. 14 (Rose), Fash.: Little Feathered Songsters (Pathe), Ed. Split Reel. ....

Wednesday, January 17, 1917
Pathe News, No. 6, 1 Top.

Saturday, January 20, 1917
Pathe News, No. 7, 1 Top.

Sunday, January 21, 1917.
Patria, No. 2 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 8 (International Diplomacy), Astra, 2 D.
The Stolen Birthright, Pathe, 3 D.
Luke's Busy Days, Rolin, 1 C.
Florence Rose Fashions, No. 15 (Rose), Fash: Small Birds of War Climates (Pathe), Colored Ed. Split reel.

Wednesday, January 24, 1917.
Pathe News, No. 8, 1 Top.

Saturday, January 27, 1917.
Pathe News, No. 9, 1 Top.

Sunday, January 28, 1917.
Patria, No. 3 (Mrs. Vernon Castle), International. 2 D.
Pearl of the Army, No. 9 (The Monroe Doctrine), Astra 2 D.
The Stolen Inheritance, Pathe, 1 D.
Drama's Dreadful Deal, Rolin, 1 C.
Florence Rose Fashions, No. 16 (Rose), Fash.; Butterflies and Bees (Pathe), Colored Ed., Split Reel.

Wednesday, January 31, 1917.
Pathe News, No. 10, 1 Top.

Saturday, February 3, 1917.
Pathe News, No. 11, 1 Top.

Unicorn Film Service*

Sunday, December 10, 1916.
RANCHO—His Battling Blood, 2 W..... 963A

Monday, December 11, 1916.
SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B

Tuesday, December 12, 1916.
JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B

Wednesday, December 13, 1916.
SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B

Thursday, December 14, 1916.
RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C

Friday, December 15, 1916.
JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B

Saturday, December 16, 1916.
SUPREME—The Challenge of Chivalry, 2 D 1118A

Sunday, December 17, 1916.
JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B

* Releases issued every two weeks.

Universal Film Company

Sunday, January 14, 1917
REX—No release this week.
IMP—Midnight (Allen Holubar and Zoe Rae), 1 D..... 02083
POWERS—Mr. Fuller Pep, He Celebrates His Wedding Anniversary (Com Cart) and Wonders of the Orient as Seen by Dr. Dorsey, Ed, Split reel..... 02084
BIG U—The Call for Help (Marie Walcamp), 2 D (Re-issue)..... 02085
UNIVERSAL SPECIAL—The Capture (3d Episode of The Purple Mask), Francis Ford and Grace Cunard), 2 D. 02086

Monday, January 15, 1917
RED FEATHER—See Feature Releases.. 02087
NESTOR—Treat 'Em Rough (Eddie Lyons, Lee Moran and Priscilla Dean), 1 C..... 02088

Tuesday, January 16, 1917
GOLD SEAL—The Prodigal Widow (Edmund Cecil and Neva Gerber), 3 D.. 02089
VICTOR—No release this week.
VICTOR—The Masked Cupid (Re-issue), 1 C..... 02090

Wednesday, January 17, 1917
IMP—A Slave of Fear (Agnes Vernon and M. K. Wilson), 2 D..... 02091
L-KO—Heartsick At Sea (Dan Russell), 1 C..... 02092
UNIVERSAL—Animated Weekly, No. 55 02093

Thursday, January 18, 1917
VICTOR—Putting One Over on Ignatz, 1 C..... 02094
BIG U—No release this week.
POWERS—No release this week.
BIG U—Bloodhounds of the North (Pauline Bush, Allen Forrest and Lon Chaney), (Re-issue), 2 D..... 02095

Friday, January 19, 1917
VICTOR—His Little Room Mate (Carter De Haven), 2 D..... 02096
UNIVERSAL—Screen Magazine, Issue No. 5..... 02097
NESTOR—No release this week.
BIG U—The Little Rebel's Sacrifice (Ethel Grandin), Re-issue, I D..... 02098

Saturday, January 20, 1917
BISON—Brute Force (George Pearce and Jane Bernoudy), 2 D..... 02099
LAEMMLE—No release this week.
JOKER—Barred From the Bar (Wm. Franey and Gale Henry), 1 C..... 02100
LAEMMLE—Homeless (Matt Moore and Jane Gail), Re-issue, 1 D..... 02101

Sunday, January 21, 1917
REX—The Bubble of Love (Douglas Gerrard and Ruth Clifford), 2 D..... 02102
POWERS—Mr. Fullerpep—He Goes to the Country (C. Cart), and In the Land of the Son of Heaven as Seen by Dr. Dorsey (Educ), Split reel..... 02103
L-KO—Mr. Shoestring in a Hole (Billy Armstrong), 1 C..... 02104
UNIVERSAL SPECIAL—Facing Death (4th Episode of The Purple Mask), (Grace Cunard and Francis Ford), 2 D..... 02105

(Continued on page 445)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company

Is Any Girl Safe?.....5 reels

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

California Motion Picture Corp.

December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company

Oct.— 2. The Sad Sea Waves.....1 reel
Nov.—27. Tramp, Tramp, Tramp.....1 reel
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel

Claridge Films, Inc.

The Birth of Character.....5 reels

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Dixie Films

Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Educational Film Corp. of Amer.

Oct.— 1. The Land of Silence.....1 reel
Oct.—15. To the Rainbow.....1 reel
Oct.— 8. The Hermit of Hood.....1 reel
Oct.—22. Hans and Henri and the Neophyte .....1 reel
Oct.—29. Mazamas and the Three Sisters..2 reels
Nov.— 5. Deschutes Driftwood.....1 reel
Nov.—12. Oddities in Film Form, No. 1...1 reel
Nov.—19. The Snows of Many Years.....1 reel
Nov.—26. Hiyu Skookum Pow-wow La Push .....1 reel

E. & R. Jungle Film Company

Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film

Alice in Wonderland.....6 parts

European Film Company

Fighting for Verdun.....5 reels

Exclusive Features, Inc.

Where is My Father?.....7 reels

Jos. W. Farnham

Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.

Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) 5

Harper Film Corporation

November 16. Civilization.

Herald Film Corporation

Around the World in 80 Days.....6 parts

Hippodrome Film Co.

At the Front with the Allies.....

Juvenile Film Corporation

Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation

The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features

Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Monarch Photoplay Co., Inc.

Common Sense Brackett.....6 parts

Moral Uplift Society of America

It May Be Your Daughter.....

B. S. Moss M. P. Corporation

The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.

How Britain Prepared.....8 reels

Pioneer Feature Film Corp.

The Soul of a Child.....5 reels

Private Feature Film

—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 parts

Ray Comedies

July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sherman Elliot, Inc.

Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation

Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.

Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company

The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation

Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation

June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company

Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers

Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

SHORT SUBJECTS

(Continued from page 444)

Monday, January 22, 1917.

NESTOR—A Macaroni Slueth (Eddie Lyons, Lee Moran and Edith Roberts) 1 C 02107

Tuesday, January 23, 1917.

GOLD SEAL—Souls United (Voilet Mersereau) 3 D..... 02108
VICTOR—The Honeymoon Surprise (Fred Church and Eileen Sedgwick), 1 C... 02109

Wednesday, January 24, 1917.

L-KO—The Battle of "Let's Go" (Dan Russell) 2 C..... 02110
UNIVERSAL—Animated Weekly, No. 56. 02111
BIG U—The Red Goddess (Mona Darkfeather), Re-issue, 1 D..... 02112

Thursday, January 25, 1917.

BIG U—A Wife's Folly (Ben Wilson and Edna Hunter), 2 D..... 02113
IMP—Black Evidence (Kingsley Benedict and Lois Wilson), 1 D..... 02114
VICTOR—The Black Mine (Billy Mason), Re-issue, 1 C..... 02115

Friday, January 26, 1917.

IMP—The Fugitive (Louise Lovely), 2 D 02116
VICTOR—Hell by the Enemy (Pat Rooney), 1 C..... 02117

Saturday, January 27, 1917.

BISON—The Daring Chance (Wm. V. Mong and Nellie Allen) 2 D..... 02118
JOKER—Love Me, Love My Biscuits (Gale Henry and Wm. Franey), 1 C. 02119
LAEMMLE—The Blood-stained Hand (Matt Moore and Jane Gail), 1 D..... 02120

Sunday, January 28, 1917.

REX—The Old Toymaker (Allen Holubar and Leah Baird), 1 D..... 02121
POWERS—Boomer Bill's Awakening (C. Cart.), and Dorsey Ed., Split Reel... 02122
BIG U—A Jungle Tragedy (Marie Walcamp), 2 D..... 02123
UNIVERSAL SPECIAL—Ablaze in Mid Air (5th Episode of the Purple Mask), (Grace Cunard and Francis Ford), 2 D 02124

Vitagraph-V-L-S-E.

Monday, January 1, 1917.

Shanks and Chivalry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks' Getaway (Frank Daniels)...1 C.
The Secret Kingdom (Second Episode, Royalty at Red Wing).....2 D

Monday, January 8, 1917.

Speed and Spunk (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks' Love Insurance (Frank Daniels) .....1 C.
The Secret Kingdom (Third Episode, The Sealed Packet) .....2 D.

Monday, January 15, 1917.

Bullies and Bullets (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Cobbler (Frank Daniels.)1 C.
The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham).....2 D

Monday, January 22, 1917.

Jolts and Jewelry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Widow (Frank Daniels) 1 C.
The Secret Kingdom (Fifth Episode, Carriage Call No. 101).....2 D

Monday, January 29, 1917.

Big Bluffs and Bowling Ball (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Baby (Frank Daniels).....1 C
The Secret Kingdom (Sixth Episode, Human Flotsam) .....2 D

Monday, February 5, 1917.

Somewhere in Any Place (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Dilemma (Frank Daniels)...1 C.
The Secret Kingdom (Seventh Episode, The Ghost Ship).....2 D

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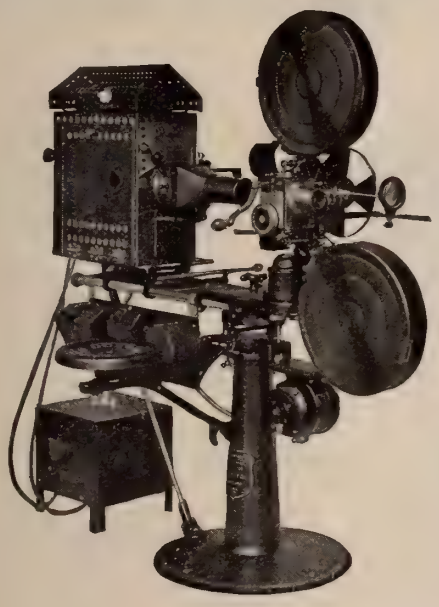
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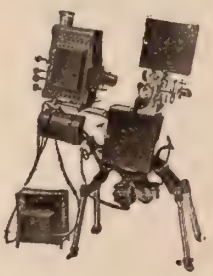
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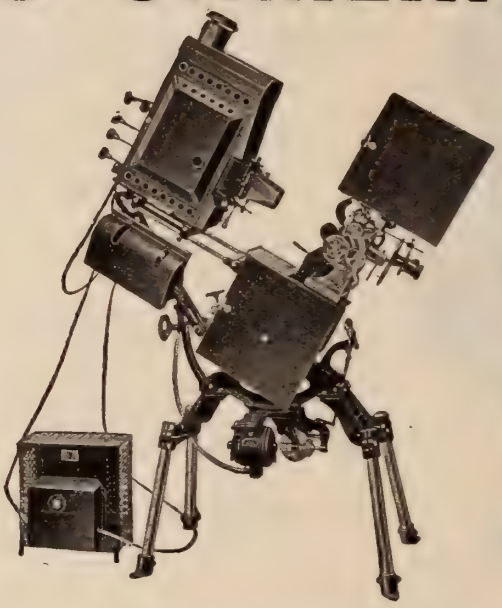
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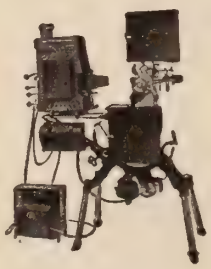
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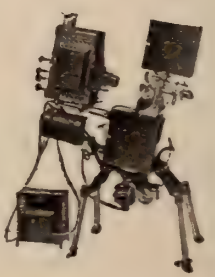


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NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

MOTION PICTURE SUPPLIES

WHEN we speak of Motion Picture Supplies, we think naturally of Motion Picture Theatre Equipment, to the absolute exclusion of every other use to which this great picture invention is being put. In our active discussion as to whether a feature film is a necessity or merely a habit with the producer or whether the theatre should be thus or so, we seem to lose sight of what the outside man is doing—those whom we consider the butters-in on the industry.

* * *

IF we will stop and think a minute, we will realize that the churches and schools are actually putting in projection rooms, screens, etc. The large manufacturing plants are equipping in the same way. Salesmen are going out with reels of film and hand projectors to be used in sales work. The sportsman is taking motion pictures while on fishing and hunting trips. The man at home is piling up a library of pictures of his children.

So it goes. The theatre is, and always will be, the heart of the industry and all these other activities only tend to make new and more enthusiastic theatre patrons. We find the live theatre man taking local pictures in order to attract and build up local interest in his house. He is getting away with it. It is a reputation builder. It makes his house name a trademark of progressiveness. It makes him talked about.

* * *

THESE developments are not hearsay; they are facts. Anyone in the trade who has been too busy to realize what is going on may check it up. You will find at least a dozen home projection machines on the market. You will find cameras at various prices being pushed and sold.

You will find an increasing demand for film in various lengths. The demand must be met. Any goods which people want will force an outlet. They are doing it now. Motion picture goods are being purchased in large quantities outside what we know as the trade.

* * *

WHAT does this mean? Exceptions of course prove the rule, but in the main, from our observation, we find the Motion Picture Supply man letting most of this large income go over his head. Who is getting it? As a general rule the photographic dealer is the man. He has taken hold of this new side line and is pushing it and making money out of something which is not logically within his sphere.

* * *

STILL and motion photography have but little in common—any salesman in an ordinary photographic store can sell a still camera, providing the talking ability is there. He can also show the purchaser how to use it and, with the aid of worked out exposure meters, can be sure that the results will be at least fair. I have been instructed myself and know.

On the other hand, let the same salesman try to sell a motion camera. Can he do it? Perhaps. Can the purchaser get results? NO. The salesman is up against a problem which can only be taught by an experienced man. On the same principle, any man can run or explain a stereopticon machine—merely press a button and shove in a slide.

* * *

THE motion picture projector is different. Again an expert should not only sell the instrument but make the installation. A different grade of screen with varying surfaces should be installed in different width rooms and many other points should be taken up which require an intimate knowledge of motion picture projection not possessed by the salesman of the photographic store.

* * *

THE loading of film magazines as well as the developing and printing are in no way connected with the photographic store. With the still camera, any individual can load the plate holders with plates bought by the box. Motion picture film must be perforated and prepared especially. In the developing, anyone with passing intelligence can develop a plate or still films, but the motion picture film must be done in a plant where every man is an expert and cannot be handled by the photographic store around the corner.

Where does all this discussion lead us? Only to one point and that is to the importance to the *MOTION PICTURE SUPPLY DEALER* of establishing a department, if he has not already got it, to take care of this branch of the business which is developing so rapidly.

* * *

THE supply man is looking for new ways of increasing his revenue. He needs them. Here is one. Don't however just establish a department and let it go at that. Get in touch with manufacturers of the goods, arrange some basis and together do newspaper advertising locally.

Tell the people who you are, where you are, and what you have to sell. Get out on the main street where the passersby will see your show windows. Display your goods. Give a public demonstration as to how any inhabitant can use motion pictures for his own amusement.

In other words, take on this line and push it for all there is in it. It may come slow at first, but unless we are mistaken it will ultimately be the most remunerative part of your business.

(*Continued on page* 466)

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

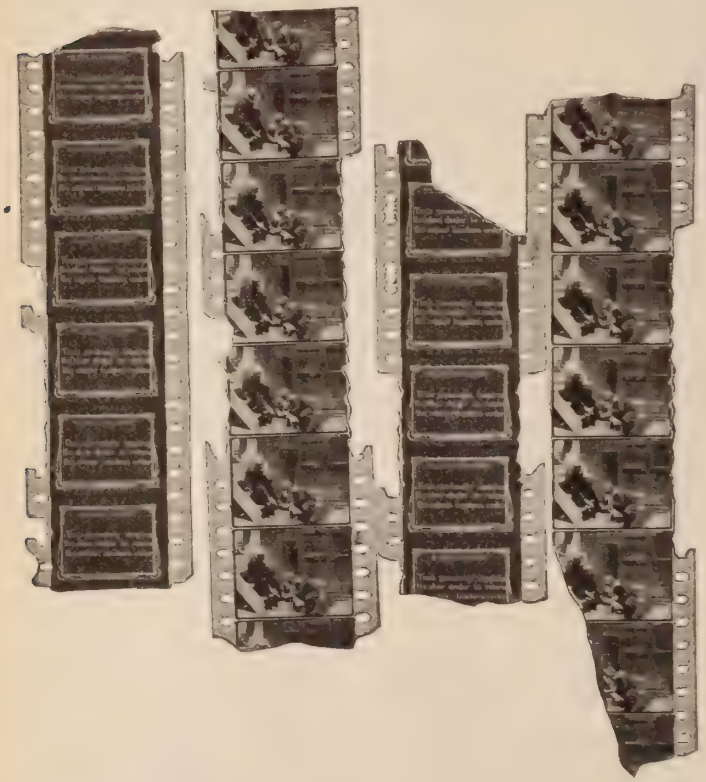
QUESTIONS ANSWERED

An Outrage

G. K., Milwaukee, Wis.: *I enclose you some pieces of film which I cut from the first and fourth reels of a four-reel feature, "The King of the Bowery," which was obtained from the —— exchange. The feature, as you see from the cuts, was in a disgraceful condition. I showed it to my employer and he said it might have been the fault of the machine, but I knew it was not, for I had three other reels which were in good condition and as I did not have any stops on them that convinced him it was the film. I would not make any complaint if it were not for the fact that the exchange manager guaranteed the condition of the feature.*

I am running a Powers 6, with a 6A lamp house and lamp, using 5/8-inch cored carbons top and bottom. Current 60 cycles A.C., through a Bell and Howell compensarc. Sometimes my lower carbon gets red hot down to the lamp jaws, and sometimes that too gets red hot. I think I should use 3/4-inch carbons, but we have such a large supply of 5/8s the manager would not buy 3/4s. Can you suggest anything? Projection is pretty good in this city and sometime I will send in a full report on it. Wishing you and the NEWS *a successful New Year.*

Answer: It is an outrage. How any exchange manager can guarantee the condition of a film and then send out to an exhibitor, who pays good money, such a film as this, is beyond all understanding, yet it is done. There should be some way of holding the exchange manager criminally liable should anything serious happen, which, as can be seen from the illustration, is quite possible; in 2, 3 and 4, the sprocket holes are missing on each side of the film to such an extent as to make extra hazardous, and if the operator was not on the job every moment there would possibly be a fire due to the film stopping at the aperture and the intermittent sprocket having nothing in which to engage to cause the film to continue on its way to the take-up, or lower magazine.



It is obtaining money under false pretense for an exchange manager to send out a film in this condition when he has guaranteed it to be in first class condition, and it is no part of the operator's duty to be called upon to put a film in good condition. If he does so he should be reimbursed by the exchange if they do not or will not employ sufficient competent help to examine and inspect their film so that when it is received by the exhibitor he can feel sure that he is getting what he pays for and his patrons are getting a run for their money.

It is the habit of the exchanges to blame the operator for the poor condition in which the film is received by the next exhibitor, and while they may be justified somewhat in making this charge, it is not altogether true, for the operator as a rule takes great pride in his work and is just as anxious for the perfect running of his show as is the manager, and it is not only an aggravation when he is forced to stop his show, owing to such a condition as illustrated, but tempts him to blame others, as he so often does.

This could be entirely eliminated if the exchanges would, when they know that a film has not been properly inspected, request the operator to do the examining and pay him for his trouble; then the next exhibitor to receive the film would have the assurance that it was in good running condition. In this way the operator can be held responsible for the condition of the film and the exchange will be saved a lot of unnecessary damning.

In regard to your question about the carbons getting red hot, it seems to me that you are overloading your carbons, or it might be that your lamp leads are in need of trimming, or that the jaws of the lamp have become badly corroded, thus preventing the carbons from obtaining a good electrical contact. The transformer or compensarc which you mention has been used by me lately with great success, and I am glad to say that it is a great little device for its kind. I would suggest that you see that the wires are all in good condition and making perfect contact, being sure that they are absolutely tight, and that the inside of the lamp jaws are perfectly clean, then if the carbons still get red hot would suggest that you step the transformer down to the 40-ampere notch.

You may possibly have the transformer working at full capacity, and this, with the size carbons used, would have a tendency to so overload the carbons as to bring about this condition. Use the carbons you have at the lower amperage, and when they are gone if more light is required you can use the larger diameter carbon working on the last point of the transformer.

I will be glad to receive your report on projection, or anything else you might think would be of interest to the readers of the department. Thanks for your kind wishes, and let me say, I wish you the same.

Multiple vs. Series Multiple

A. B. T., Ohio: *Can you tell me what constitutes a multiple series connection? I have had several arguments concerning this and want to be proven right or wrong. Would be pleased to have you publish the answer to this as soon as possible.*

Answer: I dislike very much to be the arbiter in these "arguments," but as there may be others to whom the subject will be of interest I am going to try to answer your question. The multiple series connection in conjunction with a rheostat is of absolutely no use. For instance, if you connect two rheostats in series, and then two more rheostats in series, and then connect the two pairs in multiple with each other, you would have a "multiple series connection."

I cannot possibly see where such a connection could be applied, so far as rheostat resistance is concerned. The multiple series connection in electric lighting is nothing more than the use of one wire to carry the lamps, the other wire being grounded. This was found impracticable on account of each lamp in the circuit going out if anything happened to one, also if it was desired to extinguish one light it was necessary to extinguish all, on that circuit.

I hope this answer will satisfy you, in fact, I am free to confess that I never heard of just this kind of proposition so far as the moving picture machine was concerned.



Local Union No. 355, Sioux City, Iowa

Left to Right, Top Row—Ray Smith, Fred Andrey, Fred Hard, Chas. Cory, Eky Sternberger, Ralph Anderson, John Freidl, Edgar O'Neill, K. Johnson, John Rosecrans, Bert Walters, Claude Poole
Bottom Row—William L. Johnson, Geo. Allen, Robert Eberly, Assistant Business Agent; Clarence (Fred) A. Burr, President; Will J. Fallon, Secretary-Treasurer; Claude Gane, Carl Golbert
Members not Included in Picture—Charles Bateman, J. Robert Marksbury, Clair Hilgers, Daniel E. Davis, Geo. B. Adams, Ray N. Wilkins, Herman Herzoff, Clyde W. Melcher

A Progressive Union

Will J. Fallon, Sioux City, Ia.: *Am enclosing you photographs of the Sioux City Moving Picture Operators Union, which you may use in the department if you wish. I also wish to state that our Local, No. 355, has started a school of instruction for its members. Our first meeting, which was held recently, lasted from 11 p. m. until 2 a. m. Our worthy brother, Charles A. Bateman, was elected chief instructor and I want to say that in my opinion the local could not have picked out a better man for the position as Brother Bateman has examined all of us (for he spent two or three years on the City Examining Board) and he knows our weak points.*

Brother Bateman never leaves a subject until every man present understands it thoroughly; if anyone failed to "get it" he starts all over again. I for myself was sorry that there were not more of our members present at the first meeting but I think as the classes get better established and we have a regular routine of work it will become one of the things we hope to accomplish.

If any of the manufacturers who are willing to send us anything that can be used to help us in our efforts to become more proficient as operators we will certainly appreciate it very much. We have no machine heads or anything, except those which we borrow, and that is a pretty hard proposition when there are no supply houses in the town. I for one think it would be of benefit to the various machine manufacturers to send different things out. If the operator is called upon to set up or replace the parts on their machine they can do a first-class job. If there is any information that you can give us I can assure you that it also will be much appreciated.

Answer: Horace Greeley said, "Go West, young man," and we certainly have to hand it to the West for being progressive. Here is a local union scarcely three years old, which has really accomplished something; having been granted a substantial increase of wages without a fight the members are not content to stay in a "rut" but are anxious to improve their work to such an extent as to make the union slide synonomous with first-class work. They should have the support of the machine manufacturers, but you must realize this, if the machine manufacturers were to attempt to furnish each local union with machines they would bite off more than they could chew. That does not mean that I am going to "lay down on the job" for I am going to bend every effort to assist you in your efforts to better your work, and will make some suggestions that I think will bear fruit.

The photograph of the members which appears above shows them to be clean cut. The first man in the bottom row is a former member by the name of William K. Johnson, whose present whereabouts the members are not at all anxious to know. Unfortunately the man who has had some job wished on him, Brother Bateman, does not appear in the photograph. And Fallon must have a bunch of money with him from the way he has his coat buttoned. As he is secretary-treasurer he probably believes in "Safety first."

Another Operator's Machine Clicks

J. W. B., Brattleboro, Vt.: *Well, Brother Sherman, I am having trouble caused by my machine making that clicking noise which you mentioned in the department some time ago. I am running two machines, and one of them, the one that clicks, runs harder than the other. Can you tell me what to do to overcome this? Also find it impossible to make my take-up work properly. I have taken it apart several times, cleaned and adjusted it, but it still seems to be too loose. Would be very thankful for any advice you may give.*

Answer: That click that you complain of is getting my goat, too. But as long as you are getting a good picture on the screen it probably does not amount to anything, except that it is annoying. Feel out your intermittent sprocket when it is in lock and if there is very much circumferential lost motion it will have to be taken up; care must be exercised that you do not take up too much, which will cause the geneva to pound or the machine to bind.

If either of these things happen you will have made it too tight and will have to slacken off until the machine runs freely. To take up this play you must loosen up on the screws that hold the intermittent shaft bushings, and with a small steel punch inserted in the bushing nearest the sprocket when the bushing may be revolved, thus tightening the screws against the cam; if the pounding occurs you will then slack off until it appears to be just right, after which tighten the screws holding the intermittent sprocket shaft bushings.

Be sure that the sprocket shaft and cam shaft are kept in alignment in making this adjustment, which can be done by turning both bushings the same distance. The cause of your machine running hard may be due to several things: First, be sure that it is not binding anywhere. Tap each one of the gears with your fingers and see that they rock freely. Turn the machine, with the film in, slowly, and see that the tension springs are not set too tight. If the tension is too tight, it has a tendency to cause great wear on the machine, especially the intermittent movement, and the tracks on the aperture plate, as well as doing much harm to the film by stretching the sprocket holes.

It has been found that the proper tension is when the picture is steady on the screen, when run at any speed not exceeding 90 per minute. Over 90 the picture will climb on the screen. Second, it may be that your take-up tension is too tight. A loose belt does not always slip easily unless it is too loose, and if that were the case you would be unable to take up any great portion of the film.

The best method I know of in which to adjust the tension of the take-up is to loosen the collar which holds the spring on the take-up shaft, and with the take-up belt just long enough to slip over the two pulleys without being forced, tighten the spring by setting up on the collar until the lower reel begins to revolve, then place a full reel in the lower magazine and if the take-up refuses to pull, tighten up a trifle more, but not too much. This will have to be worked out by yourself, for if it is adjusted too tightly it will cause too great a strain on the first hundred feet or so of film.

Third, see that the machine is oiled early and often, and by that I mean that oil should be used with an oilcan and not with a spraying machine. If oil is applied to the machine, one drop at a time, several times a day, and the machine is properly taken care of, there is no reason in the world why it should not give good service for as long a time as you say yours has been running. If I can be of any further assistance to you, don't hesitate to call on me.



Float of Local 355, Labor Day, 1916

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FOR A LIMITED TIME ONLY

½x12 Solid	$3.75 per	100
⅝x12 Cored	5.00 "	100
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Write for prices on case lots
TERMS—CASH WITH ORDER
No Carbons sent C. O. D.

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Your Operator's Third Hand
There's enough for two hands to do in the booth without tying one to the feed rod. Give that job to the
AUTO-ARC
Sent on 30 days' trial. Guaranteed to satisfy you or your money back. Price $67.50 f. o. b., Owensboro, Ky. Price after Feb. 1, $75.00.

Gives positive current control. Preserves focus with absolute precision. Floods screen with continuous, white light. Pays for itself in current saved. Fits any standard lamp. Pleases operator, as it leaves him free to attend to his other work.

AMERICAN AUTO-ARC CO., Inc.
37 W. Van Buren Street CHICAGO, ILLINOIS

More About Carbons

SOME years ago there was on the market a carbon of foreign manufacture which was coated with copper. This carbon was found to be impracticable by a great many operators, owing to the fact that at that time the operators knew nothing about high amperage, and would have been afraid of it if they had. Conditions have now changed inasmuch as where 30 amperes were formerly used the operator is now using 60, and where 60 amperes were formerly used the operator is now using as much as 120 amperes, which calls for a carbon of higher efficiency.

For some time the engineers of the Speer Carbon Company have been developing a small-cored negative carbon, which they have found to be a decided improvement over the ⅜-inch solid negative carbon. This carbon has been developed on the principle that a negative carbon should have a fixed emerging point for the arc, and this emerging point should be restricted to an area equal to the normal hot area required by the arc.

Mr. Speer was one of the first to recognize the fact that a special carbon had to be manufactured which would meet the requirements of operators and exhibitors who wanted the higher amperage. After exhaustive tests with various coatings, it was decided to use the copper coating, as they deemed it the most practical for the purpose by reason of the fact that copper has the highest conductivity of any common metal and also melts at a relatively low temperature. These two facts make it suitable for the purpose of its intended use, inasmuch as the conductivity of the copper coating enables the manufacturer to reduce the size of the negative carbon and still carry the large current required for brilliant illumination. As the copper has about the right melting point to be disposed of by the heat of the arc at the proper time, it leaves a point which has the best shape for taking the arc. By this means a small negative carbon is obtained, and this assists in holding the arc in one position, as it must of necessity go from the tip of the smaller or negative carbon to the crater of the upper or positive carbon, which may be considerably larger, while if a large negative carbon is used there is danger of it wandering around the tip of the lower carbon.

In these later developments it was found that a ⅜-inch solid metal coated negative carbon was much better than a larger solid carbon because the area over which the arc could migrate (wander) was restricted. It was also discovered that the arc would migrate over the entire end of the ⅜-inch solid carbon and in doing this would become unstable, so that the crater on the positive carbon was not uniform in light intensity.

The shell of the usual carbon material, in which was a core made from material having slightly more heat resistance than the shell material, was found to give a steadier arc. One of the important features of this arrangement is that between the core and the shell there is a thin film of heat resisting and electrically conducting material. The object of this film is to confine the hottest area or the emerging point to the end of the core. The addition of a metal coating to the outside of the shell makes it possible to use carbon of reduced diameter.

At a demonstration which I witnessed in the Temple theatre, St. Marys, Pa., the arc burning at 70 amperes using a ¾-inch cored positive carbon and a ⅜-inch copper coated carbon as a negative, the arc was maintained steadily and with absolutely perfect illumination of the screen, there being no trace of ghosts or shadows and making it easy for the operator to maintain a perfect arc at all times.

The Temple theatre at St. Marys is an institution in itself. It was built by the Speer Company with the view of giving the people of St. Marys an up-to-date and safely conducted theatre wherein a mother would feel safe in allowing her children to attend the performances which are given there nightly and for which a small admission fee is charged which just about covers the actual renting cost of the films which are shown there. The one factor of interest to the Speer Carbon Company is that it enables them to make tests of their product under actual operating conditions, or in other words, under actual motion picture theatre conditions. These tests are conducted nightly with samples of the day's output, and are supervised by both Mr. Speer and Mr. Freyling, as well as the men from the laboratories.

These tests and experiments have enabled these men to observe the advantages which the carbon above described possesses. Among them are the following points which are submitted for your perusal:

First—The shell may be of sufficient size to give any desired

life, while the arc is maintained steady because of its being confined to the end of the core.

Second: The light resulting from a combination of this special negative carbon and a soft cored upper carbon appears to be much better than the light from a soft cored upper carbon and a small, solid, metal coated negative carbon.

Third: The arc is steady because it always emerges from one point.

There is a decided advantage in this carbon over soft-cored negative carbons, for the reason that when the soft core burns too deep the arc is forced to emerge from some point on the tip of the shell, which is practically impossible for it to do with the carbon above described.

Because of the steadiness of the arc, it is also possible to maintain it for a longer period of time without adjustment than is the case when a soft-cored negative carbon or a small solid negative carbon is used. (This is the manufacturer's statement, and I believe it will bring out some interesting discussions.—Ed.)

The feature which makes this combination valuable for direct current also makes it operate well on alternating current, but it is necessary to use a somewhat larger carbon for the negative than is required for direct current.

These new carbons have been branded "Hold-Ark," and the makers recommend the following combinations as being best for direct current where they are used:

1-inch positive with 9-16-inch negative.
⅞-inch positive with ½-inch negative.
¾-inch positive with 7-16-inch negative.

Any operator who desires to try this new carbon and who will write me to that effect, I will see that he is forwarded samples, the only stipulation that I make being that he writes me his opinion after the carbons have received a fair test. Be sure to state the amperage you are using; this is very important, otherwise you might receive a combination that would be unsuited to your purpose.

I. G. Sherman.

The Industry Could Use Thirty Million Carbons a Year

THIRTY million carbons would be used annually by the motion picture theatres of the United States if they were available, according to information given the National Association of the Motion Picture Industry by the two greatest makers of carbon in the country.

These two manufacturers, the National Carbon Company of Cleveland, Ohio, and the Speer Carbon Company of St. Mary's, Penna., manufacture 15,000,000 carbons annually and at the present time this is practically the entire available stock. Previous to the war, the majority of the carbons came from Germany.

The two carbon manufacturers, the National, represented by N. C. Cotabish, general sales manager, and the Speer, by J. S. Speer, president and general manager, and J. P. Fryling, secretary and treasurer, were in conference with Executive Secretary Elliott at the National Association's rooms last week. Plans of affiliation were discussed, and the carbon makers expressed their interest in the activities of the National Association and their desire to co-operate.

In connection with the Sunday closing issue, the carbon makers offered to enclose in all their shipments a card urging the support and co-operation of exhibitors in the fight for the free Sunday which is being made by the National Association and the Exhibitors' League.

Many Thanks

THE editor wishes to thank the many who sent holiday greetings. Among those who sent remembrances were the following:

Nicholas Power, E. M. Porter, O. H. Spahr, J. F. Skerret, Edward Earl, L. W. Atwater, W. C. Smith, Arthur J. Lang, C. V. Rucker and the Radio Mat Slide Company, S. A. Louis, James V. Bryson, L. M. Fulton, Sidney B. Blakeley, Joseph Hornstein, Walter A. Bemis, John Gulfe, William Ebenau, and a host of operators too numerous to mention.

Again, my friends, thanks. It makes one feel good to know that they are remembered and the fact that you have remembered me proves that you are my friends. In return, I can only wish that all the good things wished me will return a hundred fold to the wishers.

Good Pictures—
Good House

Wherever you find a movie theatre regularly pulling good houses—standing room only—you always find good pictures vividly and clearly projected by a good lens.

Bausch and Lomb
Projection Lenses

give the kind of pictures the public like—the sharp, clearly defined, blurless kind.

The high quality and successful results obtained with Bausch & Lomb objectives and condensers make them the standard, and choice of far seeing owners.

Both Edison and Nicholas Power machines are regularly equipped with Bausch & Lomb Lenses. They can be obtained at all exchanges.

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Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical products.

Is Less than the Best good enough

If the best costs less? If you think your light on the screen is good enough and you are still using alternating current, just ponder over this fact.

The Wagner WHITE LIGHT Converter

will give *more and better light with less current* than an alternating current arc.

Remember this is not simply a claim. It is a fact and can be proven.

Send for booklet, "Ghosts," and bulletin 10922.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

413

UNION ANNOUNCEMENTS

The publishers of the NEWS have allowed me to set aside this column for operators' gossip. In it will be published any news or announcements that any local may wish to submit. Also, all local unions are requested to send in announcements of any and all elections of officers, change of date, time and place of meeting, etc., for publication in this column.

Get busy, Brother Secretaries, and let us see whether you are "on the job" or not.

Local 171 Elects Officers

AT the election of officers held recently by the Motion Picture Operators' Union, Local No. 171, I. A. T. S. E. and M. P. M. O., of Pittsburgh, Pa., Charles W. Sheppard, who was president of the Union in 1912-13-14, was again elected to the presidency. This must be very gratifying to Brother Sheppard, proving that he is an executive of rare ability, otherwise he would not have received the highest honor the local could bestow. The other officers elected were John A. Rhodes, vice-president; Joseph Dean, secretary; H. Brooks, treasurer; Ralph Freeman, business agent; M. L. Old, guard, and Sheppard and Freeman, delegates to the I. C. C. T. Council.

In the re-election of Brother Freeman as business agent of the local, the boys acted very wisely, for Freeman has really held that position, or I should say filled that position, ever since the local has been organized, during which time he has been instrumental in getting the organization in good shape and helping to put it on a sound financial footing. My congratulations to the new officers and may the "boys" of local No. 171 enjoy a most successful year under the banner of the I. A.

Local 343 Holds Successful Ball

At the second annual ball given by Local No. 343, Omaha, Neb., recently, it was estimated that nearly two thousand people were in attendance. Orchestras from the various theatres furnished the music. Eight spot lights were used for the shadow dancing, and between the dances comedy films, furnished by the Universal, Pathe, Mutual and General exchanges, were shown which kept the crowd in good humor all evening.

The "big hit" was made when Jake Mitchell of the Laemmle exchange distributed to every dancer one of the masks used to advertise "The Purple Mask," a serial to be released soon. Every dancer was wearing a mask at one time. The various exchanges had striking exhibits on the walls, one of the most noticeable being that of the Bluebird, which had banners encircling the balcony which branched away from a big twenty-four sheet poster of "The Eagle's Wings."

The committee in charge, consisting of Brothers William Warner, secretary; Walter Denny, business agent, and Carl Krumere, vice-president, deserve great credit for the way in which the affair was conducted and which was voted a great success.

Local 307 Renovates Headquarters

The members of the Philadelphia Local 307 I. A. T. S. E. are reveling in their newly renovated headquarters.

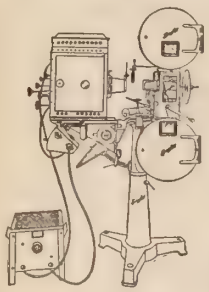
The two floors have been repapered, new linoleum laid, new furniture placed in the meeting room and business agent's office.

The boys say they now have a real "homey" place and hate to leave when duty calls. The improvements were completed in time for the annual meeting on December 3, when the election of officers took place. There was a fight on only one office, that of vice-president—J. V. Freil and J. J. Stevens were the candidates. Freil was elected. The other officers are the present incumbents and were unanimously chosen, as follows: President, B. F. Bache; Secretary, W. G. Murray; Treasurer, John A. Harris; Business Agent, Louis Krause.

It was a pleasure to the Local to have at this meeting William Smith, of the Nicholas Power Company, of the N. Y. Local, who installed the officers.

Brother Smith is well known in the Quaker City, having lived there twelve years.

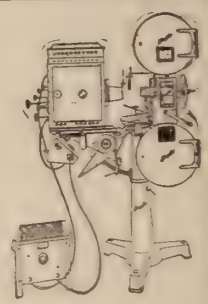
The mechanical staff of "Civilization," now running at the Lyric, Philadelphia, are all members of New York Local 306, and were present at the 307 meeting.



CECIL B. DeMILLE

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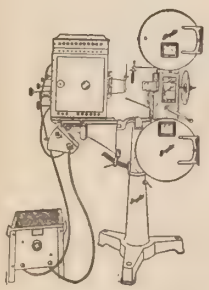
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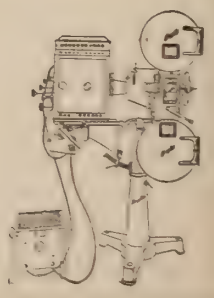
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THE first fact he notes is that the correct carbons are most essential to improved projections.

BEING familiar with carbon faults, he rejoices in the recent developments of the SPEER LABORATORIES, and feels confident further advancement has been made in carbon qualities.

AS a progressive operator he demands improvements, and immediately becomes a regular user of "SPEER CARBONS."

HAVING adopted a carbon that is most satisfactory in every particular, he looks over his past experiences and feels that he has passed into a new atmosphere.

IT is an atmosphere of advanced thought, broad limitations and new ideas on projector carbons.

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Let it *get* you. For when it *gets* you—it will *get* you good—for *good*—and for a *good* time—*anytime.*

Movette-ing is the *newest* thing—the *real* thing of reel things—the latest in motion photography—in fun, pastime, entertainment, recreation, or "hobby-riding" of any sort.

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A miracle in a metal box! That's it. What else can it be? Think of it! A camera that takes 1600 snapshots for $1.50—perfect every one! And so simple—so "fool proof"—a child can operate it.

The Movette Moving Picture Camera is 7 inches long, 5 inches high and 2½ inches wide; weighs about 2 pounds—slightly bigger and heavier than the average novel.



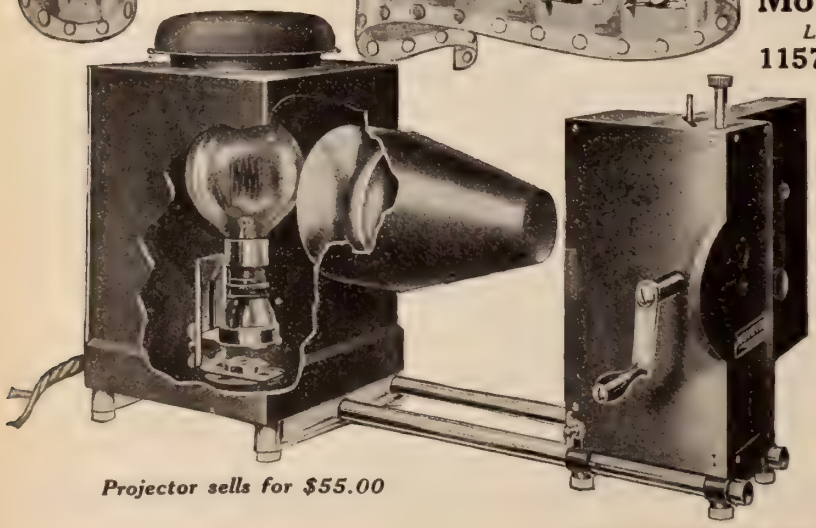
Yet every ounce of it—every inch of it—is crammed with pleasure possibilities in the reproduction of action, events and episodes from real life.

Learn how you can make *your* own movies. Write for the fascinating details about Movette-ing *to-day.*

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THE CAMERA

Focusing Mounts for Cinematograph Cameras

SUCCESS in motion picture making, as in most any other line of endeavor, is largely a matter of attention to details, and it is our intention in the present monograph—if such it may be called—to describe and compare the various methods and devices by which the lenses of cinematograph cameras are focused and mounted to the camera.

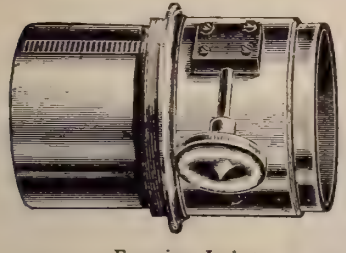
The subject of focusing as applied to motion camera work has been a fruitful one for writers on the technical aspects of cinematography, and opinions differ somewhat as to the best procedure in the focusing operation, but there can be no dissension from the statement that the manner in which the lens is mounted to the camera, and the mechanical perfection and principle of the device by which the objective is focused, is a controlling factor in the quality of cinematographic results.

That this fact has been recognized by camera builders and lens makers is attested by the following outline of the evolution of the focusing mountings used with cinematographic objectives.

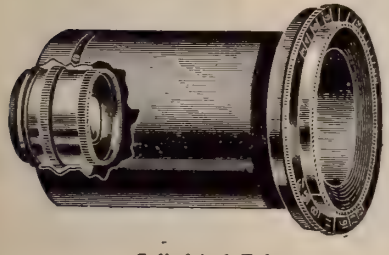
Although many years have now passed since the beginning of motion picture production as a commercial undertaking we can well recall the cameras of former times, and the means by which lenses were then focused were such as will be readily familiar to any photographer or projection machine operator.

The focusing devices used by early workers in motion photography were of the rack and pinion type, attached to, and forming part of, the lens mounting proper, and the mounting of the lenses used in projecting was similar, as most readers are doubtless aware.

A step in advance was the introduction of the "focusing jacket" and "lens tube" form of mounting which permitted the use of lenses of varying focal lengths with one and the same focusing mount. Such an equipment is shown in Fig. 1, and is familiar to all cameramen, while a similar arrangement has long been in use in motion picture projection.



Focusing Jacket



Cylindrical Tube

Fig. 1

Although the rack and pinion focusing mount served its purpose well for many years, and although it is possible with the exercise of considerable pains to secure a correct focus by its use, its disadvantages far outweigh its advantages when compared with some more recent devices.

The use of a jacket and tube focusing mount of rack and pinion type, as illustrated in Fig. 1, is subject to the following objections: Firstly, the precision of adjustment is limited by the size of the teeth on the rack and pinion, which, even on the best mounts ever produced, were not of fine enough mesh to permit of adjusting the lens with hair-breadth accuracy at all positions along the rack; secondly, the liability that the lens tube, when placed in the jacket, might not be in perfect alignment, thus producing an uneven focus at the image plane, and, thirdly, that manipulation of the diaphragm ring (at the front end of the lens tube) was fraught with the liability of altering the focus. Against these faults of the tube and jacket mounting is the sole and only advantage of such a device, namely, that by varying the distance to which the tube is inserted into the focusing jacket a greater range of focus is obtainable than with other forms of lens mounts, which is some advantage in title work or the photography of small objects at exceedingly close range.

A logical successor to the rack and pinion mount was the "helical" or spiral mount, which consists, in its simplest form, of an outer tube bearing a curved slot within which is another tube provided with a metal stud or pin which travels in the curved slot of the outer tube. Upon rotating the innermost tube with the fingers it is caused to advance or recede to an extent governed by the length of the curved slot in the outer tube. The helical form of focusing mount followed the rack and pinion mounting in the field of motion picture projection, but, as a matter of record, we might state that one of the earliest motion picture cameras, the Lumiere "Cinematographe" (1895) was provided with a helical mount for its photographic objective.

The condemning feature of the simple helical mount, as above described, is the fact that the lens is rotated during the focusing operation, and unless the mount were constructed with greater accuracy than any of this type which have yet appeared, the relation between the axis of the lens and the center of the image plane is disturbed, which is not a desirable condition, as will readily be appreciated.

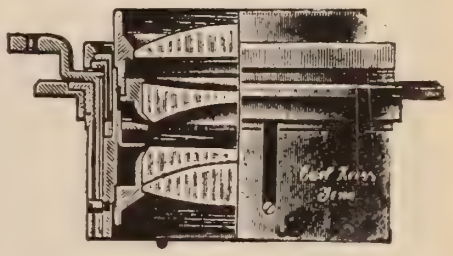


Fig. 2

Thanks to the efforts of the more prominent lens-makers, an improved form of the helical focusing mount finally appeared, and the improved form is shown in Fig. 2. Fig. 2 shows the mounting in which cinematographic taking lenses are customarily supplied by the lens-makers when a lens is ordered in a focusing setting, and the device shown in cross section in Fig. 2 is doubtless familiar to most all Camera Department readers.

This device also utilizes the principle of a curved or spiral slot in which a pin or boss travels, but is so arranged that when the operating lever is moved from side to side the objective moves straight toward or away from the focal plane and is not rotated in any way. Focusing mounts of this type (Fig. 2) are probably more used in present day cinematographic work than are any other, and, providing that they are free from lost motion, and are mounted to the camera front in such manner that the objective and the exposure aperture are truly parallel, a high degree of precision is attainable in focusing the image. These mounts may also be calibrated to various distances by the cameraman and if this be accurately done the task of inspecting the focused image in the camera is eliminated.

Although this improved form of the helical mounting is a strictly up-to-date device, there is some danger of disturbing the position of the lens when focused if an attempt is made to manipulate the diaphragm ring when the camera is in operation. The consideration of this deficiency, in connection with some further refinements in mechanical conception, has led to the introduction of some wonderfully precise focusing mounts by the C. P. Goerz American Optical Company.

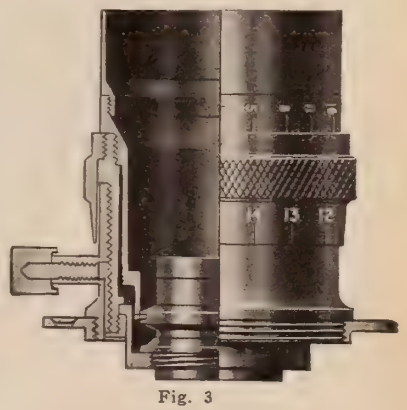


Fig. 3

These thoroughly modern Goerz focusing mounts are known as the Goerz Micrometer mounts models A and B, and are

A scenario department

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The clearest pictures are on Eastman Film—identifiable by the stencil mark

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Why try to develop with *Caustic Soda* when **"Emergol"** was produced to give *Metol* results.

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illustrated by Figures 3 and 4 respectively. The model A mount is designed to accommodate one lens (specially fitted) only, but the model B micrometer mount is capable of receiving lenses of various focal lengths, which are contained in separate tubes of well known type as shown in Fig. 4.

The design of both the model A and B micrometer mounts is identical, the only difference being the diameter of the main focusing barrel. The main focusing barrel consists of three tubes, the indicator tube, the micrometer tube and the barrel.

The thread of the micrometer tube is of the triple type, having a 1 mm. pitch, or 24 threads to the inch. One revolution of the micrometer tube is equal to a focusing movement of one-eighth of an inch. The model A mount allows three complete revolutions, or ⅜-inch range of focus, the model B mount five complete revolutions, or ⅝ inch.

The indicator tube of these micrometer mounts is connected with the micrometer tube and is divided into 15 parts and each complete revolution of the micrometer tube is indicated by one of the cross lines on the barrel. These fifteen engraved lines do not indicate the distance for which the lens is focused, but enable the cameraman to repeatedly place his lens at exactly the same position. These mounts may be calibrated by observing the focused image at various distances and preparing a table showing the readings of the indicator scale when the lens is at correct focus for the various distances between camera and subject.

By a further examination of Figures 3 and 4, it will be seen that the Goerz micrometer mounts are provided with a clamping arrangement (shown at the left in the illustrations) wherewith the lens may be locked in position after focusing. This is a valuable feature and overcomes one of the principal objections to all types of focusing mounts previously mentioned. It is almost needless to say that these Goerz micrometer mounts are flawless in mechanical finish, smooth in operation, and when accurately mounted to the camera are capable of very precise results.

It should be here remarked that the results with all lenses and all forms of lens mounts are problematical when the lens is attached to the front board of a motion picture camera. Should the camera front board be of wood, the slightest degree of warpage or splitting is liable to throw the lens and its mounting out of the alignment with the exposure plane, and the same would be true of a metal front board if it were slightly bent or not fitted accurately to the camera case.

The ideal method of mounting the lens to a cinematographic camera must, therefore, be—to attach the same to the main frame or mechanism plate of the instrument. This feature has been embodied in the construction of several well-known cinematographic taking instruments and it is interesting to note that the advisability of such procedure was recognized as long ago as 1907, or thereabouts, by the Pathe firm when they brought out the universally famous Pathe studio model professional camera.

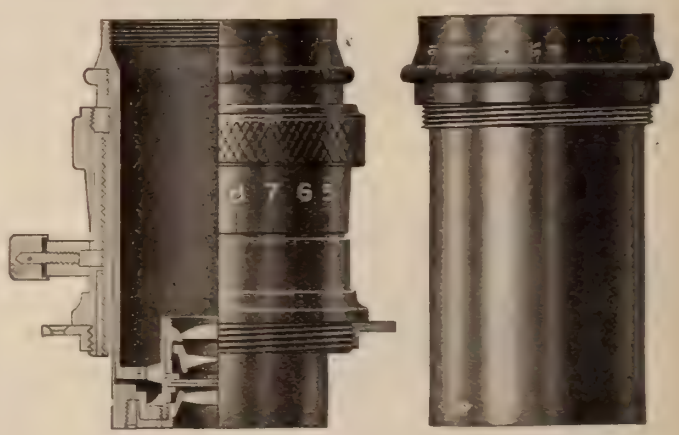


Fig. 4

In the "Pathe Professional" the focusing arrangement is built into the camera, being attached to the plate upon which the entire camera mechanism is mounted.

For the benefit of those readers who have never used the Pathe instrument we have prepared a diagram, Figure 5, which will serve to show the design and operation of the Pathe focusing device.

In Figure 5, A is a metal segment or flange which supports the lens. The segment A is attached at one end to a metal lug B

which slides in a dove-tail groove in the block C. Through the center of the lug B is a threaded bearing in which runs the screw D. Upon rotation of the screw D by the focusing knob E (at the back of the camera) the lug B and the flange A, bearing the lens, are moved backwards or forwards as the case may require, until a correct focus is attained.

To compensate for any wear or lost motion between the lug B and the block C at their contact surfaces, there are provided two gibs F.F. (Fig. 5) which are set up from time to time by tightening the screws G and H, at the top and bottom of the block C. The efficiency and accuracy of this Pathe focusing device is readily apparent and the results secured with the Pathe cameras in the

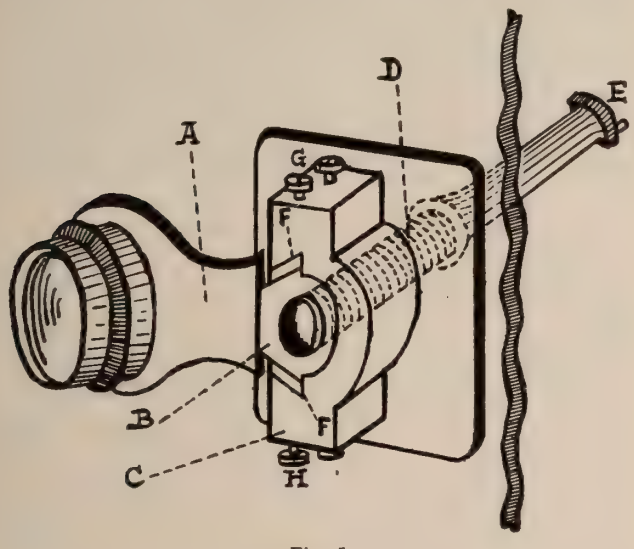


Fig. 5

hands of competent cameramen are ample testimony to its merits. A device similar in principle is employed in the Prevost camera, being manipulated on that instrument by a knob on the left side of the camera connected by gearing inside the case to a lug having the same function as the lug B in Fig. 5.

Burke and James, Inc., Handles "U" Camera Products in Chicago

ARRANGEMENTS have just been completed by Burke and James, Inc., of Chicago, whereby it has become the sole and exclusive wholesale distributor for the products of the Universal Camera Company of that city. The Burke and James Company is by no means new in the motion picture field, as it has handled the famous Voigtlander and Dallmeyer motion picture lenses for several years and up until the opening of the European war did a large business in Ernemann and Bioscope motion picture cameras.

This arrangement will enable the manufacturers to devote their entire time to turning out Universal cameras, tripods and accessories so that they will be able to supply those who desire Universal cameras on short notice, a condition which, owing to the great demand, has not existed previously. Burke and James, Inc., also maintains an office at 225 Fifth avenue, New York City, for taking care of Eastern business.

Color Values

WATTERSON R. ROTHACKER of the Rothacker Film Manufacturing Company of Chicago, has just issued an unique display of tints and tones as they actually appear on motion picture film. This consists of thirty actual cut-outs from film which have been treated in the Rothacker laboratory. There are ten actually distinct and different colors shown under the heading of "Tinted," the same under the heading "Tone" and the same under a combination of "Toning and Tinting." These colors are as follows: Blue, light blue, amber, light amber, yellow, orange, rose, red, green, purple. Under the combination treatment, variations in color are brought out rather than merely differences in intensity and degree.

In ordering colors, Mr. Rothacker states that in the past clients have not been sufficiently definite in their color specifications, which leads him to issue the circular.

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"You Get the Picture and Get Away Before the Other Fellow Gets Set Up."

It was in those words that a clear thinking user of a Universal Camera told the story of his immense satisfaction with this machine. It is the story of Universal efficiency in a nut shell. The Universal is so easy to load, so quickly threaded, so rapidly set up and so perfectly built that you are always equal to the occasion, you get the picture before the other fellow gets "set up."

Experienced camera men know the unestimable value of time in the motion picture field. Current events await no man. You must be on the spot, ready and equipped for the picture. Every Universal owner is so equipped. That is why the Universal is recognized as the greatest advance yet made in the motion picture camera construction.

Have you seen the Universal Automatic Dissolve? It's a winner!

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MUSIC AND THE PICTURE

Improvising and Theme Playing



Frank H. Anderson

FRANK H. ANDERSON of Reading, Pa., is a noted organist and has played for pictures for many years in Honolulu, California and Oregon.

In answer to a request from the NEWS for a summary of his experiences and obstacles encountered during his career Mr. Anderson sent the following letter:

After reading the many comments and criticisms concerning motion picture playing, I have decided to write on two subjects, which have not been hashed over as much as other topics of motion picture playing, viz., Improvisation and Theme Playing. Of course, the former refers only to lone organists, pianists and one man orchestras.

I have played pictures since the time of piano and traps, when the drummer rang a cowbell in all farm scenes, to the present time of great pipe organs, and Wurlitzer orchestras, I being engaged at the present time playing the latter. During this time, I have played in Honolulu, California, Oregon, and the East, and have played from printed scores and cue sheets, and have even played "Birth of a Nation" while in California, alone on a pipe organ, from a violin score sent out from Clunes. Some of the cue sheets are a great help indeed, although I have found one or two that might have been written by the janitor or the office boy. For instance, for a Chinese picture, which dealt with opium and poppies, an intermezzo or novellette was suggested called "In Poppyland" for a scene where real Chinese music was needed.

I never have a chance to see my picture before the show, and when I start the feature, I turn out my light, using no music, and settle down to "following" the action, playing airs or parts of them by memory or improvising occasionally where no particular piece suggests itself to the picture, building up the general action by Agitatos, hurries and mysteriosos and some soulful, plaintive strain where the scene calls for it. In a word, trying to sway the audience by the music during the general action of the drama. Of course, it is very difficult to "sway" some people, as they care nothing about the music whatever and pay no attention to it.

Discreet modulation is the key to the success of drifting from one scene to another, and it should be understood that improvising can be overdone. If Beethoven or Wagner, or some other old master were to improvise for five to six reels, without really playing any one good number, it would become monotonous to the listener. Great care should be taken not to play too much in the same strain, the same key, or the same combinations on the organ.

After playing the picture over once, I then arrange a program for the second showing from various numbers that suggested themselves during the first performance.

Before going into this subject, I wish to say that theme playing is not original with me, as many good pictures have been arranged this way by other men.

As the action of the picture is presented to the organist, he can readily see where some pretty little number can be played during the first meeting of the lovers and at various times afterward in scenes where they meet the same can be played, or a part of it; maybe only a suggestion, as it were. In a southern picture, probably "Old Virginia" or "Kentucky Home" might be advisable at times. I once played a Spanish picture where "La Poloma" or "Old Madrid" was very appropriate for the heroine, while her lover was an American, and at intervals, when they met, I interspersed a few bars of "Star Spangled Banner" with the same amount of the former theme, and then wandered off into something else suitable to the action of the changing scenes.

If a tuneful theme is used, the audience begins to like it and will probably hum it while going out of the theatre. Musical comedies have one or two numbers that stand out prominently above the others, and grand opera has the same thing, so why not the moving picture?

Of course, like everything else, one must use judgment; viz., if one were to play melody in F for a love theme and repeat the whole thing several times during the five reels, he would not have room enough for anything else, and would also bore the audience.

In passing, I might also say that I have found that no matter if one is playing in Honolulu to the Hawaiian mixed races, or the whites, or in California, the land of the motion picture industry, or in a small Oregon town among the cowboys or in the blasé East, you need not be afraid to play the old airs now and then. "Silver Threads" will reach just as many (if not more) people than Musetta's "Waltz Song" from "La Boheme" or the "Waiting Song" from "Madame Butterfly," although I am very partial to the latter style of music, and use Puccini's operas whenever I have a chance.

FRANK H. ANDERSON.
231 N. 4th St.,
Reading, Pa.

Concerning Mr. Anderson's ideas about the musical theme and improvising for pictures, I perfectly agree with him. But apropos of his comment about cue sheets, that some of them have been written by either janitors or office boys, I must say that every man who is undertaking to make up cue sheets is able to do so and able to do it right.

But these men or some of them, who are making these cue sheets, are not always guided by their knowledge, experience and ability.

Most of these cue sheets are a so-called one-sided affair, and are practically put up in the interest of the man who is making them or serve as an advertising medium for the music he is publishing.

You may claim that we are all doing this, and I'm willing to admit it is true, to a certain extent. Let us, for an example, take a man who is publishing few of his own numbers and is boycotting some of the bigger publishers for certain reasons, known only to him. Such a man in making up his cue sheets can never make a perfect musical setting if personal interest, publishing troubles and other things come first and the picture next.

Mr. Anderson's remark about the Chinese picture may possibly be an example of what I have said before.

Of course, I do not know the man who suggested this, but I know all of those men who are making up cue sheets at the present time, and I am also positive of the fact that they all know their business, and that they also are familiar with Chinese compositions.

You judge pictures by what they have done in other theatres. Why not judge

THE BARTOLA ORCHESTRA

by the satisfaction it is giving to hundreds of other exhibitors?

CHAS. C. PYLE, General Sales Agent, 708-710 Mallers Bldg., Chicago, Ill.

Factory
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Home of the California Organ Company

Now why suggest "In Poppyland?" I would greatly appreciate it if Mr. Anderson would let me know who made this cue sheet and what kind of a number he played for that particular scene.

I have made up about 500 cue sheets, which have been printed by the different film companies. I'm not a publisher nor a direct employee of any publishing concern, but to facilitate matters I am using the library of one of the largest publishing houses in the world. This house publishes over 40,000 numbers. As a basis for my work I always consider the picture first and if necessary use numbers published by anybody and obtainable everywhere.

The cue sheets published in the NEWS sufficiently prove that my statement is correct.

Thanking Mr. Anderson for his valuable comments, I hope that we will soon hear from him again. THE EDITOR.

R. P. Elliot Reappears

MR. R. P. ELLIOT, well-known in New York while connected with the W. W. Kimball Organ Company, has just sent in the accompanying photograph showing the factory of the California Organ Company, in which he has acquired an interest and of which he is vice-president and general manager.

Mr. Elliot states in his letter that although the company has made two large installations in New York City, they are nevertheless devoting the major part of their work to the Pacific Coast and other Western business. He states, however, that the activities of the company are to be enlarged and that before many months he hopes to have an organization which will cover the entire country.

"VANITY"

(Reviewed on page 112)

(Metro)

"Daisies" (4/4 Andante) by Bendix is the Theme

1—"Courtesy Intermezzo" (3/4 Andante) by Wiegand until—T: "Burke, chief of the detective Bureau."
2—Continue to action until—T: "Martels fashion shop."
3—"Lillies" (3/4 Andante) from Floral Suite by Bendix until—T: "Robert Armstrong, a wealthy banker."
4—Organ to action (short scene) until—T: "The artless vanity of youth."
5—"Souvenir of the Ball" (Intermezzo) by Boccalare until—T: "Tom Mason, a Derelict."
6—Pensee (Intermezzo) by Godard until—T: "Thirty years ago."
7—Piano Solo improvise to action until—T: "This man Mason, etc."
8—Cont. ff Tympany Rolls during fight until—T: "I was falsely accused of cheating."
9—"Nocturno" (9/8 Andante) by Grieg until—T: "The night of my conviction."
10—"Serenade D'Amour" (4/8 Moderato) by Blon until—T: "I want ten thousand cash."
11—"Erl King" by Shubert (Watch shots) until—T: "In the morning."
12—"Ein Maerchen Fantasia" (3/4 Maestoso) by Bach until—T: "Vrandels fashionable gambling resort."
13—"On Wings of Love" Reverie (4/4 Andante) by Bendix until T: "Put on this gown."
14—Continue to action until—T: "The Armstrongs know more, etc."
15—Organ to action until—T: "In borrowed finery."
16—Theme until—S: "On Lake."
17—"Gondoliera" (6/8 Allegretto) by Saar until—T: "The manager wishes to see you."
18—Theme until—T: "In the early morning."
19—"Romance sans Paroles" (3/4 Andante con moto) by Goems until—T: "Sunset."
20—Organ to action until—T: "Weeks pass."
21—"Swing Song" (6/8 Allegretto Grazioso) by Barns until—T: "Phylys plotting to win, etc."
22—Continue pp until—T: "The return to the city."
23—Theme until—T: "Tuesday Evening."
24—"Extase D'Amour" (3/Andantino) by Roze until—T: "It was like a terrible dream."
25—Continue ff Tremole during dispute until—T: "An hour passes."
26—Organ to action until—T: "Dick is at Burkee headquarters."
27—"Broken Melody" (4/4 Adagio) by Ang. Van. Biene until—T: "Tom Mason tried to blackmail me."
28—Agitato to action until—T: "I will hold you both."
29—"Yelva" (Overture) by Reissiger until—T: "In the harbor of happiness."
30—Theme until— * * * * * * END.

"POLLY PUT THE KETTLE ON"

(Red Feather)

(Reviewed on page 116)

"Love in Idleness" (4/4 Allegro Movement) by Macbeth is the Theme

1—"Polly put the kettle on" Song until—T: Christmas Day.
2—"On Christmas Day," Waltz until—T: "I'm sorry dear."
3—"Tendresse," (2/4 Andantino) Melody by Rawina until—T: "As the result of an unhappy, etc."
4—"Dawn of Love" (4/4 Allegretto Moderato) by Bendix until—End of Reel 2.
5—"Tarantelle Sicilieme" by Tobani until—T: "Her daily routine."
6—"Melody (3/4 Moderato) by Kretschmer until—T: "With the success, etc."
7—"Like no Alike" (Hawaiian Song) until—T: "Carl von Weygand, etc."
8—"College Overture" by Tobani until—T: "A heavy load on youthful shoulders."
9—"Martinique" (Intermezzo) by Loraine until—T: "Confident of success."
10—"L'Adieu" by Favarger (12/8 Andante) until—End of Second Reel.
11—"Dramatic Tension" by Winkler until—T: "It's all my fault, Polly."
12—Theme until—S: "Old man falling."
13—"Dramatic Tension" by Funck until—T: "I have arranged for you, etc."
14—"Passacalle" (Intermezzo) by Gregh until—T: "After hours, days and weeks."
15—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "The explosion."
16—"Furioso No. 2" by Lake until—S: "In hospital."
17—"Dawn of Hope" (4/4 Andante expressive) by Cassella until—T: "After a few weeks."
18—"Pathetic Andante" by Margis Berger until—T: "Miss Polly, Ma'am."
19—Theme until—T: "A few days later."
20—"Noveletta" by Ambrosio (4/4 Moderato) until—T: "And so the little family."
21—"Lunita," (Intermezzo) by Loraine until—End of the fourth Reel.
22—"Last Spring" (4/4 Andante) by Grieg until—T: "You have been my eyes."
23—Theme until—T: "Invite everyone we love."
24—"Around the Christmas Tree," a Yule Tide Potpourrie by Tobani, until— * * * * * * END.

"THE MAN OF MYSTERY"

(Reviewed on page 274)

(Greater Vitagraph)

THEME—"L'Adieu Nocturne" (12/8 Andante)

1—Theme until—T: "A loveless wife."
2—Continue to action until—T: "I believe your nature."
3—"Serenata Napolitana" by Sgambati until—T: "Conspiracy for profit."
4—"Courtesy Intermezzo" (3/4 Andante by Wiegand until—T: "Old Vesuvius is terrible to-day."
5—Continue to action with ad lib. Tympany Rumbles until—T: "Slower conveyance but timely."
6—"Allegro Agitato" by Becker until—T: "Is not the fire brighter."
7—Continue to action until—T: "Alive."
8—"Barcarole" (6/8 Moderato) by Rivela until—T: "Look at yourself."
9—Theme until—T: "At the reading of David Angelos will.'
10—"Tender and True" (4/4 Allegretto) by Tobani. T: "There never lived but one man."
11—"Grazielle" (Valse Lento Italienne) by Laurendeau until—T: "A typical evening."
12—Continue to action until—T: "Baron Rocco and the chevalier."
13—Theme until—S: "Chevalier listens to conspirators."
14—"Mysterioso Agitato" No. 33 by Becker until—T: "These plans must be smuggled."
15—Continue to action until—T: "Mme. Angelo Clara."
16—Theme until—T: "Through the unknown."
17—"Dramatic Andante" by Ascher until—T: "The gold, Madame."
18—"Maesmawr" (Valse Lento) by Curti until—T: "I have brought you."
19—Continue pp until—T: "Chevalier de Vesuvius."
20—"Reverie" (4/4 Andante) by Vieux temps until—T: "Unless you can obtain."
21—Theme until—T: "Strozzi pursues Clara."
22—Continue pp until—T: "A stranger's warning."
23—"Dramatic Tension" by Winker until—T: "He is a masquerader."
24—Theme until—T: "Braving nameless dangers."
25—Continue to action until—T: "Let this man, etc."
26—"Canzonetta" (6/8 Andante Tranquillo) by Schuett until—T: "The police, net closes."
27—"Berceuse" (6/8 Andante Tranquillo) by Delacour until—T: "The foiling of this plot."
28—"Albumleaf" (4/4 Andante) by Kretschmer until—T: "At nine o'clock to-night."
29—Continue pp until—T: "Be prepared for a surprise."
30—Theme until— * * * * * * * END.

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"THE ISLAND OF DESIRE"

(Fox) (Reviewed on page 275)

1—"Aloho Oe," Hawaiian Song arr. by Lake until —: "Bruce is sailing sugerheds yacht."
2—"Club Galop" by Lauerendeau until—T: "A banquet to the young commodore."
3—"Blondinette" (Valse Caprice) by Berger until—T: "The spirit of the dance invites you."
4—"Bad'ner Madln" (Waltz) by Berger until—T: "The spirit of the dance invites you."
5—Continue "Bad'ner Madl'n" from Figure 1 to action. T: "In spite of the dignity of his position."
6—"Barcarolle" (6/8 Moderato) by Rivella (Watch Explosion) until—T: "The craftiest Chinaman in Honolulu."
7—"Chinese Allegretto" by Puerner until—T: "My friend! My friend! he kill him."
8—Organ to action (Short Scene) until—T: "The Paradise Sayers Dance hell."
9—"Yaaka Hula Hickey Dula Trot" (to be played same tempo as dance with Tympany Rolls ff during fights, etc. until—T: "Letter—Dear Bruce at heart, etc."
10—"Dreams of Love" (6/4 Poco Allegro con affetto) by Liszt until—T: "You kind to Taori you keep Pearl."
11—"By the River" (12/8 Andante Sostenuto) Romance by Morse until—S: "Hawaiian Girls Dancing."
12—"Any good Hawaiian number" on the style of Yaaka Hula pp during scene not dancing until—T: "And so glad of a chance, etc."
13—"Organ to action" until—T: "Cut out that farewell stuff."
14—"Any good rag" until—T: "Cut out that farewell stuff."
15—"Continue" pp until—S: "Fire on board of ship."
16—"Presto No. 27" by M. L. Lake to action until—T: "You cut out the booze, etc."
17—"Continue pp" until—T: "As soon as the two get their courage."
18—"Agitato No. 30," pp. by M. L. Lake until T: "The fight."
19—"Agitato No. 4," ff by Becker until—T: "Calms and adverse, etc."
20—"Organ to action" until—T: "Where the devil are you taking us?"
21—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "And then the island of"
22—"Rustling Leaves" by Koehler until—T: "While the sugerbeds enjoy, etc."
23—"Japanese Sunset" (Adagio) by Dappen until—T: "The treasure hunters find the only house."
24—"Une Premanado de Matin" (4/4 Energico e con brio) by Bendel until—T: "I tried to be brave, etc."
25—"Pathetic Andante" by Berger until—T: "And just at dusk."
26—"Organ to action" until—T: "Twenty-four hours later."
27—"Hurry No. 23" by Lake pp until—T: "The fight the ff until —"As soon as it is dark enough."
28—"Hurry No. 24" for Battle Scenes by M. L. Lake (Watch shots) until—T: "And just, when all seems hopeless."
29—"Continue ff" in the Tympany Rolls during storm scenes—T: "Bruce and Leila get acquainted."
30—"Dying Poet" (6/8 Andante) by Gottschalk until—T: "This is a volcanic island."
31—"Starlight Intermezzo," Zuluetta until—S: "Shots are fired."
32—Furioso No. 10 until—T: "You sent this to your sweetheart."
33—"Hurry for battle scenes" No. 3 by Lake (Watch Explosions) until—S: "Cannibal on an island."
34—"La Belle Creole" a Tropic Dance by Herman until—T: "They've found the raft."
35—"The Tempest" (an 8 minute Hurry) by Lake until—T: "You and I are going, etc."
36—"Continue pp" until— * * * * * * * END.

"BLACK ORCHIDS"

(Bluebird) (Reviewed on page 115)

THEME—"Amo" (Andante) Melody by Robyn

1—"La Reve" (3/4 Adagio) by Golterman until—T: "Do you realize."
2—Organ to action until—T: "Zoraida."
3—"Star Dreamer" (Serenade) by Bendix until—T: "Why should La Bella Zoraida."
4—Theme until—T: "Monsieur Le Cogu."
5—"Presto" by Lake until—T: "My boy, you have proven, etc."
6—Continue pp until—T: "The proprietor of L'Hibu Blank."
7—"Serenade" (4/4 Moderato) by Drigo until—T: "Pearls to a pearl."
8—Theme until—T: "War breaks."
9—"Marche Loraine" by Ganne until—T: "The minista of war."
10—"Berceuse" (6/8 Andante) by Delacour until—T: "The day of Ivan's departure."
11—"Farewell Song" (4/4 Andante) by Shubert until—T: "She left her half an hour ago."
12—"Tale of Two Hearts" (Andante) by Roberts until—T: "The day of the banquet."
13—"Berceuse" (4/4 Lento) by Karganoff until—S: "At couch Zoraida reading."
14—"Pizzicato No. 14" by Lake until—T: "The banquet."
15—"A La Ballerina" (Valse Lente) by Bendix until—T: "The Poisoners poisoned."
16—"Dramatic Andante" No. 5 by Ascher until—T: "Letter to Mr. Tran De Maupin."
17—"Heart to Heart" Melody (Andante by Trinkaus) until—T: "At wall tran and officer."
18—"Pere do la Victoire" March by Ganne until T: "In Paris."
19—Theme until—T: "Tran de Maupin has been here."
20—"Dramatic Tension" No. 1 by Reissiger until—T: "The field of honor."
21—"Presto" by Lake until—T: "I fear he cannot live."
22—"Heavy Dramatic" by Oehmler until—T: "After the funeral."
23—Theme until—S: "Close view at desk."
24—"Melody" (3/4 Moderato) by Kretschmer until—S: "Zoraida terror stricken."
25—"Dramatic Tension" No. 2 by Reissiger until—S: "Ivan attacks the Marquis."
26—"Agitato No. 4" by Becker until—S: "Mary and her father."
27—Theme until— * * * * * * * END.

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BUILDING AND FURNISHING

The Strand of Steelton, Pa., Is an Attractive Theatre

THIS theatre is something out of the ordinary run of picture houses; there are many features about its construction and general appearance which is "food for thought" for other live-wire exhibitors.

The Strand, which was completed sometime during 1915, is absolutely modern in every sense of the word. The building is two stories high, the ground floor is occupied by the auditorium while the second floor would do well for art studio or business school. The construction throughout is entirely fireproof, being of concrete, brick and steel. Yellow brick was used for the construction of the front and on one side the wall trimmings are of whitestone.

The window frames, doors, cornices and the balustrade on the roof are of sheet metal. The window frames, braces for the cornice and balustrade are finished in white to match the other trimmings; the doors are finished in dark oak and the top of the cornices are painted a dark green to represent tile. The theatre is forty-five feet wide by one hundred feet deep. An electric sign about fifteen feet in height is fastened to the front wall. This sign was constructed by the Strauss Company of New York and is one of the most effective ways of attracting the attention of passers-by. There are also two five-light electric lamp posts in front of the theatre which serve to illuminate the exterior of the theatre and make it as bright as day.

Above the entrance to the lobby there is a beautiful stained glass window which cost several hundred dollars to be installed. The lobby, although not very large, is made very attractive by the numerous brass display frames and is well lighted by two semi-indirect electroliers. The box-office is centered between the two doors leading into the theatre and is equipped with an automatic ticket seller.

The interior of the theatre is sand finish and the trimmings are of gold. Both gas and electricity are used for lighting purposes, the gas being only for emergencies. The electric fixtures are of the semi-indirect type with opalescent glass bowls suspended from chains.

The theatre is heated by steam and a forced draft system is used for ventilation. The theatre seats 581 people; opera chairs, leather upholstered, were furnished by the American Seating Company of Chicago.

The projection room, located above the lobby, contains two Simplex projectors. For a screen the wall is used, it having been specially treated so that the picture comes out clear and every little detail can be well seen and does not strain the eyes. The length of throw is seventy feet.



The Strand Theatre, Steelton, Pa.

The performance consists of six or seven reels of either Fox, Metro or Paramount pictures the productions of these three corporations dividing the week's program. There are two performances daily, one matinee and one in the evening, five and ten cents being charged for admission at both performances. The management believes in advertising and uses the local newspapers as its medium to reach the public.

H. L. Sellers is the owner and manager of this theatre and he may be proud of it. This house is one of the most beautiful theatres in that section of the country.

Fox's Bedford Theatre Is Popular Brooklyn House

FOX'S Bedford theatre, which is located at Bedford avenue and Bergen street and the junction of Rogers and Bedford avenues, one of the busiest corners of Brooklyn, is one of the most popular motion picture and vaudeville houses in the city. The theatre is in the center of one of the best residential sections of Brooklyn, and is noted for its high-class patronage.

Mr. Goldman, the manager, who has been in the service of the Fox Amusement Company for the last ten years, managed both the Reviere theatre and roof prior to his transfer to the Bedford.

The Bedford was completed in 1912 and is owned by the Levy Brothers of Brooklyn, who also own and built the Fifth Avenue theatre and Ridgewood theatre of Brooklyn. Ever since the completion of the theatre it has been operated by the Fox Amusement Company. The theatre is 100 feet wide by 210 feet deep and was built specially for motion pictures and vaudeville. It is constructed of brick, reinforced concrete and steel, and is absolutely fireproof, but according to ordinance requirements is equipped with two exterior fire-escapes.

The front and one side of the theatre is of yellow brick, the rest of the building being reinforced concrete. Several display frames taking three and six sheet posters are fastened to the walls on both the Bedford avenue and Bergen street sides of the theatre. On either side of the door leading into the lobby is a translucent wired glass electric sign upon which the program is displayed. A large electric sign is used in conjunction with arc-lamps to illuminate the exterior. The flash sign is about thirty-five feet in height and was constructed and erected by Strauss and Company. This sign attracts the attention of people many blocks away.

The lobby is circular, being fifteen feet in diameter, and is in the corner of the house most accessible to both streets. The decorations of the lobby are of white Vermont marble, gold and oak. As one enters the lobby to the right is the box office.

The stairway which leads to the balcony and mezzanine floor is directly opposite the box-office. Between the two is the door which leads to the foyer in the rear of the orchestra. The lobby contains life-size, hand-colored bust photographs of the principals of the Fox Film Corporation and also a large display frame in which stills of the coming feature are posted. These are in heavy gold frames and are illuminated from above with one lamp wall bracket, the design of which matches that of the frame. The lobby is illuminated by a direct lighting fixture suspended from the center of the ceiling of the lobby and contains 45 40-watt ball frosted lamps. The doors leading from the street into the lobby are finished in oak while those leading into the theatre are of sheet metal finished in gilt paint.

The interior of the theatre is most beautifully decorated in crimson, steel gray with gold and American Portasanta Marble trimmings. The side walls are covered with a heavy crimson tapestry cloth with a flower used as a motive, marble running around the walls to the height of 4 feet from the floor. The proscenium boxes are decorated in gold with crimson and gold hangings. The proscenium arch is also carried out in gold and a crimson velour curtain with a gold monogram upon it hide the screen when not in use. The sounding board just above the proscenium arch is artistically decorated with an oil painting of

General Lee surrendering to General Grant at Appomattox Court House.

The theatre has seating capacity of 2,254, there being 1,200 orchestra seats, 750 balcony seats and the balance of 304 box and loge seats. The orchestra and balcony is furnished with mahogany veneered, leather upholstered, opera chairs, the boxes and loges having gilted chairs, these were all furnished by the American Seating Company of Chicago. The manager's office is at the right in the rear of the foyer and everything going on can be seen from this office. To the left is the ladies' parlor with a matron in attendance at all times and also the men's smoking-room. In the rear of the mezzanine floor are two more retiring rooms and also a room for the use of the ushers. The floor, which is of concrete, is covered with a crimson carpet furnished by the J. B. Greenhut Company of New York.

This theatre employs two door-men and eight ushers. The courtesy with which they handle the theatre patrons is something which the management can well be proud of. In taking care of crowds we have to "hand it to 'em."

The projection room, built of reenforced concrete, located in the rear of the balcony, is exceptionally well placed. There is a window in the rear of the booth which furnishes fresh air to the operators. The projection room is equipped with two Simplex projectors and a spot light. No other extra attachments are used. There is practically no distortion in the picture, the screen being nearly on the same level with the port-holes in the booth.

The Bedford claims for itself the best projection in Greater New York. Much credit is due to the two energetic young men who have charge of this and are always working to get new effects. They are Hy. Wille and Jack Hilliard. The throw is eighty feet onto a screen of special material which was made by the house electrician, Mr. Johnson, who has not made public what his composition is composed of. This surface works exceptionally well. The theatre is equipped with house telephones which save much time and many steps.

Steam heating is used but no special ventilating system has been installed. The theatre is detached, standing free on three sides. Sufficient fresh air can be obtained by opening of the exit doors or windows without causing a draught or inconvenience to any of the patrons. Electric ceiling and wall fans are used in the summer to cool the house and it can safely be said that it is twenty per cent. cooler in the theatre than outdoors.

The theatre is lighted by both direct and semi-indirect lighting. Suspended from the center of the ceiling is a large fixture of the same type as the one used in the lobby, only containing more lights. Under the balcony and in the proscenium boxes the indirect lighting system is used. Along the walls are two lamp wall brackets with Tiffany glass shades over the lamps. Above the proscenium boxes are series of different colored lights which are hidden from view and give a sunset effect. All lights are controlled from a switchboard in the rear of the stage.

The stage lighting consists of footlights, three series, red, white and blue, a total of 216 60-watt lamps; a concert strip of 60 60-watt lamps, and five borders of red, white and blue lamps. Each color can be used separately according to what the act requires. The proscenium lights are 12 60-watt lamps. These are all connected with the latest type dead-face switchboard which eliminates short circuiting from the switchboard. These lights give plenty of illumination on the stage, leaving no dark corners.

The stage is forty feet deep and the proscenium opening is forty-three feet wide.

The music for both the pictures and the vaudeville is furnished by a ten-piece orchestra, which consists of a cello, violin-cello, first and second violin, one flute, one clarionet, one trombone, one drummer and a Steinway upright piano. This orchestra can handle classical music just as skilfully as ragtime, being in charge of a very competent director. The overture consists of a well selected number of some famous composer such as Wagner, Liszt, Chopin or Suppe.

The Bedford theatre uses for its picture program Fox, World, Mutual and Pathe service, showing seven or eight reels daily. The house is booked by the Fox Vaudeville Exchange, six acts being shown daily. The admission prices range from fifteen to fifty cents.

The theatre employs forty-one people and everything runs in perfect harmony, thanks to Mr. Goldman, the manager who has so ably provided for the needs of everyone.

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Addressing *Multigraphing* *Printing* *Typewriting*

FAC-SIMILE PAINTINGS



in a beautiful gilt 3 inch width frame size over all 25 x 22 inches. Pictures are painted in oils and water colors of every popular player, all made from poses to appropriately fit this style of frame. Complete with brass name plate, $5.00 each.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

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TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $2.50 to $35.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.



OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
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DON'T NEGLECT DETAILS

Forgetting or neglecting the little things is sure to discredit your theatre, no matter how perfectly it may be managed in a general way. Poorly made announcements, for instance, give the impression of solvenliness. It is perfectly easy to make good slides quickly with FULCO SLIDE INK or with FULCOPAQUE slide compound.

Slide Ink Outfit Complete $1.00
Fulcopaque Outfit Complete 50c.

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152 W. Lake Street, Chicago
USE A FULCO SLIDE WRITER

IL TIRSO AL CINEMATOGRAFO
the most important weekly publication of the Italian cinema industry.
12-16 pages
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International Cinema Review. The only publication in 4 languages: French, Italian, English and Spanish.
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CINEMA YEARLY DIRECTORY
Complete guide to the cinema industry and commerce both in Italy and abroad—World wide circulation—20,000 addresses—500 illustrations—Contains all legal and business informations about the cinema trade. Big volume of 1000 pages, handsomely bound in cloth. Price: 10 frcs.

Publishers:
THE INTERNATIONAL CINEMATOGRAPH OFFICE
—Via del Tritone, 183—ROMA (Italy)



The Strand, Akron, Ohio, Is Located in Shopping Center

THE Strand theatre, owned and operated by the Strand Theatre Company under the management of M. C. Winter, is located at 129-133 South Main Street of Akron, Ohio, in the center of the shopping and business district of the city. The theatre was completed in 1915, plans for the building having been drawn up by Messrs. Fichter and Booker of Akron, who have their offices in the Second National Building of this city.

This theatre is one of the most beautiful houses in that section of the country and is quite large, having a fifty-five foot frontage on South Main Street and a depth of 110 feet. It is a two-story structure with stores on the lower floor, the upper one being occupied by a billiard and pool parlor.

The building is absolutely fireproof as it is constructed of hollow tile, brick and steel. The hollow tile is the same as that manufactured by the National Fireproofing Company. The front of the theatre is of white tile, glazed finish, and makes a very attractive and neat appearance. At the left-hand side of the building is a door leading to the stairs to the billiard parlor and on the right is a heavy iron gate leading into an alley upon which the side exits of the theatre open.

The eye of the public is attracted by a huge electric flash sign of the name of the theatre and upon which is mounted a large clock about four feet in diameter. At night the face of the clock is illuminated, this being lit steady while the rest of the sign flashes.

The lobby, which is fairly large, is finished in blue and white with gold trimmings. The box-office is in the center of the lobby and is constructed of white marble and plate glass and is equipped with a National Cash Register Two-Color Ticket Vending Machine. The lobby is lighted by two very attractive chandeliers with 30 60-watt frosted electric bulbs on each. The doors leading into the theatre proper are finished in white and have French plate-glass mirrors. There are several display frames taking one sheet posters fastened to the walls of the lobby and add greatly to its general appearance.

The interior of the theatre is also very attractively decorated in blue and gold on a white background. The interior is lighted by the indirect lighting system. The theatre has a seating capacity of 1,200, there being room for 850 on the ground floor and 350 in the balcony. The chairs, which are leather upholstered, were furnished by the American Seating Company of Chicago.

The projection room of the Strand is one of the most complete of any theatre in the vicinity. It is on the balcony in the rear of the house and is constructed of concrete and hollow tile; a window in the rear furnishes the operator with fresh air. Two of the latest type Motiograph projection machines have been installed and are equipped with a Spedco Arc controller. The length of throw is 118 feet on a Minusa Gold Fibre screen, which was supplied by the Minusa Cine Products Company of St. Louis. The Strand is noted for its excellent projection.

Motion Picture Supplies

(*Continued from page* 449)

TIE up with some good laboratory, so you will have a regular place to which to send your customers' films to be developed and printed. Don't try to do it yourself; it takes too large a plant and too much experience. It's not worth while, for it will be a losing proposition in the long run, whereas by sending film to a reputable developing plant you will receive a commission which will amount to far more than you could ever make yourself.

* * *

WHAT the NEWS is interested in is seeing the various branches of the industry make all the money possible. Therefore in making this suggestion to the supply men, we offer our entire SERVICE in referring commodities to the dealers and in lending our co-operation in every way to those who wish to enlarge their business by adding a department which is bound to increase your revenue enormously, providing immediate action is taken.

E. K. GILLETT

Million Dollar Theatre Is Mastbaum Plan for Quaker City

A REAL estate transaction, one of the largest in that particular section of the city, termed Central-North Philadelphia, has known for many years, and one of the most important deals of its character in Philadelphia, has just been completed. By this transaction, that part of the city will gain a handsome new theatre, and in addition a splendid building for business purposes and stores. The theatre will be devoted to photoplays and musical features, and it will be under the direction of Stanley V. Mastbaum and Sablosky and McGuirk.

The theatre will be located at the northwest corner of Broad street and Columbia avenue. The preliminary plans call for the erection on this site of the theatre with entrances on Broad street and also stores on the Columbia avenue side. The entire structure will be ornamental in design. The fact that this theatre is to be built by the Stanley Company and conducted under the auspices of that organization, is to say that it will be one of the best in the city.

DIRECTORY OF NEW THEATRES

CALIFORNIA

The first permit pertaining to the erection of the Stability Office and Theatre Building, at the southwest corner of Third and Broadway, was issued recently by the building department. The permit issued was for the foundation only. It will cost $15,000. Excavation work is almost completed for the structure and work will start at once on the foundation.

IDAHO

Work on a new motion picture theatre at Shelley, will be started in the Spring. The cost of the building will be $12,000.

MICHIGAN

James W. Himebaugh, proprietor of the Royal moving picture theatre of Holland, has completed plans for erecting a $12,000 movie theatre, to be completed next Spring. The building, which will be a two-story structure, will be 115 by 30 feet, and the local Elks' lodge will occupy the second floor.

PENNSYLVANIA

Harry S. Bair, of Pittsburgh, has prepared plans for the erection of a modern motion picture theatre for N. A. and C. A. Melanos at East Pittsburgh, Pa. The contract was signed this week and the work of building the theatre will be started very shortly.

The house will be of fireproof construction and will have a stage for the showing of vaudeville and will also have a balcony arrangement. The total seating capacity of the house will be 800. Work will be started at once and the building will be ready for occupancy by June 1.

TENNESSEE

Bids will shortly be opened for the erection of the proposed new vaudeville and motion picture theatre of the Signal Amusement Company at Chattanooga. An architect's drawing of the front elevation of the theatre is now on exhibit in the lobby of the Alcazar film house. Plans for the new house, which will be known as the Tivoli, indicate that it will be built of brick with a colored terra cotta front. The main lobby will be finished in Caen stone. The building will front seventy-five feet on Market street and run back 150 feet. The main floor will seat 850 and the balcony 750. It is planned to have a large smoking room for men on the second floor. The building will also contain a nursery where special theatre maids will care for babies while the mothers are attending the shows or motion pictures.

VERMONT

The new Playhouse theatre at Montpelier opened Christmas Day. It is a $75,000 house and seats 1,000. L. B. Leland is the manager, and Fox service is used.

The Star theatre has been opened at Whitefield, Vt. Mr. Solomon has installed Manager Middleton to look after the house.

VIRGINIA

It is proposed to open a new five cent motion theatre at 620 East Broad street, Richmond, Va., in the very near future. Plans were approved some time ago and building operations have been in progress for some time. The new theatre will be under the management of Messrs. Klein and Thorpe.



Beauty, Safety and Economy

WHEN building a theatre, these three points command your attention. Success depends on the theatre itself as much as the films.

"BERGER'S Classik" STEEL CEILINGS

are especially adapted to theatres. They present the rich appearance of expensive moulded plaster, yet are incomparably safer and more reasonable in cost.

They are fire-retardant, non-collapsible, sanitary, durable and easily erected.

Write for full particulars and handsome catalog D.M.N.

THE BERGER MFG. CO., Canton, O.

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco, Los Angeles.
Export Department: Berger Bldg., New York City, U. S. A.

MOTION PICTURE STUDIO DIRECTORY

NEXT ISSUE PUBLISHED

LAST OF FEBRUARY

D. C. CARBONS GALORE

Are you a user of the NATIONAL D. C. CARBONS? If not, write for information on the Silver Tip negatives and the new D. C. cored positive.

ORDERS PROMPTLY FILLED

EXHIBITORS SUPPLY CO. 407-8 Mallers Bldg., 5 S. Wabash Ave., Chicago, Ill.

LOBBY DISPLAY FRAME SPECIALISTS

MENGER & RING, Inc.

NEW YORK 304 W. 42nd St. CHICAGO 2021 Federal St. ATLANTA, GA. Southern Theatre Equipment Co.

COOL & VENTILATE BY TYPHOONS

1544 BWAY. TYPHOON FAN COMPANY NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."

$600 to $3000
Extra Profits Yearly For A Little Space 2x2 ft.

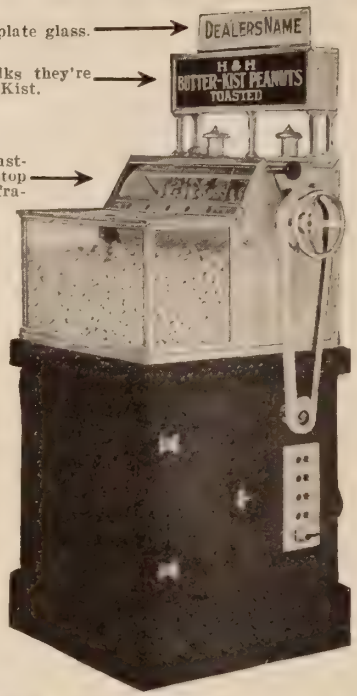
Your name here etched in plate glass.

The Flasher Sign tells folks they're the *real* advertised Butter-Kist.

Motion of the tumbling, toasting peanuts makes people stop and look; appetizing fragrance makes them buy.

Every time you toast the roaster full of peanuts it holds 95 cents NET Profits for you.

Handsome golden oak cabinet beautifies your store. Keeps accessories, motor, etc., out of sight.



BUTTER-KIST
PEANUT TOASTER
The Only Machine Making *Toasted* Peanuts

Merchants call this the HUMAN machine. It is more than a peanut toaster—it is a powerful advertising medium and salesman combined. People come from all directions to watch it work in the stores and theatres that have now installed it.

"Peanut sales are double what they used to be," says Mr. Burlando, the confectioner in one town we'll gladly name on request.

Swan News Room (location on request) writes: "Sales $1622.50 in 8½ months, from Butter-Kist Peanut Toaster.

Plenty of other signed sales records to prove that this machine earns 100 per cent profit, wins trade for theatres, stores, stands, etc., stimulates trade in cities and towns of all sizes.

THREE REASONS FOR SUCCESS

Don't think that this machine will make money for someone else but not for you. *It will!* It has three great essentials that insure big earnings in *your* own business.

1. Peanuts—a product everyone likes—now roasted as never before to an even toasty flavor, brittle and piping hot, and widely advertised by us under the well-known Butter-Kist trade mark.

2. Roasted and toasted in a novel way that makes them the talk of the town.

3. Sold in the Butter-Kist Horn o' Plenty—the cornucopia container that holds *full measure* but seems to be *twice as big as the average!*

We control this valuable invention.

Write for Circular— "The Horn o' Plenty"

Motion put the money in the motion picture business and the Butter-Kist Peanut Machine acts on the same principle in holding people's attention and teasing the nickels and dimes from the pockets.

High-class dignified addition to your business, no matter what your line is. Our great big circular, "The Horn o' Plenty," tells all. Write for free copy today without fail.



Send This Coupon For Proof of Profits

Holcomb & Hoke Mfg. Co., 537-553 Van Buren St., Indianapolis, Ind.
Send free copy of your photo-illustrated circular with figures that prove profits to be made from the Butter-Kist Peanut Toaster.

Name .....
Business .....
Address .....

Attention Exhibitors and Exchangemen

Exhibitors, if you are paying damages for ruining new film if not cured of its greenness, it's your fault.

Exchangemen, if you try to save a dollar and lose hundreds, it is your fault and not ours.

Is new Moving Picture Film released by the Manufacturer a finished product? NO. New film gum up the tension springs, which ruin the film at the sprocket holes.

The new Hanish Process cures the film of its greenness, preventing stops, and gumming up of the tension springs.

Exhibitors running first-run can now be relieved of the responsibility of any damage to new film, if they demand the Exchange to cure their new releases of its greenness. Why pay for damaged film, as it costs only about 15c per reel to the Exchange.

Removing of oil from film is easily accomplished with the new Hanish Process. Why show blurry and blotchy pictures in your Theatre?

Demand of your Exchange to install a Rex Film Renovator with the new Hanish Process, which is controlled by the Rex Film Renovator Manufacturing Co., Columbus, Ohio.

N.B.—We invite correspondence in regards to film troubles.

We Have A Reputation To Maintain

Years ago we first gave to the motion picture industry "The World's Greatest Projection Surface." It cost us thousands of dollars to perfect it, more thousands of dollars to introduce it by advertising—and we are still spending lots of money to "keep it up to the scratch."

THE RADIUM GOLD FIBRE SCREEN

Occupies the same proud position in its field as do goods which bear the Tiffany stamp. *We cannot afford to allow our quality to deteriorate.*

Radium Gold Fibre Screen, Inc.
Leon Schlessinger, Gen. Mgr.
220 W. 42d St. New York City
Exclusively Distributed in Canada by
J. T. Malone Films, Inc., Rialto Theatre Bldg., Montreal.
Allfeatures, Ltd., 56 King St., W., Toronto.

Ignorance

is a fast moving, thrilling, photo-drama lesson to those who believe that *"Where ignorance is bliss 'tis folly to be wise."*

Ignorance

with **EARL METCALFE** in the leading role—book by **ANTHONY KELLY**—and directed by **JAMES A. FITZGERALD** has vivid action in every foot of film—it is endorsed by the **YOUNG WOMAN'S PROTECTIVE LEAGUE** for its unforgetable moral lesson.

Ignorance

on the part of **STATE RIGHT BUYERS** will be glaringly indicated if this box office opportunity is allowed to get by.

If you wire us for terms now you will make an asset of Ignorance.
If you delay—*your own ignorance will be a liability.*

ADDRESS MAIN OFFICE

The Private Feature Film Co.

COLUMBIA BUILDING
CLEVELAND, OHIO

THE WILLIAMS PRINTING COMPANY, NEW YORK

For the Wise Exhibitors

THIS WEEK



FAMOUS PLAYERS
presents
Louise Huff
and
Jack Pickford
in
"GREAT EXPECTATIONS"



A faithful adaptation of Charles Dickens' celebrated novel.



The OLIVER MOROSCO PHOTOPLAY CO.
presents
House Peters
and
Myrtle Stedman
in
"THE HAPPINESS OF THREE WOMEN"



A fascinating society drama by Albert Payson Terhune.

Paramount Pictures

A Word to the Wise:—Paramount exhibitors know that this week's releases are as strong as last week's, and as attractive as next week's.

Are you a Wise Exhibitor?
If not—the sooner the wiser.

Executive Offices
485 Fifth Ave., New York, N. Y.

JANUARY 27, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

The united and vast *organization* of Paramount, Famous Players, Lasky, Morosco and Pallas—and their common purpose to achieve better pictures and better service, *insure* the *permanency* of your business.

Executive Offices: 485 Fifth Avenue, New York City

VOL. XV-NO. 4

PRICE 10 CENTS


RED FEATHER PHOTOPLAYS
RED FEATHER
Photo-Plays
Present
LOVE AFLAME
A Fascinating Romantic Drama of Adventure
RUTH STONEHOUSE AND JACK MULHALL
Directed by Raymond Wells
Book through any Universal Exchange
KARL LINK

Paramount Pictures
"Now and for ever"

The Stone Wall

Paramount Pictures is the stone wall of the film industry. It is the *foundation* upon which the big, successful exhibitors have built.

The Paramount system is based upon the security first of the exhibitor and then of the producer.

No other plan can endure *permanently*.

Look back over the film business of the past few years.

Great organizations, built upon less secure foundations, have crumbled and passed into obscurity. This process of temporary rise and permanent decline, has continued.

The complete *unity* of organization of Paramount.

Famous Players, Lasky, Morosco and Pallas

and their common purpose to *serve* the exhibitor fairly and efficiently, make

Paramount Pictures

not only the foremost photoplays in the world but a permanent guarantee to the stability of *your* business.

Build your business on a rock, not upon quicksand!

And—start *building* now!

Executive Offices: **485 Fifth Avenue, N. Y. C.**

Paramount Pictures
"Now and for ever"

"The Handwriting on the Wall"



This Week

DANIEL FROHMAN

presents



Irene Fenwick and Owen Moore

in

"A Girl Like That"

A Famous Players-Paramount Picture. A photoplay that is different.



JESSE L. LASKY *presents*

Fannie Ward

in

"Betty to the Rescue"

A Lasky-Paramount Picture.
Another notable Fannie Ward-Lasky achievement.

Executive Offices: **485 Fifth Avenue, N. Y. C.**

READ THIS EDITORIAL

January 20, 1917 Vol. 15. No. 3.

MOTION PICTURE NEWS

The War and the Picture

"JOAN the Woman" is a great picture. Many authorities say that it reaches the high-water mark of picture production. As such we delight to point to the artistic recognition it so plainly deserves.

But we believe it greater in one other respect than faultless production. The producer has hit upon a theme of tremendous timeliness. This picture may, in brief, become a great shaping force in this remarkable era of the world's civilization.

We know here, if only faintly, of war-racked Europe and we can surmise what must inevitably follow this terrible human cataclysm. Dr. John Mott, lately returned, puts the situation in a nut shell when he says: "Today there isn't a selfish man in all Europe."

Patriotism and religious fervor—a great coupled wave of twofold emotion—will sweep all Europe after the war. Its reflection will be had here—inevitably. Such a force is too elementally great to be confined by continents.

It is just this great human emotion that "Joan the Woman" splendidly, powerfully, thrillingly typifies. This picture will fire, ennoble and sway multitudes; it should exert its influence in no unlimited way; if it does the motion picture will outdo the mightiest work ever accomplished by a free press.

The Canadian Vision Widens

BROAD mindedness has unfurled its banner in Canada! Geraldine Farrar, whose films were barred from Canada because she once sang in grand opera in Berlin, is now *persona grata.* The Canadian censors have decided to lift the embargo on Farrar films, and we heartily congratulate whoever led these gentlemen to the light.

WM. A. JOHNSTON.

JESSE L. LASKY NOW PRESENTING "JOAN THE WOMAN" TO CAPACITY AUDIENCES TWICE DAILY AT THE 44TH STREET THEATRE, NEW YORK
PRODUCED BY CECIL B DE MILLE
CARDINAL FILM CORPORATION 485 FIFTH AVE., N.Y

Many a packed house is directly traceable to an advertisement in the "News."

General Film Service

Here's The Money!!

The releases enumerated here are just the same as ready money to any live-wire Exhibitor. Listen! **"Delayed in Transit,"** a Western comedy-drama, released in General Film Service on Monday, Jan. 15, exploits such sterling headliners as **Frank Campeau** and **Tom Mix.** There is both comedy and pathos in this thrilling production.

Jack Pickford is a sure drawing card and will star in **"Cupid's Touchdown,"** a Selig comedy-drama of college days, released in General Film Service, on Saturday, Jan. 20.

The Selig-Tribune, the world's greatest news film, continues a classy drawing card for every Monday and Thursday in General Film Service.

TRADE S MARK

Selig Polyscope Co.

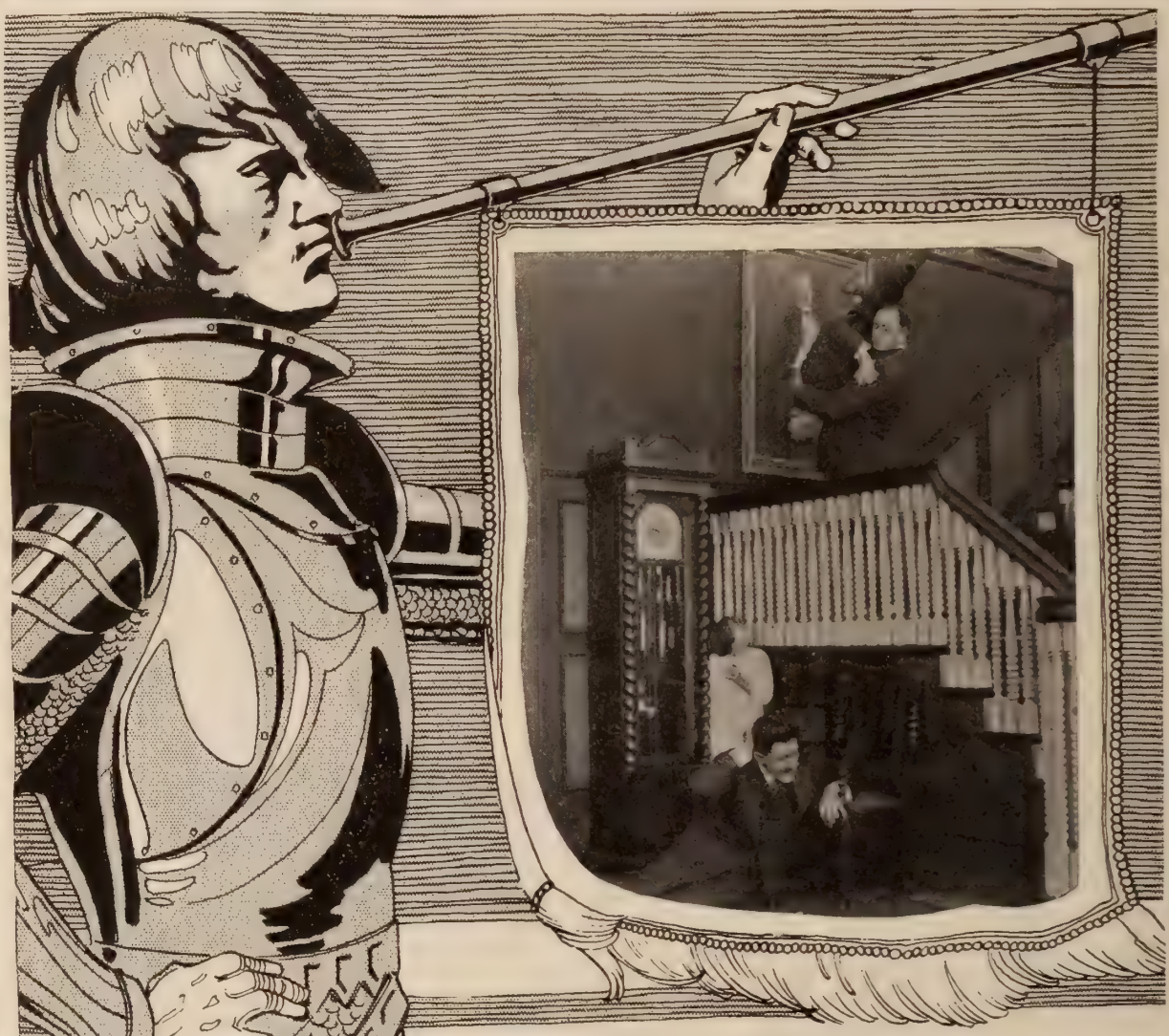
Chicago, Ill.

General Film Service



How can an advertiser continue advertising? By giving YOU value.

General Film Service



Knickerbocker Star Features

PRESENT

MARGARET VAN & GORDON SACKVILLE

IN

"The ROOM of MYSTERY"

SUPERVISED BY H.M. & E.D. HORKHEIMER

General Film Service

CLEAN COMEDIES



VIM

KATE PRICE & BILLY RUGE IN "BAD KATE"



VIM

BURNS & STULL AS POKES & JABBS IN "WAR CORRESPONDENTS"

General Film Service

BLACK CAT FEATURES



FILL ALL THEATRES






These features, taken from the Black Cat Magazine, are absolutely unique. They are exceptional drawing cards both because of the fascination of the individual story and the cumulative advertising power. Book every Tuesday.






RICHARD C. TRAVERS and ERNEST MAUPAIN
are presented in
"What Would You Do?"
Screen time 29 minutes
Released Jan. 23

HARRY DUNKINSON and GERTRUDE GLOVER
are presented in
"Three Ways Out"
Screen time 27 minutes
Released Jan. 30

OTHER ESSANAYS

CANIMATED NOOZ PICTORIAL No. 23
By Wallace A. Carlson
Cartoon topics of the day with Alaskan scenic
Released Jan. 31—Screen time 15 minutes



ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago



A Beautifully Tender Love Story, Delightfully Acted by a Splendid Company

PEGGY HYLAND and ANTONIO MORENO

IN

"Her Right to Live"

By Paul West

The Heart Story of a Little Waif of a Girl—Mother-Bird to the Fledglings in the Family Nest

Directed by Paul Scardon

A wholesome, touching drama, strong in human interest, maintaining its suspense to the very end, and brightened by the freshness of its love theme



VITAGRAPH

V.L.S.E. INC.

A Five-Part Blue Ribbon Feature

S. L. ROTHAPFEL

Managing Director, The Rialto,
New York's Photoplay Theatre De Luxe

DECLARES "THE GIRL PHILIPPA" WORLD'S BIGGEST BOX OFFICE ATTRACTION

"The business done by 'The Girl Philippa' during its run at the Rialto exceeded anything in my experience, or, I believe, in the experience of any other manager.

"So far as I am able to ascertain, this picture surpassed the high water mark of any theatre in the country by more than $2,000. While it is true we only played it for one week, by reason of the Rialto's fixed policy, I am convinced that it could have gone on indefinitely to excellent business.

"Certainly, if our theatre had been twice the size, we could have filled it every day; notwithstanding the fact that we opened the doors at 10 o'clock in the morning, instead of at noon, for this attraction.

"The crowds were so great on New Year's Day, that several doors of the lobby were broken from the hinges. Our statement for that day showed receipts larger by several hundred dollars than Election Day, which was the best holiday business on our books up to that time.

"On the day preceding New Year's, December 31st, our total attendance was in excess of the biggest Sunday business in the history of the house.

"During the entire week more than 80,000 people saw 'The Girl Philippa.' Most of these paid 50c. Frequently these overflow crowds backed the policemen off the curbing.

"There is no need for me to add anything further to the dynamic drawing power of 'The Girl Philippa.' The facts speak for themselves."

S. L. ROTHAPFEL
Managing Director

VITAGRAPH

V.L.S.E. INC.

An Eight-Part Special Blue Ribbon Feature



Press Unanimous in Its Tribute to

ANITA STEWART

In Robert W. Chambers' Greatest Story

"The Girl Philippa"

Directed by S. Rankin Drew

"The Girl Philippa" read in Cosmopolitan Magazine by over five millions of people, and by hundreds of thousands more in book form, has a ready-made audience that months of exhibition will not cover. The stage is set for a land-office business on this superlative photoplay.

VITAGRAPH

V.L.S.E. INC.

Musical Score by S. L. Rothapfel

"For East is East, and West is West,
And never the twain shall meet."

So wrote Kipling, but that was before the day of Vitagraph's Superb Serial

"The Secret Kingdom"

Now East and West Have Met!

Loew Books Serial in East

Marcus Loew, one of the keenest buyers of serials in the East, has booked "The Secret Kingdom" for every one of his twenty-four metropolitan district houses for a total of sixty-four days on each episode. He is crowding his houses now with this master attraction.

Pantages Books Serial in West

Alexander Pantages, who is to the West what Mr. Loew is to the East, has booked "The Secret Kingdom" for his theatres in Seattle, Spokane, Tacoma, Portland, Salt Lake City, San Francisco and Los Angeles, for one week runs to a total of seventy days on each episode.

Why "The Secret Kingdom" Leads

Backed by a Tremendous Advertising Campaign

Featuring

CHARLES RICHMAN
DOROTHY KELLY
AND
ARLINE PRETTY

with
Joseph Kilgour,
Ned Finley,
William Dunn,
Charles Wellesley,
De Jalma West
and a Host of
Vitagraph Favorites.

Written by
Louis Joseph Vance

Directed by
Theodore Marston and
Charles Brabin

All the Elements
That Spell Success





VITAGRAPH

V.L.S.E. INC.

The All Star Serial Supreme

N. Y. American

'THE SECRET KINGDOM' IS A FILM TRIUMPH

First Showing of Greater Vitagraph Serial Enthralls Audience from the Start to Finish

Thrill Succe[ss]ion Adventures of [Charming] Love Sto[ry] [Dra]ma

GIRL.

ARLINE PRETTY, who plays the role of the charming young Princess Julia, and a court scene from the Greater Vitagraph's new serial film play, "The Secret Kingdom."

N. Y. Evening Journal

SECRET KINGDOM A GOLD MINE, SAYS ZIT

By ZIT.

"The Secret Kingdom" jum[ped] the ring at Loew's New York The[atre] yesterday. In the first [epi]sode [of] most of [its] [fif]teen

[er]'s loyal captain of the gua[rd] up with the country," under[stood] names, King Philip knowing [his] of his rank.

The first episode is called th[e] of Intrigue." The name fits it[s] than your gloves or mine fit us[.] trouble is started by the Prime [Min]ister. Prime Ministers make a [lot] many messes of things, but none ever made a bigger mess than Prince Simond of Alania. [He] is the weak and amiable King [of] Loyal Captain



Evidence of What the Press Thought of The

SECRET KINGDOM

At Its First Run on the Loew Circuit

VITAGRAPH

V.L.S.E. INC.

Fifteen Episodes Every Episode a Feature

The Photoplay that Roused the Reviewers

"BLIND JUSTICE"

Written, Produced by and Featuring

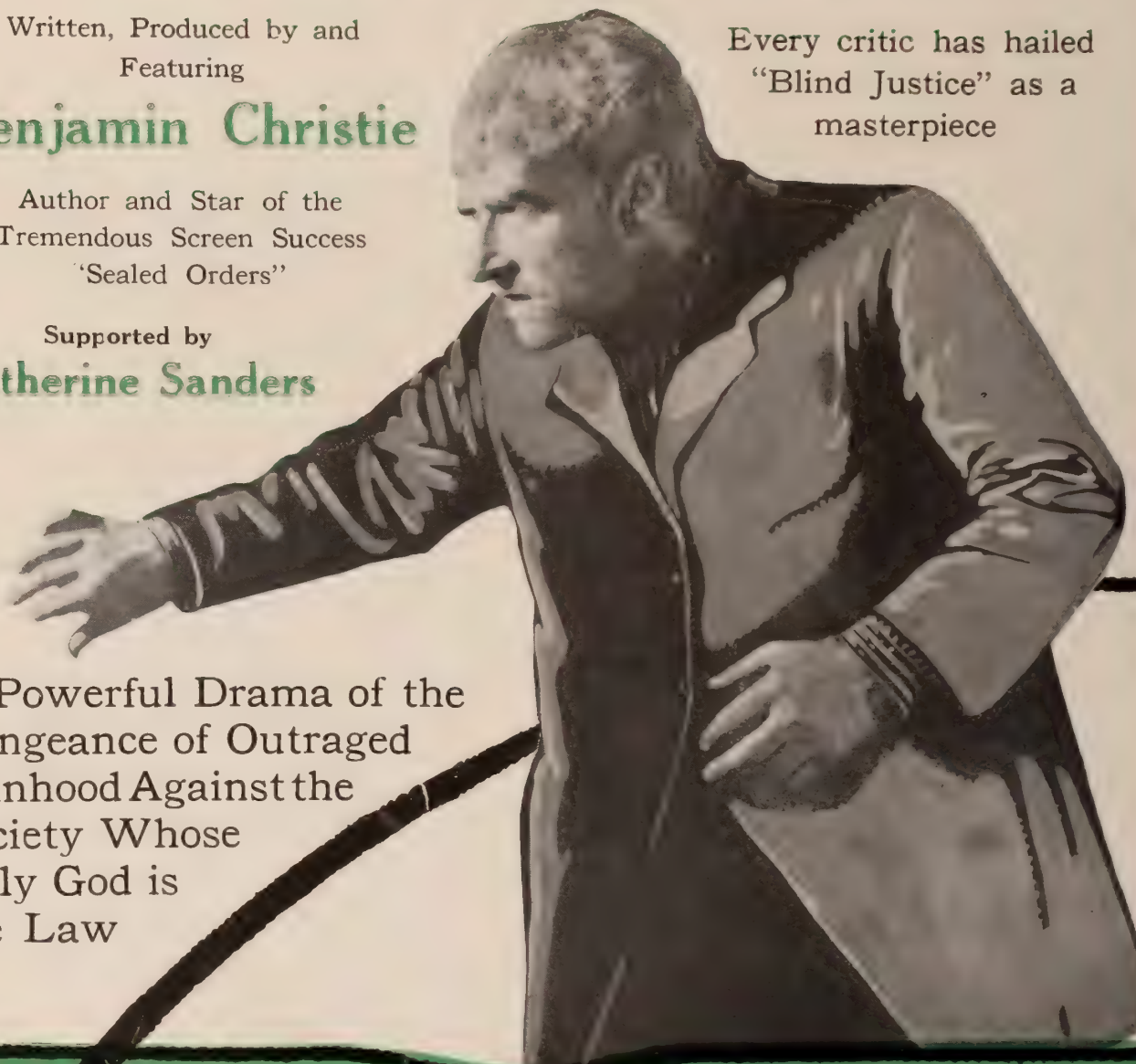
Benjamin Christie

Author and Star of the Tremendous Screen Success "Sealed Orders"

Supported by

Katherine Sanders

Every critic has hailed "Blind Justice" as a masterpiece



A Powerful Drama of the Vengeance of Outraged Manhood Against the Society Whose Only God is the Law

VITAGRAPH

V.L.S.E. INC.

A Seven-Part Blue Ribbon Feature

KLEINE-EDISON-SELIG-ESSANAY SERVICE



By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE, Presents

Billie Burke
in
GLORIA'S ROMANCE

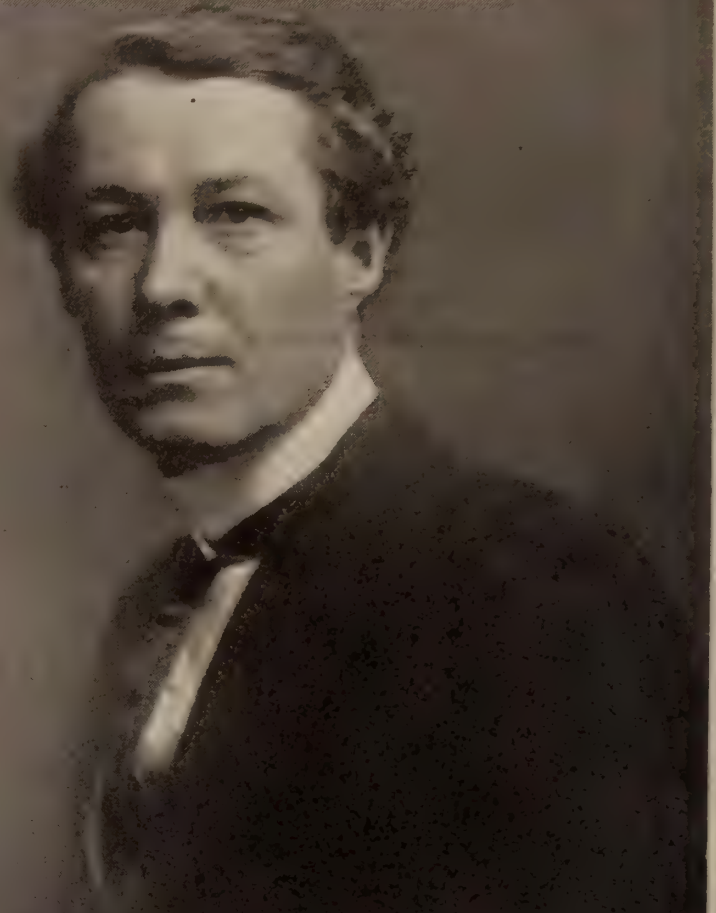
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

"Am simply amazed at the pulling power of Billie Burke and 'Gloria's Romance,'" writes an Iowa exhibitor. "This motion picture novel brought to my theatre people who have always before opposed motion pictures and have never been known to enter a 'movie.'"

The above is but one instance of many. This clean, wholesome, thoroughly logical play has made new patrons for practically every theatre in which it has played. The best people in every community are attracted by such names as Billie Burke, Rupert Hughes and George Kleine. To win a new and better patronage for YOUR house, book this 20-chapter novel now. For full details wire or write the nearest Kleine-Edison-Selig-Essanay Exchange or

GEORGE KLEINE
80 Fifth Avenue New York City

KLEINE EDISON SELIG ESSANAY



All agree "THE TRUANT SOUL" is HENRY B. WALTHALL'S greatest photoplay. Doing capacity business everywhere. Don't let your patrons miss this superattraction.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's Greatest Actor

with MARY CHARLESON

is presented in



"Little Shoes"

Henry B. Walthall, the greatest emotional actor the world has known, plays the melody of child love on the heart strings in this tense photo-play. It is clean, sweet, beautiful—the play for the entire family.

By Eleanor M. Ingram Directed by Arthur Berthelet

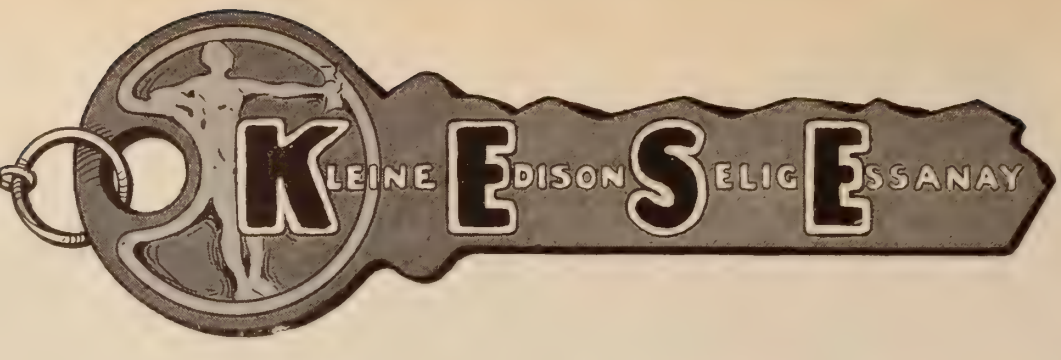
Screen time, 1 hour, 15 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



What the Critics Say of "The Phantom Buccaneer"

presenting

RICHARD C. TRAVERS and GERTRUDE GLOVER

"'The Phantom Buccaneer' has a story that will permit of no napping by the spectator, as the action is fast and furious. . . . Richard C. Travers will win a warm welcome in this adventurous photo-melodrama. . . . Gertrude Glover's Mercia is a winsome little creature."

James S. McQuade
Moving Picture World

"It is an entertaining play . . . holds the attention well. The acting is good, as also the photography."

Genevieve Harris
Motography

OTHER ESSANAY FEATURES

"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"



Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago



K-E-S-E K-E-S-E K-E-S-E K-E-S-E

WILLLIAM FOX *Presents*

THEDA BARA

the incomparable

IN

"THE DARLING OF PARIS"

Suggested by Victor Hugo's "The Hunchback of Notre Dame."—
Directed by J. Gordon Edwards

GLADYS COBURN

and an all star cast of Fox players

IN

"THE PRIMITIVE CALL"

FOXFILM COMEDIES

Released January 15, 1917

Available to all Exhibitors. Independent of
Regular Fox Program

FOX FILM CORPORATION

WORLD PICTURES BRADY-MADE

Personal

A vital question; personal because it concerns your pocket.

Are you showing the Pictures which sell the most seats?

Put personal likes and dislikes, price, and all such considerations aside, and just think this question out.

You need Pictures which are dependable, and even in quality. Pictures with punch, big moments, and some smiles. Pictures which are always appreciated, and all of which are appreciated. Pictures which bring you regular patrons.

WORLD PICTURES BRADY-MADE ARE WHAT YOU NEED



A magazine's success is measured by its advertising. Look at the "News!"

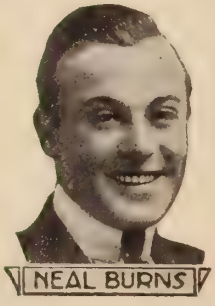


ANOTHER FABLE

ABOUT THE BIG HEAVY MAN & THE SMALL HAPPY MAN

The BIG HEAVY MAN came to the EXHIBITOR one day, saying, "You want your theatre to make more money, don't you? Then, MR. EXHIBITOR, you ought to employ me to capture the coin for you! I know all about how to do it—Here's a PRICE-OF-ADMISSION coming along now—just watch me nab him for you." And HEAVY FEATURES struck a dark and tragic pose, as did all his little heavies called *Problem-Play*, *Crime and Poverty*, and *Blood and Thunder*. Along strolled PRICE-OF-ADMISSION, and when he came upon all the tragic-looking heavies he hesitated, then turned away. "I don't care to spend myself contemplating all sorts of tragedy and horrors," he said. "I want to amuse myself and come out of the theatre feeling happier and in good spirits!" And off he walked, still looking for a place to be spent. "Ah," he cried, after he had walked a little farther up the avenue, "Who is that smiling, happy fellow over there, I wonder?" and PRICE-OF-ADMISSION crossed the street to where the little happy man, named CHRISTIE COMEDIES stood smiling in the midst of his smiling assistants, called *Youthful-Beauty*, *Clean-Cleverness*, and *Sensible-Stories*. "You are just what I'm looking for!" cried PRICE-OF-ADMISSION, running into the arms of CHRISTIE COMEDIES. The Wise Exhibitor had been observing PRICE-OF-ADMISSION closely all the while. He now turned to HEAVY FEATURES, saying, "I see that you make an exceptionally fine box-office attraction—for my competitor! I'm going to get that happy MR. CHRISTIE COMEDIES to work for *me*. He and his assistants, under the direction of Mr. Al. E. Christie, are producing a new, coin-capturing CHRISTIE COMEDY each week. They're released through INDEPENDENT EXCHANGES, too, where I can see what I'm getting.

I'll start right on this week's release—it's called



"Her Friend the Chauffeur"

Directed by AL. E. CHRISTIE

——Featuring——

NEAL BURNS & BETTY COMPSON



CHRISTIE FILM CO.

AL. E. CHRISTIE - DIRECTOR GENERAL

SUNSET BLVD. AT GOWER ST.

LOS ANGELES - CALIFORNIA

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

JANUARY 27, 1917

A NEW EDITION OF "DAMAGED GOODS" RELEASED FEB. 12th

A NEW edition of Mutual's famous success, "Damaged Goods," is to be released on February 12th. The story as produced by the American Film Company, Inc., has been revised and re-edited. There is a new introduction and a new conclusion. The prints are all new. The new edition of "Damaged Goods" is even more interest-compelling and powerful in its new form. It is better than the original.

Richard Bennett Featured.

Richard Bennett is the star of "The New Edition of Damaged Goods." In this play, on the stage, he achieved his first triumph. In the original edition of the film he scored an even greater success. Now in the new edition he is certain to attain still greater fame. The original "Damaged Goods" broke box-office records at numerous theatres. Admission prices of 25c and 50c prevailed during the first showing. The same prices can easily be obtained with the new edition. Theatres which ran the first edition will find the new edition an even greater money-maker. Exhibitors in large cities can obtain this "New Edition of Damaged Goods" for long runs as a pre-release by special arrangement. For full information see the nearest Mutual Film Exchange.

"Featurettes" Will Aid Mutual Exhibitors

"Featurettes" are the latest thing in filmdom. What the "Tabloid" is to musical comedy, "Featurettes" are to feature photoplays. Frankly, "Featurettes" is a new word coined by the Mutual Film Corporation as a name for its one and two-reel guaranteed features. "Every reel a feature" is the new Mutual policy. Effective the week of January 1, eight "Featurettes" will be offered the exhibitor every week through the 68 Mutual Film Exchanges. The "Featurettes" for the first week are "Mutual Tours Around the World," "Mutual Weekly," "See America First," George Ovey "Cub Comedies," "Uncle Sam's Defenders," "Vogue Comedies" and "Reel Life." Eight reels of guaranteed quality productions. By booking "Featurettes" regularly and playing them the same night each week, the exhibitor can build up a steady patronage.

Mutual Film Corporation has arranged for a new series of Featurettes. Monogram Films is the producer. Shorty Hamilton is the star. The first is released on January 15th. They follow weekly thereafter. Booking now at all Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....
.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....
.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

NINTH CHAPLIN-MUTUAL

Presenting World Famous Comedian in New Antics

ENTITLED "EASY STREET"

At last it's ready. The ninth of the Chaplin-Mutual Specials. It's entitled "Easy Street." It's plot is nothing short of a riot. Charlie Chaplin proves able again to create something wholly new—wholly different—from anything he has done in the past. To be sure the famous hat, the funny cane, and the world renowned shoes are again in evidence. But the "business" is all new. And it's even funnier than the antics perpetrated in the past by this peer of all comedians. Charlie discovers "Easy Street" to be one of the most disorderly thoroughfares in all the world. Not even the cop on the beat can maintain order there. Then and there Charlie undertakes to reform the neighborhood. The method he takes and the success he achieves are unfolded in a thousand laughs in "Easy Street." The Chaplin-Mutual Specials now playing are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen" and "The Rink." Bookings can be made at any Mutual Exchange.

Mutual Chapterplay Opens New Theatres

No less than five new theatres were opened last week with the newest Helen Holmes-Mutual Chapterplay—"A Lass of the Lumberlands," as the initial attraction. The wisdom of the management in selecting this popular chapterplay as the feature of the opening is proven by the fact that capacity business was the rule at every house.

MARIE CAHILL HAS BEEN ADDED TO LIST OF MUTUAL STARS

THERE'S another new name on the roster of Mutual stars. Marie Cahill is the latest acquisition. This popular stage favorite is too well known both to exhibitors and public to require an introduction. She has delighted millions with her cleverness. More than one theatrical production has ridden to success solely because Marie Cahill was one of its featured principals. As a comedienne Miss Cahill has few equals.

Star of "Marrying Mary."

Perhaps it was in "Marrying Mary" that Marie Cahill attained most note. In that vehicle she scored one of the greatest triumphs ever achieved by a star. Marie Cahill became a "hit" in an instant. Her name is today a household word. She is known everywhere. The theatre able to present her in Cahill-Mutual Photoplays is assured of success. For her blonde beauty, sunny smile and winsome personality are just as pronounced in Cahill-Mutual Photoplays as they were when she was starring on the speaking stage.

Twelve 2-Reel Photoplays.

Miss Cahill has been signed to appear in twelve two-reel Cahill-Mutual Photoplays. This series of unusual comedies will be released every other week over a period of twenty-four weeks. The utmost care is being taken with each and every production. All the typical Cahill mannerisms are being taken full advantage of. The plays were specially written for her. They are sure to make her even more popular as a screen star than she was on the musical comedy or vaudeville stage. The date of release for the first of the Cahill-Mutual Photoplays will be announced shortly. Exhibitors are requested to make reservations now at their nearest Mutual Exchange.

"Girl Reporters" in Tremendous Demand

Reports from Mutual Film Exchanges all over the United States indicate big success for the new Mutual serial, "The Perils of Our Girl Reporters." Advance bookings have been heavy. The fact that a series of newspaper stories is at last available in film caused many exhibitors to act. Newspaper tales have long been a favorite form of magazine fiction. Now in screen form an even larger audience will be entertained. "The Perils of Our Girl Reporters" was produced by Niagara Film Studios. Any of the 68 Mutual Film Exchanges can arrange bookings.



MARIE CAHILL

Mutual Film Corporation
Announces
Another New Mutual Star

MARIE CAHILL

CONTINUING its policy of "Big Stars Only" for 1917, the Mutual Film Corporation announces the early appearance of Miss Marie Cahill in Cahill-Mutual Photoplays. This popular stage favorite is too well known to require an introduction either to exhibitors or to playgoers.

For several years she has been known as one of Broadway's most successful stars. In "Marrying Mary" she scored one of the greatest personal triumphs ever achieved by a player. Now her sunny smile, blonde beauty and winsome personality are to be offered theatres everywhere in Cahill-Mutual Photoplays. Miss Cahill will appear in a series of twelve two-reel Mutual Photoplays. They will be released every other week for twenty-four weeks. The date of release for the first Cahill-Mutual Photoplay will be announced shortly. Exhibitors are requested to make reservations now at the 68 Mutual Exchanges.

Mutual Film Corporation
John R. Freuler-President
68 Exchanges in America

MUTUAL

MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

in

"EASY STREET"

Another new Chaplin release which breaks all previous records for original comedy situations. Book "Easy Street"

Ninth of the Chaplin-Mutual Specials Released the week of January Twenty-second Through 68 Mutual Film Exchanges.

CHAPLIN-MUTUAL SPECIALS NOW PLAYING:

"THE FLOORWALKER" - "THE COUNT" - "ONE A.M."
"THE FIREMAN" - "THE VAGABOND" - "THE RINK"
"THE PAWNSHOP" - "BEHIND THE SCREEN"



MUTUAL

A Sensational Serial!

A PRETTY GIRL—alone—amid rough lumberjacks, fighting gamely against the mighty lumber trust—that in brief is the basic situation in this big new Mutual serial, "A Lass of the Lumberlands." Nowhere in all the world could more unique settings be found for a story than in the big North Woods and in a railroad construction camp. The author and director have taken full advantage of the opportunities offered. Daring Helen Holmes has endeared herself to every motion picture fan by her work in "A Lass of the Lumberlands."



Signal Film Corporation Presents

HELEN HOLMES IN A LASS OF THE LUMBERLANDS

A Sensational Chapter-play of the North Woods.

FIFTEEN CHAPTERS — DIRECTED BY J. P. McGOWAN

Every exhibitor knows well the drawing power of Helen Holmes. In "The Girl and the Game" she scored a tremendous triumph. She has won a high place in the affection of the "fans." Now in "A Lass of the Lumberlands" she is packing theatres everywhere—scoring a more pronounced success than ever before. Every mail brings letters from exhibitors proclaiming that fact. You can bring success to YOUR theatre by running this newest and best of the Holmes productions—fifteen chapters—a new chapter every week. "A Lass of the Lumberlands" is backed by a tremendous national advertising campaign. The story is appearing in hundreds of newspapers. Ask your nearest Mutual Exchange.

Now Booking At 68 Mutual Exchanges!

We have secured good advertisers to talk to YOU. Listen to them!

MUTUAL



MUTUAL FILM CORPORATION

Announces

The ADVENTURES of SHORTY HAMILTON

A SERIES OF 15
TWO REEL DRAMAS

Featuring "Shorty" Hamilton. Crisp, breezy tales of the west. Spiced with adventure. Fifteen featurettes—each complete.

The first:—

"SHORTY BREAKS THE YELLOW RING"

RELEASED JANUARY 15th.

A story of the U.S. Secret Service.
A pretty girl's adventures in Chinatown.

Produced by MONOGRAM FILMS
DISTRIBUTED THROUGH THE EXCHANGES
OF THE MUTUAL FILM CORPORATION



MUTUAL

No matter what your program-always

MIX IT WITH GAUMONT SINGLES



Gaumont

Gaumont Co.

FLUSHING, N. Y.

The Principle of Cub Comedies

More now than ever exhibitors are selecting their comedies with the greatest care.

No longer is it the rule to regard the feature as the whole show and the comedy picture as a mere "fill-in," to be booked in a hit or miss way. The aim is to have a top-notch program from start to finish—a good comedy as well as a good feature.

Top-notch programs pay. The patron deposits his money at the box office window to see a performance that has quality all the way through. If such a thing is lacking he is disappointed and is apt to withhold his patronage, decreasing the income of the exhibitor. This result is just the opposite to that every exhibitor is striving for.

Cub Comedies are made with the principle that each picture must be strong enough to enable an exhibitor to show it in connection with the best feature he can obtain, and have a top-notch program. Cub Comedies are made as one-reel features—not fillers.

Current releases are: "Jerry and the Outlaws," featuring George Ovey, released January 25; "Jerry and His Pal," featuring George Ovey, released February 1. Book through any of the 68 exchanges of the Mutual Film Corporation.

David Horsley Productions

ART DRAMAS

WILLIAM L. SHERRILL - PRESIDENT

IT WAS PROMISED THAT ART DRAMAS WOULD BE GOOD PICTURES.—THIS IS WHAT THE TRADE PAPERS HAVE SAID ABOUT THEM:

"THE LASH OF DESTINY," featuring Gertrude McCoy

"Art Dramas has set a high standard with its first release."—*Telegraph.*

"WHOSO FINDETH A WIFE," featuring Jean Sothern

"* * * tensely dramatic * * * fine entertainment."—*Motion Picture News.*

"THE RAINBOW," featuring Dorothy Bernard

"* * * will draw a long line of ticket purchasers to the window."
—*Dramatic Mirror.*

ARE YOU SHOWING AN ART DRAMA TO-DAY?

DISTRIBUTORS OF ART DRAMAS

NEW YORK
Modern Feature Photoplays, Inc.
729 Seventh Avenue

BOSTON
Boston Photoplay Company
205 Pleasant Avenue

PHILADELPHIA
Electric Theatre Supply Co.
1321 Vine Street

PITTSBURGH
Liberty Film Renting Co.
938 Penn Avenue

DETROIT
Tri State Film Exchange
120 Broadway

KANSAS CITY
Unity Film Corporation
319 Gloyd Building

CLEVELAND
Tri State Film Exchange
Sincere Building

CINCINNATI
Tri State Film Exchange
Strand Theatre Building

CHICAGO
Art Dramas Service
207 South Wabash Avenue

SAN FRANCISCO
De Luxe Film Lasky Corporation
Humboldt Bank Building

LOS ANGELES
De Luxe Film Lasky Corporation
Los Angeles Investment Building

DALLAS
Southern Art Dramas Corporation
1911 Commerce Street

NEW ORLEANS
Southern Art Dramas Corporation
Film Building

SALT LAKE CITY
Photoplay Exchange
137 East 2nd Street South

DENVER
Photoplay Exchange
Welton Street

116 WEST 39TH STREET NEW YORK CITY

SELZNICK PICTURES

Joseph M. Schenck Presents

NORMA TALMADGE

In

"PANTHEA"

By Monckton Hoffe



What the Critics had to say about "Panthea"

"Norma Talmadge springs to the foremost rank of emotional dramatic artists by her superb portrayal of the title role.
"ZIT"—N. Y. Evening Journal

"The biggest personal success any screen artist has scored this season—Story never wavers in its intensity—Miss Talmadge is absolutely thrilling."
N. Y. American

"Surpasses every expectation—will hold an audience spellbound."
Exhibitors Trade Review

"Miss Talmadge scores on every count—Rises to great heights."
N. Y. Tribune

BRANCHES SOLE DISTRIBUTORS EVERYWHERE

LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES

NOW PLAYING TO PACKED HOUSES EVERYWHERE

CLARA KIMBALL YOUNG

In

"THE FOOLISH VIRGIN"

By Thomas Dixon
Directed by Albert Capellani

JUST COMPLETED

"THE PRICE SHE PAID"

By David Graham Phillips
Directed by Charles Giblyn

A WONDERFUL SOCIETY STORY PRESENTING THE WORLD FAMOUS STAR IN JUST THE SORT OF ROLE HER ADMIRERS DELIGHT IN.





CLARA KIMBALL YOUNG In "THE PRICE SHE PAID"

READY SOON
HARRY RAPF'S
Presentation of

ROBERT WARWICK

In

(BY ARRANGEMENT WITH KLAW AND ERLANGER)

"THE ARGYLE CASE"

BY
Harvey J. O'Higgins, Harriet Ford and Willian J. Burns.
Directed By
RALPH W. INCE

BRANCHES SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES EVERYWHERE

SPECIAL

BILLY WEST COMEDIES

2 REELS EACH FILLED WITH UPROARIOUS LAUGHS

1ST RELEASE "HIS MARRIED LIFE"

2ND RELEASE "BOARDERS AND BOMBS"

3RD RELEASE "HIS WAITING CAREER"

IN PREPARATION "A HOTEL MIX-UP"

REAL SCREAMS OF THE SCREEN

Unicorn Film Service CORPORATION

IKE SCHLANK, President

EXECUTIVE OFFICES, 126-30 WEST FORTY-SIXTH STREET, N.Y.

TWENTY-EIGHT BRANCHES EVERYWHERE

ONE, TWO, AND THREE REEL DRAMAS
COMEDIES THAT ARE REALLY FUNNY
WESTERNS FULL OF LIFE AND ACTION

} TWENTY-ONE REELS EACH WEEK



Patria

The INTERNATIONAL Serial Supreme

By Louis Joseph Vance

with

Mrs. Vernon Castle

The Best Known, Best Dressed Woman in America

Has been Selected by

A. Paul Keith and E. F. Albee

For presentation at the

Entire Keith Circuit of Theatres

in Greater New York

Released by PATHE



Patria

The INTERNATIONAL Serial Supreme
with
Mrs. Vernon Castle
will have its
New York Premiere
at the
PALACE THEATRE

Released by PATHE

Hearst with unbeatable
news gathering facilities
could not beat Pathé.

Pathé with its unbeatable
factories could not beat
Hearst.

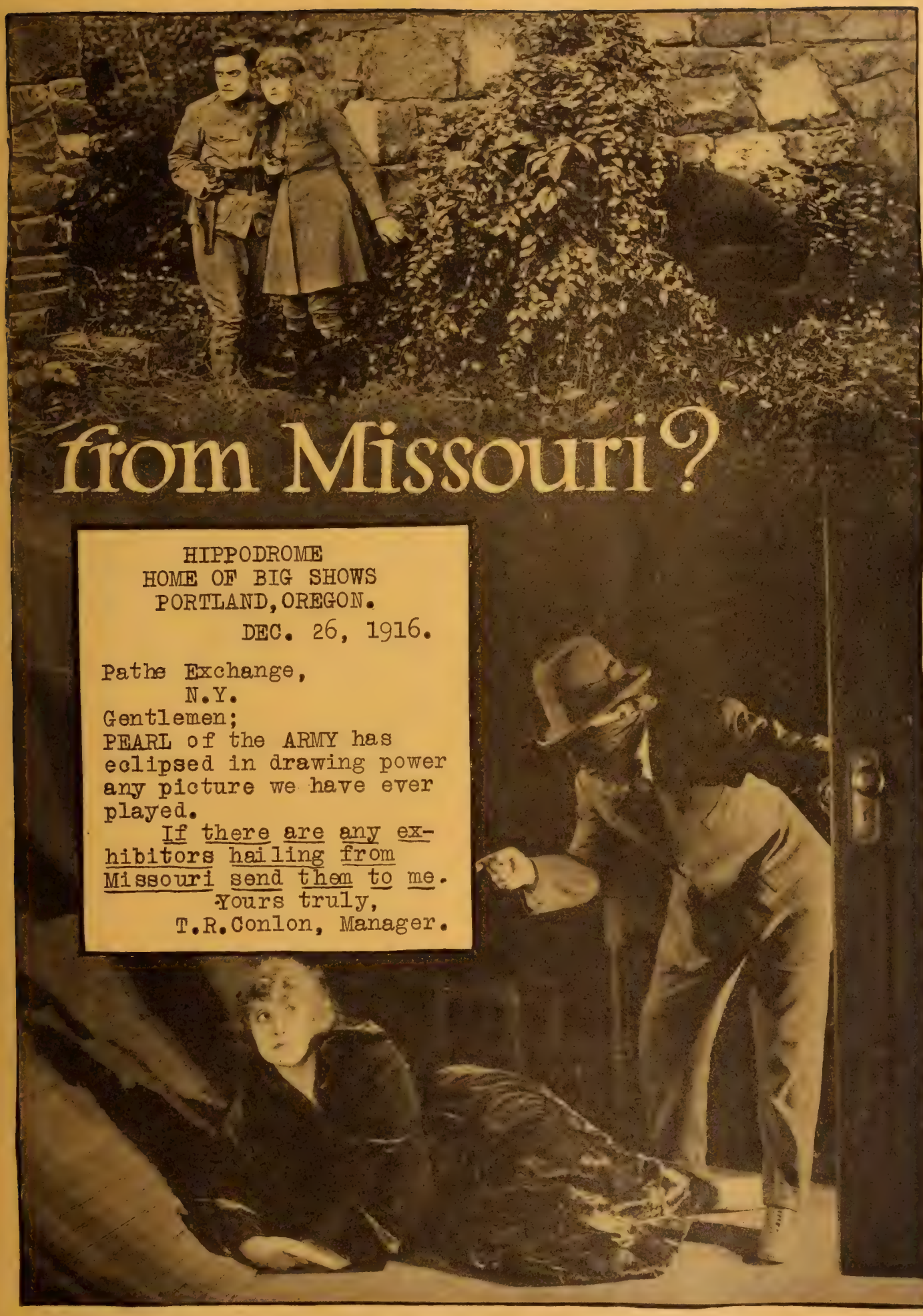
But they have combined
these two qualities into the
one unbeatable weekly

The Hearst-Pathé News

First combined issue
Jan. 10

Ask your nearest Pathé
Exchange for it.


Pathé
Are you
T. R. Conlon, Manager of the big Hippodrome Theatre of Portland, Ore., says that
Pearl of the Army
is the greatest money-maker he ever played.
Featuring
Pearl White
Produced by Astra
Directed by Edward José



from Missouri?

HIPPODROME
HOME OF BIG SHOWS
PORTLAND, OREGON.
DEC. 26, 1916.

Pathe Exchange,
N.Y.
Gentlemen;
PEARL of the ARMY has eclipsed in drawing power any picture we have ever played.

If there are any exhibitors hailing from Missouri send them to me.

Yours truly,
T.R.Conlon, Manager.

Pathé



Announcing the phenomenal star

Little Mary Sunshine

(Baby Marie Osborne)

in the five part Gold Rooster Play

Twin Kiddies

Produced by BALBOA

A country wide chorus of praise without one dissenting note has greeted these "Little Mary Sunshine" productions.

Released
Jan. 28th







Another of The ALASKA WONDERS IN MOTION

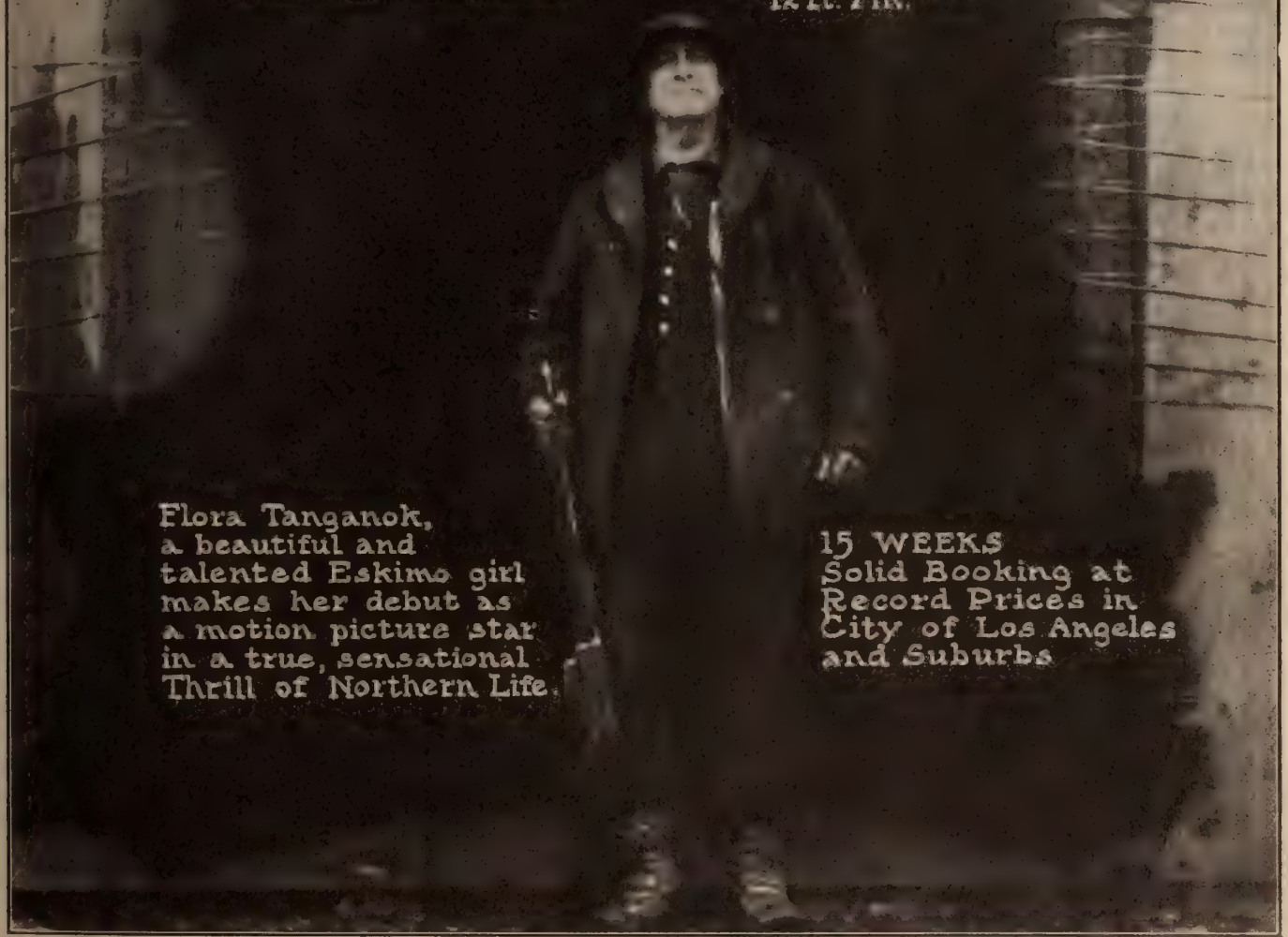
A WORLD WONDER FEATURE

5 REELS

OR 5 DISTINCTIVE TRAVELOGUES

This house filling feature brings the first motion picture scenes from interior and far northern portions of Alaska

This page shows the hide from a Kodiak Bear killed by W.A. Hilles before the camera - Length 12 ft. 7 in.



Flora Tanganok, a beautiful and talented Eskimo girl makes her debut as a motion picture star in a true, sensational Thrill of Northern Life.

15 WEEKS Solid Booking at Record Prices in City of Los Angeles and Suburbs

This picture when shown as one reel travelogues in connection with super features at Tally's Broadway, Los Angeles, became the headline of the bill and received more space from reviewers than seven reel dramatic productions.

State Rights Now Selling **Direct Bookings Solicited**

Write or Wire **SMITH FILMS** **303 So. Hill Street Los Angeles, Cal.**

The Greatest Mary Pickford Characterization ever created

now showing

in one hundred first run theatres
from one to three weeks



"Rags"



"Tess of the Storm Country"



"The Pride of the Clan"



"Madame Butterfly"



"Hulda from Holland"



"Poor little Peppina"



"Less Than The Dust"

Mary Pickford

In

"The Pride of the Clan"

(Directed by Maurice Tourneur)

Released by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City



The next important news of the day—

GEORGE M. COHAN

in his initial photoplay

"BROADWAY JONES"

to be released in February

by

Artcraft Pictures Corporation

729 Seventh Ave., N.Y. City

GOLDWYN PICTURES

How Goldwyn Pictures Will Win the Great American Public

GOLDWYN PICTURES CORPORATION has been founded with the intention of contributing three important elements to its feature films--QUALITY, NOVELTY and STANDARD OF PRODUCTION. This will be accomplished by:

GATHERING together the *ablest dramatic playwrights* ever assembled under one management. Only those playwrights who have written tremendous financial successes will be called as our dramatic aides. They will write the Goldwyn plays, which will mean GOLDWYN QUALITY.

Continued on next page

ADVISORY BOARD:
SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
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ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN

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ENGAGING, whenever we want and can get them, stars of tremendous personality and fame who have made their reputations because of their work---not stars created by dubious publicity and silly advertising. Also,by bringing fresh and new personalities to the screen to support our celebrities. This will mean GOLDWYN NOVELTY.

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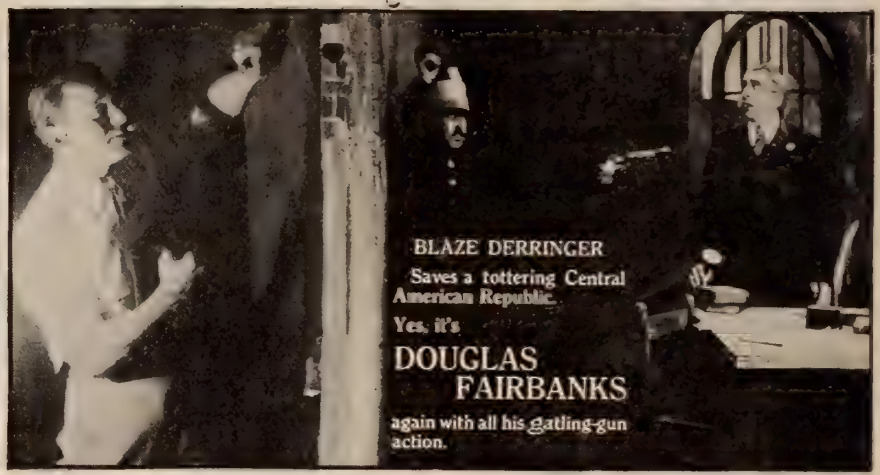
TRIANGLE

SUNDAY, JAN. 28th
DOROTHY DALTON IN "CHICKEN CASEY" — INCE-KAY BEE
AND
A Triangle Komedy
"HEART STRATEGY"



An Absorbing Story of a Man, Two Women, who were One, and Chivalry.

THURSDAY, FEB. 1st
DOUGLAS FAIRBANKS IN "THE AMERICANO" — FINE ARTS
AND
A Triangle Komedy
"A GRAB BAG BRIDE"



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Saves a tottering Central American Republic.
Yes, it's
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PICTURES

To Exhibitors:—

As you have been informed, this week—January 14th—the Triangle Program changes from fourteen to twelve reels weekly. This change is fixedly in line with our statement of last week, and is made in your interest as well as ours.

We believe you will find the new and shorter program of a five reel drama and a one reel comedy for each half of the week more flexible and capable of better arrangement with your other program material. Both yourself and your patrons should benefit.

Our branch managers have been instructed to rearrange all bookings as fast as the new twelve reel program becomes available on the basis of the second paragraph of our promise printed here last week.

Triangle Distributing Corporation
1457 Broadway, New York City

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Ince-Kay Bee 5 Reel Features

Majestic Motion Picture Company's
Fine Arts 5 Reel Features

Keystone Film Company's
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I personally guarantee to every exhibitor showing the Triangle Program a continuance of that program, composed of pictures equal in quality and box office value to the pictures he has received in the past.

Triangle Distributing Corporation
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Play	Star	Release Date
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PRIDE	HOLBROOK BLINN	FEBRUARY 5
PASSION	SHIRLEY MASON	FEBRUARY 12
WRATH	H. B. WARNER	FEBRUARY 19
GREED	NANCE O'NEILL	FEBRUARY 26
SLOTH	CHARLOTTE WALKER	MARCH 5
THE SEVENTH SIN	GEORGE LE GUERE	MARCH 12

SEVEN DEADLY SINS

TRIANGLE DISTRIBUTING CORPORATION

NEW YORK CITY

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Five (5) Reel Specials

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"The Girl Who Doesn't Know"

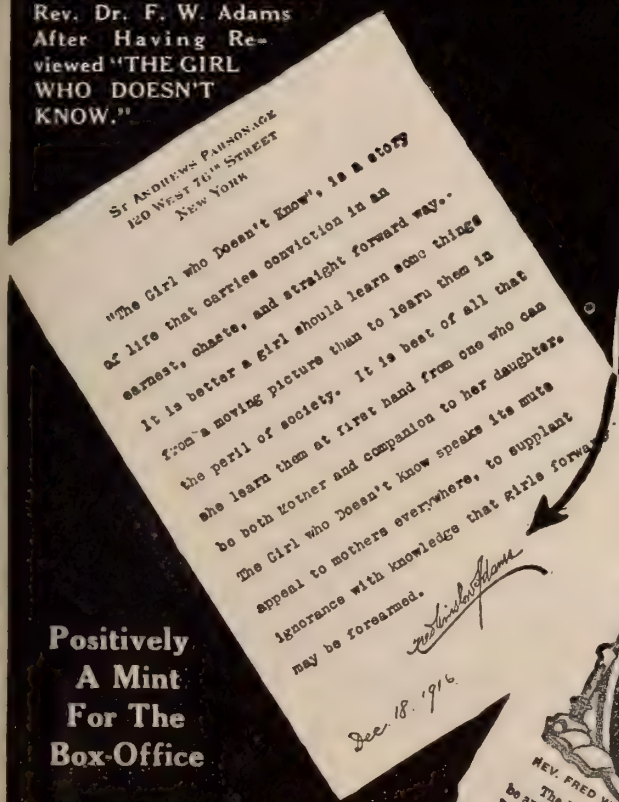
With

Marie Empress

The Fascinating Broadway Star

An exceptionally forceful and impressive reply to a problem widely discussed in Press and Pulpit.—A photoplay sermon for parents which all will demand to see.

The Written Opinion of the Rev. Dr. F. W. Adams After Having Reviewed "THE GIRL WHO DOESN'T KNOW."

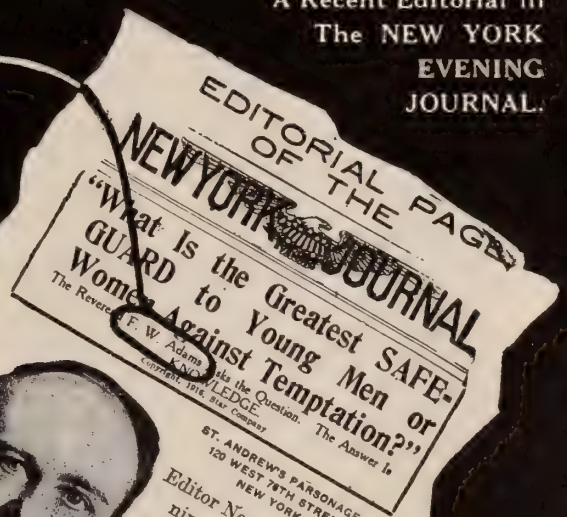


St Andrews Parsonage
120 West 76th Street
New York

"The Girl who Doesn't Know", is a story of life that carries conviction in an earnest, chaste, and straight forward way. It is better a girl should learn some things from a moving picture than to learn them in the peril of society. It is best of all that she learn them at first hand from one who can be both Kother and companion to her daughter. The Girl who Doesn't Know speaks its mute appeal to mothers everywhere, to supplant ignorance with knowledge that Girls forwa may be forearmed.

Dec 18. 1916.

A Recent Editorial in The NEW YORK EVENING JOURNAL.



EDITORIAL PAGE OF THE NEW YORK EVENING JOURNAL

"What Is the Greatest SAFEGUARD to Young Men or Women Against Temptation?"

The Reverend F. W. Adams Answers the Question. KNOWLEDGE. The Answer Is

Copyright, 1916, Star Company

ST. ANDREW'S PARSONAGE,
120 WEST 76TH STREET,
NEW YORK.

Editor New York Evening Journal:

My Dear Sir—I shall continue my questionnaire on Temptation, Sunday evening, December 10.

I will highly esteem it if you will answer, to be used in my sermon that evening, the question, "What is the greatest SAFEGUARD to Young Men or Women Against Temptation?"

Thanking you in appreciation,

F. W. ADAMS.



REV. FRED WINSLOW ADAMS

The Reverend Mr. Adams' Question is literally one that could be answered in one word. That word is KNOWLEDGE that protects young men and women against temptation. Ignorance in all its various forms is the only efficient enemy of vice and crime. Knowledge, real and efficient, is the greatest reliance of the foolish and the wise. Knowledge does, are the public schools and wide-spread education the greatest safeguards against folly.

We say that KNOWLEDGE, the fruit of education, is the great protection against temptation, is the great protection against vice and crime. We understand that it is so. Why is it that the words KNOWLEDGE and PROTECTION are used together? Why is it that the words YOUTH and TEMPTATION are used together? Because youth is the period of temptation, the period that tempts. He who knows, who has learned, who has been taught, who has been educated, who has been informed, who has been enlightened, who has been instructed, who has been trained, who has been disciplined, who has been developed, who has been matured, who has been perfected, who has been completed, who has been finished, who has been ended, who has been terminated, who has been concluded, who has been closed, who has been shut, who has been locked, who has been barred, who has been bolted, who has been fastened, who has been secured, who has been protected, who has been guarded, who has been watched, who has been kept, who has been preserved, who has been saved, who has been delivered, who has been redeemed, who has been ransomed, who has been bought, who has been purchased, who has been paid for, who has been owned, who has been possessed, who has been had, who has been got, who has been obtained, who has been acquired, who has been gained, who has been won, who has been earned, who has been deserved, who has been merited, who has been rewarded, who has been recompensed, who has been requited, who has been repaid, who has been settled, who has been adjusted, who has been arranged, who has been fixed, who has been prepared, who has been ready, who has been willing, who has been inclined, who has been disposed, who has been minded, who has been intended, who has been meant, who has been designed, who has been planned, who has been contemplated, who has been thought, who has been considered, who has been reasoned, who has been argued, who has been debated, who has been discussed, who has been talked, who has been spoken, who has been said, who has been told, who has been related, who has been narrated, who has been described, who has been depicted, who has been portrayed, who has been represented, who has been shown, who has been exhibited, who has been displayed, who has been revealed, who has been disclosed, who has been uncovered, who has been unveiled, who has been opened, who has been unlocked, who has been unbarred, who has been unbolted, who has been unfastened, who has been unsecured, who has been unprotected, who has been unguarded, who has been unwatched, who has been unkept, who has been unpreserved, who has been unsaved, who has been undelivered, who has been unredeemed, who has been unransomed, who has been unbought, who has been unpurchased, who has been unpaid for, who has been unowned, who has been unpossessed, who has been unhad, who has been ungot, who has been unobtained, who has been unacquired, who has been ungained, who has been unwon, who has been unearned, who has been undeserved, who has been unmerited, who has been unrewarded, who has been unrecompensed, who has been unrequited, who has been unrepaid, who has been unsettled, who has been unadjusted, who has been unarranged, who has been unfixed, who has been unprepared, who has been unready, who has been unwilling, who has been uninclined, who has been undisposed, who has been unminded, who has been unintended, who has been unmeant, who has been undesigned, who has been unplanned, who has been uncontemplated, who has been unthought, who has been unconsidered, who has been unreasoned, who has been unargued, who has been undebated, who has been undiscussed, who has been untalked, who has been unspoken, who has been unsaid, who has been untold, who has been unrelated, who has been unnarrated, who has been undescribed, who has been undepicted, who has been unportrayed, who has been unrepresented, who has been unshown, who has been unexhibited, who has been undisplayed, who has been unrevealed, who has been undisclosed, who has been uncovered, who has been unveiled, who has been unop

Clune's PRODUCTIONS

All Pacific Coast Records Broken

BY "THE EYES OF THE WORLD"

At its National Premier in Clunes Auditorium, Los Angeles, Jan. 1.

(The Largest Theatre West of Chicago)

6000 Paid Admissions at 2 Performances with hundreds turned away

EYES OF THE WORLD, MASTERLY PHOTO

Clune's Auditorium Packed at Premier of Screen Version of Noted Novel

EYES OF WORLD" STIRS CRO

Records of The Birth of a Nation, Ramona and Intolerance all eclipsed.

Read the Opinions of the Los Angeles Press

HERALD

By GUY PRICE

There is a "Hall of Fame" for almost everything nowadays, so why not have one for motion picture producers?

And while we are about it, let's reserve a spot for our own home-grown producer, W. H. Clune.

Along with Griffith, Ince, DeMille and possibly one or two others, he is deserving of front-wall position.

Yesterday at his Auditorium theater Mr. Clune revealed to an avid public his second cinematographic production, "The Eyes of the World," which not only equaled the former in the matter of scenic beauty and romantic theme, but far surpassed it in story, thrills, photography and human appeal.

TAKES HIS SEAT

Therefore, what the first film child, "Ramona," lacked to place its promotor into the coveted realm of renown the second child, "The Eyes of the World," possesses in abundancy—and now, Mr. Clune, step forward, please, and take your seat in the select row!

Harold Bell Wright, the California-Arizona author, who enjoys the distinction of having more readers to the square inch of literary Mss. than any other novelist, furnished the book "The Eyes of the World," consequently, if we are to make our deductions on "best seller" form, the second picture will double, if not triple, the popularity of the first.

As an entertainment, "The Eyes of the World" is keenly enjoyable. It has the happy faculty of annexing your complete attention in the beginning and keeping your mind—and eyes—riveted on it until the last foot of the last reel has unwound itself—a feat seldom performed nowadays in film circles.

TIMES

A Master Picture.

"EYES OF THE WORLD."

FILM VERSION OF WRIGHT'S NOVEL AT CLUNE'S.

Another master picture has been added to the list of the few really great screen dramas. In some respects "The Eyes of the World," which made its debut at Clune's Auditorium yesterday, stands absolutely alone.

Nothing approaching its photographic effects have been thus far produced in pictures. The play also stands pre-eminent in the matter of vivid character types. There is no other screen play now before the public in which the characterizations are so telling or so interesting.

This production sounds a new note in pictures. Big multiple reel pictures have come to stay. Heretofore, most of these ambitious pictures have been great spectacles in which the story was almost submerged in the smoke of battles. "The Eyes of the World" goes back to what people really want to see—an appealing love story.

Those familiar with the book need not be told that in the unfolding of this love story there is an exciting succession of tense and dramatic situations. One of these is a fight on the edge of the precipice and drops and the villain. As the hero weakens and is about to be thrown over the abyss, an escaped convict, watching the struggle from another cliff, shoots across the chasm and the dead body of the villain slips over the edge of the precipice and drops into eternity.

Most of the scenes are taken in the mountains of California and Arizona. As mere landscapes, some of the scenes are superbly beautiful.

EXPRESS

By George St. George

THE EYES OF THE WORLD scored a great big hit at Clune's Auditorium yesterday afternoon. In making a photoplay out of Harold Bell Wright's widely read novel, W. H. Clune has presented an attraction that lives up to the high standard set by Ramona, his first production. In fact, The Eyes of the World will almost unquestionably prove a much more popular attraction than Ramona. It has all the essentials of popular success and, like Ramona, has a very large ready-made public waiting to enjoy it. The audience that attended the premier yesterday afternoon was the largest I have ever seen crowded into the auditorium.

The story is handled in splendid style. The producers have added a prologue for the purpose of properly placing and explaining the characters, and it proves interesting in spite of its being purely explanatory in purpose. Once it is over and act 2 begins the play sweeps along, gathering force with every stride until, as the big scene is approached, climax piles upon climax and bursts in the tremendously dramatic fight on the narrow ledge of rock thousands of feet up the cliff. This scene is one of the most effective bits that ever has found its way into a picture, and it held the whole audience spellbound yesterday afternoon. There was absolute stillness in the theater while it lasted and a sigh of relief and a burst of applause as it finished. Although it is big enough to stand competition with anything in the way of thrills, the director has, very wisely, let it be the great, big, logical climax of the play, and the events leading to it have been handled in a supremely sensible and unphotoplay-like manner.

The photography in the play almost beggars description. The locations have been chosen with an eye for the beautiful as well as for the effective, and Enrique Vallejo has made them things that are exquisite through the fineness of his art.

EXAMINER

'Eyes of World' Opened to Startlingly Magnificent Photoplay at Clune's

By Otheman Stevens

"THE EYES OF THE WORLD" were opened yesterday at Clune's Auditorium. Opened to startlingly magnificent photography; opened to what has generally been termed the best form of photodrama—the narrative which commands.

Every place in the Auditorium was filled to the limits of the fire ordinance, and I venture that every seat will be filled as long as the picture is on.

Mr. Clune has only made two pictures, "Ramona" and this one, which proves the value of concentration of effort in results that are marked with radiant success.

The story is too familiar to readers to warrant repetition. It is intense in its action, mingling the most naturally intimate traits of humanity in a series of dramatic incidents, and saturated throughout with the ultimate of idealized romance.

It is a melodrama in the higher form of that method of dramatic expression; perhaps at times somewhat naive, as ultra intense situations are apt to be when devoid of talk; but always beautiful, always holding attention with irresistible power and always awakening a response of both understanding and admiration.

For it is all that long demanded product, a powerful drama with nothing that excites the baser instinct. No picture has been shown approaching in tensity various episodes, particularly the final fight on a mountain top; nothing in the way of a picture has been so totally devoid of faking effects, and no picture was ever more or probably equally healthy and sane in all its attributes.

Tribune

Dramatized G

Harold Bell Wright's Film at Clune's Auditorium Is Better Than Book

By Maitland Davies

THAT Harold Bell Wright's story, The Eyes of the World, makes a better photoplay than it does a novel, was conclusively proved at Clune's Auditorium yesterday afternoon, and, at that, goodness only knows how many million people read the book. A huge audience gathered to see the first Los Angeles presentation of W. H. Clune's second big film production.

Without striving to make The Eyes of the World a spectacle, the producers have succeeded in making it one of the most picturesque productions of the season, by reason of the excellent judgment used in selecting locations. Nature has provided a world of wonderful sets, and there happened to be a man in the organization with brain enough to pick out the most likely of them, with the result that some of the most splendid pictorial effects the screen has shown are disclosed in this picture.

The Eyes of the World is not something to recommend for the other man to see. It is something to see yourself. You, personally, will enjoy it. There is something about it that will appeal to everybody. I don't think I am different from the average man and I enjoyed every bit of it.

For Information Concerning "The Eyes of the World"

and other Clune Productions address

Clune Film Producing Co. 547 So. Broadway

Los Angeles

"GERMANY AND ITS ARMIES OF TODAY"

Last Week We Announced 3 Weeks at the STRAND, New York.

Now—It's FOUR WEEKS!!!



HERE'S WHY:

¶ This is NOT a "War" Picture!

¶ It's a Big, Human Drama, spelled out in scenes that smash home the MEANING of War.

¶ No so-called "Battle Scenes," No Sham Posing—just the sad, terrible truth itself—and that truth needs no embellishment. Those things about battle that nobody ever reads of, but everybody wonders about!

¶ It is packing the Big Strand! That's why 4 weeks! No man needs better proof!

READY
With Full Lobby Display
STATE RIGHTS!

Germanic Official War Films, *Inc.*

729 Seventh Avenue, Room 1003, NEW YORK CITY



MR. EXHIBITOR:

This is only a sample of the expressions of Max Linder, the world's greatest comedian, as you will see him on the screen.

See the rest for yourself. He has more expression and more funny action than any man I ever saw. He will convulse any audience with laughter.

Geo. K. Spoor

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA — MAIN OFFICES: NEW YORK CITY — CHICAGO, ILLINOIS

Volume XV — JANUARY 27, 1917 — No. 4

THE STAR AND THE DAILY CHANGE

THE past week has been one of the most unrestful in the career of an unrestful industry.

The old causes are at work, the big economic faults, boiling away deep down in the pot; a little lifting of the lid lets bubbles of steam burst out in all directions.

Part of the week's unrest is due to the fact that one or more stars are loose from their high-salaried, sky-salaried orbits.

There's a wild scramble to sign 'em up and double 'em up—to create another "movie salary" record breaker, to hit another breathless sky-line.

WHAT on Earth (to get back to Earth for a moment) is the matter with this Fifth Industry!

Is the motion picture dependent upon the star?

Are we hitched to them—with a wagon filled with the resources of an industry almost as big as steel?

Have we got to gamble for their services in a way that makes sane business men and solid financial interests regard the business with dismay and distrust?

Apparently—yes.

But why this amazing business situation?

Again the answer comes from the theatres. They say—a great many of them say—they want stars in pictures. And, of course, the theatres must be given what they want.

But why the demand from the theatres?

WE believe we know the answer, that we can put our finger right down upon it in two words; the *daily change.*

It is the daily change that makes the star and the star's ruinous salary.

Let us see.

We stated last week that the daily change—the frantic here-you-are and there-you-go policy of showing pictures—destroys *real* advertising effort.

Good pictures and poor pictures are rushed along in the mill-race; all fare alike.

The exhibitor hasn't time to tell his public about the good ones; the people can't tell each other; the picture is gone on its mad career.

The only advertising possible is one-time advertising—which is nine-tenths waste.

One-time advertising is—a *flash.*

The best flash is—a star's name—in electric letters, on a banner, a poster, in the headline of a newspaper advertisement.

It gets the people in.

So the theatres want stars and the producers want stars and the stars want the earth. The increase in demand is natural.

BUT the basis of the demand is *unnatural,* illogical, unbusinesslike; and the basis is the *daily change,* deadliest, greatest economic enemy of this industry.

Stop and consider. What is it that suddenly elevates the star's *established* earning capacity upon the legitimate stage up to the dizzy heights of the "movie salary?"

The public thinks it is the marvelous money-making capacity of the motion picture. The exhibitor thinks it is the downright madness of the producer. The producer thinks the exhibitor must have star pictures at any cost.

As a matter of fact the ruinous salary paid the star is the result of the daily change basis of this business—and nothing else. Nothing else—no other factor—is to blame.

And the situation won't be altered one iota—until we stop the daily change.

ON the legitimate stage the star's name also gets the public in. But the public won't keep coming and the play will fail miserably if it doesn't stand upon its own legs.

Hence the play has a value, and the star has a value—each clearly established by business usage and test.

And, hence also, the playwright has a value, a very important one, a value still withheld from the photoplaywright because we don't show pictures long enough to let his work prove its value.

But there's no testing the photoplay. It comes like a flash—goes like a flash—is advertised with a flash—*a star's name.*

The business angle is not to please the public but just to get them in. Hence the star's name and hence the star's salary. And hence, too, the weak—the many weak—star pictures.

"THE Barrier" has just been shown in New York City. There's not a star in it, yet the acting and the character portrayals of its leads have never been exceeded by the work of any stars in any picture ever made. And the play has every indication of a great popular success.

But what will happen should "The Barrier" be put out through the quick mechanics of our regular, present-day channels of distribution and exhibition?

We are killing good pictures—and worse still the impulse to make them; we are holding back the very genius of the photoplay, namely the story; we are adding a ridiculous, stupendous expense upon production and we are robbing exhibitor and distributor alike of their legitimate profits—through *the deadly daily change.*

It is, in other words, throttling the development of the art and the industry of the motion picture.

WM. A. JOHNSTON.

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HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

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Nude Pictures vs. Naked Plots

THE Evening Sun, New York, commenting editorially upon the movement of "Censorship from Within" states that the nudity of women in pictures is not so distressing to the public as the nakedness of picture plots.

Silly stories, inane characterizations, hackneyed situations—plots, in other words, which anyone can see clean through—are a species of nakedness which demands immediate censorship from within, if pictures are to hold their own.

We quite agree with The Evening Sun.

State Rights and Clean Pictures

SEVERAL big pictures are now playing in New York to crowded houses—and another has just been shown for review—all of which will undoubtedly score great successes in the state rights field, if it should be decided to sell them that way.

All of these pictures are quite free of ultra-sensationalism. All are strikingly clean, and all in all they are characterized by strong themes, heart interest, artistry, beauty, strong characterization.

Which ought to indicate very clearly to the buyers of state rights that widely and steadily popular pictures are not of the sex, vice and morbid type.

It Is Better Than a Season's Pass

THE action of Elizabeth, N. J., in appointing fifty censors, twenty-four women, and the rest business men, is the latest development of the picture "regulating" craze, now so rampant. Why stop at fifty? The authorities might just as well make the appointments in multiples of fifty, changing the personnel of the board every few weeks. The advantage is obvious. Eventually everybody in town would have a chance to see motion pictures free. What a delightful Utopia. Everyone would get something without paying for it—except the exhibitor.

Censorship from Within

LAST Summer, in Chicago, Wm. A. Brady summed up the whole censorship situation in a sentence.

"Censorship?" he queried. "Censor yourselves!"

He exclaimed, of course, at the producers of pictures.

Whether he himself has followed his advice; whether any or all producers have followed the mandate, each can answer for himself.

But the point is that the question ought to be put now, and the answer ought to come, must come very shortly; and it ought to come and it must come in a manner to clear the decks of all that invites the movement for official censorship.

"Censor yourselves!"

Doesn't this simplify and settle the whole censorship problem, with all its ramifications?

We believe it does.

IN all our eleventh-hour meetings to combat pending and adverse legislation we always proceed upon the same basis and in the same way.

We denounce the malice and bigotry of those "reformers" who would close picture theatres on Sunday and who would have pictures censored in advance of publication.

True they are malicious and narrow.

True that Sunday closing is ridiculous; true that censorship is un-American, unjust, intolerable and impracticable.

But it is equally true that we ought to stop supplying the cranks with excuses to kill pictures wholesale with their outrageous restrictions and impositions.

From several of our eleventh-hour battles against Federal and State censorship a number of producers have emerged shaking their heads gravely and admitting that the production of pictures ought in some way to be regulated.

Some have even advocated Government regulation, although the industry is as one now in its opposition to official censorship in any form.

Now a light is breaking in. This matter of regulation—why not have it come from within the industry?

Why not regulate ourselves?

Why not put all of our house in order? It can be done.

The Situation in Seattle

A MAN came into our office a few days ago with one of the most remarkable stories we ever gave an ear to.

But when this story was told, we realized that it was not remarkable at all. It was simply a reflection of a condition which exists in all parts of this wide, free, just country.

Seattle, said this man, has revoked the powers of its board of censors. The mayor stepped over their heads and locked up a film in his safe which they had passed unanimously.

New York's New Theatres

NEW YORK will have, within two years, four large new motion picture theatres with an aggregate seating capacity of nearly forty thousand.

It seems certain that the new theatres will swallow still more of the neighborhood theatres' patronage. It is to be hoped that the new theatres, and all of the advertising which attends them, will stimulate the public's interest in pictures, so that the drain upon the smaller houses will be minimized.

Wm. A. Johnston.

Griffith Heads Censor Fight by N. A. M. P. I.

Is Appointed Chairman of Committee of Five to Carry on Campaign with Unified Help of All Association Members for "Censorship from Within"

THE letter with a request for "Sunday Pictures" from Frank Rembusch, which was published in the last issue of MOTION PICTURE NEWS, together with editorial comment emphasizing the necessity of censorship from within and not censorship from without, evidently has impressed many producers forcibly.

At a closed meeting of a newly formed organization which is called "The Motion Picture Art League," the question of curbing the "filth film" was vigorously discussed by David W. Griffith, and it is stated by those who were present that MOTION PICTURE NEWS played an important part in the discussion.

Mr. Griffith quoted at length from MOTION PICTURE NEWS, pointing out the urgent necessity for quick action on the part of manufacturers.

In an interview afterwards Mr. Griffith stated his platform in the campaign for expert censorship from within the industry with his usual clarity and with more than his usual conviction.

"We are not only quite able to handle the question ourselves," he said, "but we must handle it ourselves. I read in the NEWS last week of many new censorship bodies springing up in all parts of the country. In Salt Lake City, I understand, they have appointed the chief of police to censor films.

"The movement towards legalized censorship is gaining: we must act immediately!

"The plan brought out in the meeting is our salvation. If legalized censoring bodies have their way, our business will be bounded by such narrow restrictions that we will be unable to produce anything but sickly boy and girl love stories. Censors on the outside will continue to suggest what they have always suggested: a list of commandments."

Mr. Griffith's voice was sarcastic.

"What will become of motion picture art, progress, development, if we are bounded by a list of a dozen or two hastily drawn, arbitrary rules?"

Mr. Griffith was asked if the Motion Picture Art League proposed a list of commandments of its own.

"Set rules are out of the question," he replied; "what we need and what we must have is a code of ethics, a standard. Every manufacturer should be compelled to abide by them.

"I believe that nude women do not belong on the screen. You never saw a nude woman on the stage in your life. Why should nude women appear in pictures? I want to make one point clear. I am not talking about pictures which have been made, but pictures of the future."

Mr. Griffith declined to state his producing plans for the future. The statement has been made that he intends to produce short subjects only. He refused to affirm or deny that report.

When asked whether or not he had severed his connections with the Triangle, which might account for his continued presence in the East, he replied that he would prefer not to discuss that subject for the present.

In reply to another question, Mr. Griffith disclaimed all knowledge of Douglas Fairbanks' plans.

A statement was sent out from Mr. Griffith's New York office to the trade papers in regard to the newly organized Art League which has since been merged with the N. A. M. P. I. Committee headed by Mr. Griffith.

Mr. Griffith is quoted as saying: "In case a producer brings out a subject that does not come up to the standards of the National Board of Review we will work with them and have our select committee go over the matter in detail. The entire thing will be finally adjusted by ourselves, and when the product reaches the public the chances for further discussion will have been eliminated.

WISDOM

The Milwaukee Journal will shortly incorporate into its photoplay page a column under the heading, "Motion Picture News says——"

"The advantage of this lies in the fact that whatever eliminations are deemed necessary will be handled by experts, who will not ruin the original subject and yet will see that it adheres to our highest standards. Once we determine upon this action our force will be the final decree and we will see that these standards are upheld."

Another step taken at the meeting was to name a special committee of the producing motion picture managers to work with other organizations and center the fight on impending legislation that is sure to be up in the next few months before the legislatures of several states throughout the country seeking to establish state boards of censorship.

Mr. Griffith, according to a statement sent out by the National Association, has been placed in control of the entire nation-wide campaign against the censorship of motion pictures.

This was authorized by the resolution adopted by the Executive Committee of the National Association placing its power in the hands of a small committee headed by Mr. Griffith, who will handle the situation practically without restrictions.

It was decided that in view of the necessity for prompt and concerted action, a small committee was desirable as it would have behind it the united support of the entire industry and could act quickly and definitely.

The committee named by Mr. Griffith is composed of the following: Adolf Zukor, William Brady, P. A. Powers, Mitchel Monk, and W. W. Irwin.

This winter is the first time that the entire motion picture industry has presented a solid front on the censorship question, a position which was taken five months ago when the National Association, after thorough deliberation, decided that it would oppose all forms of legalized censorship.

Mr. Griffith was active at that time and the campaign of this winter has been turned over to him because of his willingness to see the issue through and because of the need of a strong and small body to arrange for the presentation of the industry's side to Congress and to the legislatures which are considering censorship legislation.

The procedure of the new committee has not been announced, but Mr. Griffith indicated last night something of what may be expected of it.

Present at the last meeting of the Executive Committee of the National Association of the Motion Picture Industry were Walter W. Irwin, general manager of the Vitagraph V-L-S-E presiding, William L. Sherrill, president of the Frohman Amusement Corporation; P. A. Powers, Treasurer of the Universal Film Mfg. Co.; J. E. Brulatour of Eastman Films, Lee A. Ochs, president of the Motion Picture Exhibitors League of America; Samuel H. Trigger, president of the New York City Exhibitors' League; Louis F. Blumenthal of the Auditorium Theatre, Jersey City, Louis L. Levine of the Regent Theatre, Brooklyn, William M. Seabury, General Counsel and Frederick H. Elliott, Executive Secretary of the National Association, and Mr. Griffith.

"Barrier" Release Plan to Be Decided by Reviewers

The Rex Beach Photoplay Corporation's production "The Barrier" was shown to reviewers last Friday afternoon for the purpose of deciding the important question of how the picture should be released.

Three plans are suggested. "The Barrier" will be marketed either on the state rights plan, or as a special high class feature, with regulation theatre prices, or, thirdly, as a special release on the General Film Program.

It is understood that Mr. Beach favors the plan of showing "The Barrier" as a special theatrical production, at a high scale of prices.

Those who saw the film are unanimous in approval. While it features no star, its interest is so continuous that it is one of the few pictures with which the element of time is of insignificant value.

Famous Appoints Foreign Representative

J. C. Graham Will Keep in Touch with Exhibitors Abroad, with Roving Commission

THE foreign activities instituted by the Famous Players-Lasky Corporation and other plans which are now under advisements have rendered necessary the creating of a new office in that organization, a general foreign representative, to which J. C. Graham, one of the best known figures among motion picture executives, has just been appointed.

The engagement of Mr. Graham by Famous Players-Lasky follows closely upon the sending of Alec Lorimore to Australia and of Ingvald C. Oes to the Scandinavian countries. Mr. Graham's commission is a roving one, however, as he will make the whole world his office, traveling to any and all parts of the world for the purpose of bringing to the immediate attention of the exhibitors of foreign countries the best points of Famous Players-Lasky-Morosco-Pallas productions, which might not be seized upon by the foreigner until they are drawn to his attention.

The engaging of these three men for work in the foreign field is a concrete evidence of the determination of the Famous Players-Lasky Corporation to place itself in the closest possible contact with the foreign field.

The Famous Players-Lasky Company's productions are already being widely distributed throughout Europe, Africa, the Antipodes, and other portions of the globe.

Conditions of production and methods of distribution are constantly undergoing change, and the former have almost been revolutionized in many particulars. With the changes of market conditions which will necessarily result from the tremendous upheaval abroad and with the new phases of production which have developed within a comparatively short time, it is deemed expedient by the producers to have a man of Mr. Graham's wide understanding of international conditions to act as a personal representative of the concern in foreign fields.

The new conditions will need new adjustments, and it will be Mr. Graham's duty to make personal investigations of the situation in each country and to negotiate any changes of distribution methods which his knowledge of home conditions may dictate.

That Mr. Graham is especially fitted for this new work is easily apparent from a brief glance at his long career in the motion picture business. It was in St. Louis that Mr. Graham first became interested in the motion picture, operating one of the first exchanges formed there in the days before the formation of the General Film Company.

It was with the beginning of the operation of the General that Mr. Graham began to acquire a reputation as an independent fighter, through his co-operation with the Swanson Exchange in the launching of an opposition exchange to that of the General in St. Louis.

Mr. Graham later became the general manager of the Reliance Company, and was associated with the Sales Company, through which he became the head of the Mutual Exchange activities in New York upon the formation of that company.

Leaving Mutual, Mr. Graham became general manager of the Universal, a position which he held until he took over the affairs of the United Film Service as a personal favor to certain interested parties, until the company was liquidated. Returning to Mutual when John R. Freuler was elected its president, Mr. Graham became assistant to the president with complete charge of all exchanges. With the removal of the company's headquarters to Chicago, Mr. Graham went to that city and organized the general exchange department under the new conditions.

With the completion of this task, Mr. Graham returned to New York City to supervise the Eastern producing activities of the Mutual and to take charge of its Eastern exchanges.

Though his headquarters will be made at the Fifth avenue office of the corporation, Mr. Graham expects to spend the larger portion of his time abroad. After studying more intimately the details of production and distribution of the Famous Players-Lasky Company, he will sail for England to make a first-hand survey of the field in Great Britain.

"Daughter of the Gods" Opens in Boston

Fox Marine Spectacle Plays to Dollar Admission at Majestic

WILLIAM FOX opened a Boston run of his new Annette Kellermann film, "A Daughter of the Gods," Monday evening, January 15, at the Majestic Theatre. Two performances daily will be given during the run. Night prices are one dollar to twenty-five cents, with box seats two dollars and one dollar and fifty cents; lower prices for matinees. Following his custom, Mr. Fox has not sold state or New England rights, but is presenting the film under his own direction, under management of the New York office, with C. A. Kingston as the Boston manager. W. R. Sheehan and a party from the home office were in Boston for the opening, for which there was a heavy sale. Joe DiPesa is doing the Boston publicity.

Samuel Grant, New England manager of "The Battle Cry of Peace," is managing the lecture tour of Capt. John A. Cook, the whaling master, beginning at Tremont Temple, Boston, the entire week of January 15, with two performances daily. Capt. Cook relates experiences of twenty years in the Arctic, and shows for the first time on any screen his motion pictures, "Hunting the Sperm Whale."

Joliet Newspaper Urges Clean Pictures

The Joliet, Ill., Evening Herald-News is one of the many newspapers throughout the country conducting a campaign for cleaner pictures. In an editorial headed "More of Them," which appeared in their issue of January 4, the following comments are made concerning "Snow White," in which Marguerite Clark is featured:

New Year's Day and Tuesday the Princess theatre presented the cleanest, most entertaining motion picture Joliet has seen in a year. Marguerite Clark, one of the "different" type of screen actresses—different because she does not care for sex plays or other smut—appeared in "Snow White," a fairy tale. It breathed purity. It was a child's picture for grown-ups. It was a relief from contagion. Its wholesomeness was an antidote for ennui.

The screen should have more Marguerite Clarks. We would all be better for them.

If this be advertising, other theatre managers of Joliet, make the most of it.

St. Louis Association Will Not Join National League

At a meeting of the Motion Picture Exhibitors Association of St. Louis, the Chairman of the organization committee recommended that the time is not opportune for the St. Louis association to join the National League.

The Serial Committee reported that the Metro Film Service had waived deposits on all serials to members of the association only.

Robbins to Make One-Reel Comedies

Jess Robbins, producing manager for the Essanay-Chaplin company, who has been in the East for the past year, returned to Los Angeles last week to film one-reel comedies. He has leased a studio on Gordon Street, Hollywood, and will shortly begin production work there. He advises he has made marketing arrangements, but at this time will make no announcement.

New York Local to Hold Beefsteak Dinner

New York Local No. 1 will hold a beefsteak dinner at Healey's restaurant, in the Log Cabin room, on Wednesday night, January 17, at eight-thirty.

The dinner is to be given in honor of the outgoing officers. The newly elected officers will be presented. There will be six acts of cabaret, and the tickets are $3.25. I. Hartsell is taking care of the reservations.

Butterfield Forms State Film Company

The State Film Company has just been organized in Detroit for the purpose of buying states right pictures and booking them in the chain of Butterfield theatres in Michigan. Col. W. S. Butterfield is proprietor of the company and has appointed E. C. Beaty manager of the Detroit office, which has just opened at 221 Broadway Market Building.

Sunday Closing and State Tax to Become One Issue

New York State Legislators Plan to Merge Questions of Taxation and Sunday Closing in Effort to Bring About Fair Settlement—Motion Picture Problem Will Be Fought Hotly to a Conclusion

THE threatened direct tax on New York State motion picture theatres and the question of closing theatres throughout the State on Sunday will be considered as a single issue, if the plans of certain legislative members are carried into effect.

Both sides of both questions are being fought bitterly in the Senate and the Assembly, and a compromise is to be effected if possible.

According to dispatches from Albany, it is certain that an effort to tax the theatrical industry will lead to a fight in the Legislature, but many of the Assemblymen say that they have found sentiment among their constituents overwhelmingly in favor of such an impost.

A resolution passed last Wednesday by the Assembly that the committee that has been appointed to investigate the practicability of imposing a tax upon exhibitors, be ordered to investigate the entire theatrical business. The members of the committee are Assemblymen Heber E. Wheeler of Ontario, Henry E. H. Brereton of Warren, Robert McC. Marsh of New York, August C. Flamman of Kings, and Henry C. Schimmel of New York; Senators William A. Carson of Yates, James W. Yelverton of Schenectady, and James J. Walker of New York. Mr. Walker and Mr. Schimmel are the only Democrats.

On Thursday it was reported that the Senate had failed to concur in the amendment to the resolution appointing a committee to investigate the practicability of imposing a tax on the motion picture industry in the State, which extends the scope of the inquiry to embrace the whole threatrical business.

The amendment was offered in the Assembly by Clarence F. Welsh of Albany, and was adopted unanimously. The Senate voted to refer the matter to the Committee on Taxation and Retrenchment, of which Senator Emerson is chairman.

The Senate's action does not necessarily mean that Assemblyman Welsh's amendment is lost, but it foreshadows the hard fight which the Legislature will have if the attempt is made to force the whole theatrical business to pay a State tax on its earnings.

It is the opinion of many that a friendly attitude towards the film industry will be taken by the investigating committee. Members of the committee have been quoted as saying that it is likely that regulation, instead of censorship, will be suggested, and that they will also approve of Sunday opening with certain limitations. As for the tax question, the committee is said to be in favor of "reasonable taxation."

"We do not intend to regulate or tax moving pictures to death," said Assemblyman Wheeler. "We recognize that the moving picture industry is the third or fourth greatest industry in the State, and we desire to conduct this investigation with the most friendly feelings toward the men in that business.

"We will begin our hearings right away in New York. The committee will ask moving picture men to appear before it, and an effort will be made to learn what burden of tax they are now bearing, and the recommendations for a State tax will be made accordingly."

Assemblyman Welsh said that to tax only moving picture and not other theatres was a discrimination against an amusement that reached the masses more than any other.

The New York "World" has asked two hundred people, selected from all walks of life, their opinions on Sunday closing. One hundred and sixty-two said they were in favor of Sunday pictures. Twenty-eight declined to be interviewed. Ten said they were against them.

It is expected that 3,000,000 names will be signed to the anti-closing petition which is being circulated in New York State theatres.

Horsley to Release Wilbur Series Through Mutual

Six Pictures in "Morals of Men" Series to Be Released at Rate of One Every Four Weeks— Horsley Producing Spectacle Drama in Africa

DAVID HORSLEY, in New York last week for the purpose of arranging his production plans for the future and disposing of features already produced, signed an agreement with the Mutual Company whereby his series of six Crane Wilbur subjects will be released through the Mutual organization.

Mr. Horsley, in an exclusive interview for MOTION PICTURE NEWS, stated that the name of the series is "The Morals of Men." Crane Wilbur stars in each of them. Among the subjects of this series are "The Painted Lie," "Love Everlasting," "The Single Code" and "The Eleventh Commandment." The names of the others will be announced through these columns later.

Only three of the Crane Wilbur pictures have so far been produced. Inasmuch as the series will be released at the rate of one every four weeks, it is possible for the Horsley studios to devote considerable time to the future productions, and Mr. Horsley believes that the succeeding three pictures will be even better than the first of the series.

Aside from the Crane Wilbur features, Mr. Horsley announces that he is preparing a large spectacle-drama, parts of which are now under production in the Southern part of Africa. The picture calls for African locations, and various of the scenes will be made in and about Cape Town and the Kimberley diamond mines. Other scenes are laid in London, where the Horsley company will go after the African scenes are completed.

Another of the Horsley producing plans includes a serial, concerning which Mr. Horsley does not care to give out details at present. He stated, however, that one of the objects of his visit to New York has been to secure players for this serial. Six actors and actresses have been engaged thus far, and will return to the coast with Mr. Horsley. One of these is a "discovery" who has been in an eastern studio.

Arbuckle to Act and Direct for Paramount

Heavyweight Comedian Signs Contract to Produce Two-Reel Pictures, the First to Appear in March

"FATTY" ARBUCKLE has entered into a contract with the Paramount Pictures Corporation, by which he will begin the production of two-reel comedies on or about March 1. These pictures will be distributed by Paramount.

"Fatty" Arbuckle ranks today uniquely in the field of comic productions and possesses the added faculty of directing the pictures in which he stars.

The popularity of Arbuckle is based on the world-old human trait of finding humor in excessive avoirdupois. "Fatty" Arbuckle has capitalized his huge size so successfully that he stands today acknowledged to be worth his weight in laughs. The secret of Arbuckle's popularity is the fact that he makes his audiences laugh at him as well as with him, never fearing to be made the victim of a joke himself, instead of insisting upon always being the one who plays the tricks upon others.

The fact that Arbuckle directs his own pictures is important, because he will set tasks for himself to do that no other director would have the moral courage to ask him to perform.

"One of the most important factors in screen comedy is speed," declared Arbuckle. "Keep things jumping and your audience will be with you every moment. Let the action lag and you will have to work twice as hard to get their attention back.

"When I start work on the production of a comedy, I try to keep everybody in the cast keyed up to the very highest pitch. It is the surest way of keeping your action at the top notch. If your people are allowed to loaf around the studio and get 'stale' then they do not dive into the scene as they ought to, but have to sort of get warmed up all over again, like a track athlete who has sat around on the grass all afternoon waiting for his event to be run off. By the time he is called upon all his ginger is gone."

The Arbuckle comedies will be released to all exhibitors the same as all other short reel subjects handled at the present time by Paramount Pictures Corporation without being influenced by the feature branch of the program.

Salisbury is Back with More Nature Studies

Explorer Brings Sixty Thousand Feet of Scenic, Educational and Travelogue Material

DR. E. A. SALISBURY, whose animal and nature study pictures are well known in the trade, has returned to New York after completing a hunting and exploration trip of a year and a half's duration. He has brought with him sixty thousand feet of film of scenic, educational and travelogue classification, about fifteen thousand feet of which he intends to sell in the trade through channels not yet decided upon.

Dr. Salisbury's pictures of greatest interest come from Central and South America. In the former country he has discovered things of greater interest than the Panama Canal and from the latter he has carried away scenes which have never before reached the public. It is interesting to note that on this last trip Dr. Salisbury was accompanied by Rex Beach and Mary Roberts Rinehart, both well known writers They appear in many of his pictures.

"That is something rather new, I believe," said Dr. Salisbury to a representative of MOTION PICTURE NEWS, to have two such widely known writers starring in pictures of this character. The publicity that can be gotten from their appearance is immense. Mr. Beach is writing his impressions of this very trip for The Cosmopolitan Magazine and Mrs. Rinehart has done a series for The Saturday Evening Post.

"Getting good photography in the muggy climate of South and Central America was a difficult task. The dry season there is about ten times as wet as the wet season in Los Angeles. Indeed in the so-called dry season there it usually rains about six times a day. Others who have come back with film from these climes have found on it a peculiar growth which acts to the great disadvantage of the print. I dispelled any chance of this by keeping my film in a case that was constantly kept dry by a strong electric bulb. So good photography is assured.

"The scenes that I have obtained show some of the lesser known animals of the south. The sloth, the lizard and the armadillo have been 'shot' by the camera. But there is never any killing with a gun. I have found that audiences dislike to see wild animals in pain. I have also obtained scenics from the various places I visited and some industrials such as the coffee industry. An audience will be rather surprised, won't it, when it learns that here in the United States we get the cheapest grade of coffee grown. The best goes to Europe. It may also be surprised to learn that the natives of Central America make all their furniture from solid mahogany. I have more surprises in store for them, too."

Dr. Salisbury has not decided as yet how he will market his pictures. In all probability, however, the Strand or the Rialto theatres of New York will get them in instalments with the chance of Dr. Salisbury lecturing during their showing. On the other hand he may secure a special theatre on Broadway, although nothing definite has been done along this line.

"I think that I have a very valuable series for the trade," concluded the explorer, "Papers in every city which I have visited since my return have given me illustrated and special articles. In addition there are Mr. Beach and Mrs. Rinehart and Mr. Beach has besides promised to write the subtitles for the pictures. which will help a lot."

No Present Release of Goldwyn Pictures

Goldwyn Pictures Corporation issues an emphatic denial of rumors that it has made an arrangement with any distributing organization to handle Goldwyn productions. This denial, given out by Samuel Goldfish, its president, is as follows:

"Rumors are being spread by those connected with producing and distributing organizations that they have closed or are closing a deal with the Goldwyn Pictures Corporation to distribute the Goldwyn Pictures. These rumors are utterly false.

"Goldwyn Pictures Corporation has made no arrangement or contract of any kind for its distribution. This corporation has announced specifically that no effort will be made to release its pictures until at least six, and perhaps as many as twelve, complete pictures are on its shelves. This plan will be followed."

Children Plays Wanted by Edison Script Editor

The scenario department of the Edison Company has sent out the following announcement, which will be of interest to exhibitors whose audiences contain photoplaywrights.

"The first condition of a successful child's play is that it should deal with a world of which children are not childish or 'sweet' or 'cute' or even pathetic, but heroic and triumphant.

"Send us stories in which the 'heroic and triumphant' are the dominant notes. Ideals are natural to Youth and we want them in our pictures, but not the goody-goody negative and colorless ideals which it is sometimes assumed that Youth should cherish. We want stories that are wholesome, but in which there is danger and adventure and fighting towards a goal.

"We are searching for new Stevensons who can reveal the thrilling romance in the complexity of contemporary life. We do not want costume plays unless they are so exceptional as to stand with the accepted classics. There are plenty of pirate tales and fairy stories to be picturized. Give us something of the same spirit in stories of today.

"One and two-reel subjects especially desired.

"Thomas A. Edison, Inc., 2826 Decatur Ave., Bedford Park, N. Y. C."

H. H. Van Loan Leaves for England Saturday

H. H. Van Loan, National Publicity Manager for the Universal Film Manufacturing Company, will leave New York Saturday on the S. S. New York for London, where he will handle the publicity affairs of the Transatlantic Film Company.

Mr. Van Loan, as well as being a successful publicity man, has attained no little fame as a fiction writer in the past two years.

Before going with Universal, Mr. Van Loan was connected with the New York World.

He will be accompanied to his new mission by his wife and young daughter.

Van Loan is one of the promising young men of the film industry, and we are quite safe in forecasting a brilliant career in his new field.



Dramatic Moments in "The Barrier," Which Was Shown to the Trade Last Week

New York's Four New Theatres Will Seat 40,000

**Three, Near the Strand, Will Be Within Stone's Throw of One Another—
Fourth Will Be Largest Projection Hall in the World, Seating 25,000**

IF good intentions do not go astray, New York will have the privilege before long of attending four new motion picture theatres, the combined seating capacity of which will be approximately 40,000.

The first of the four was announced through these columns several weeks ago, the name of the theatre being Triumph. At the time this announcement was made the name of S. L. Rothapfel was associated with the enterprise. Mr. Rothapfel promptly denied any connection with the proposed Triumph Theatre, although he admitted that he had previously considered the position of managing director quite seriously.

A week after the announcement was made, plans for the erection of two other theatres directly across the street from the site of the Triumph were published.

Messmore Kendall, operating under the name of the Moredall Realty Corporation, has leased the north half of the block front on the west side of Broadway and Fifty-first Streets for a term of twenty-one years at an annual rental of about $100,000 as a site for an office building and two theatres.

The theatres to be erected will be devoted to motion pictures. One will have a seating capacity of about thirty-eight hundred, and will be the largest picture theatre in the United States. This theatre will be popular priced. The other will have about the same seating capacity as the Rialto, and will be especially appointed for exhibition of special film productions of high class.

The Broadway front will be improved by a tall office building with entrances to the east of the theatres, and stores on the ground floor. Thomas W. Lamb has prepared plans for these improvements which will cost in the enighborhood of $1,000,000. Construction will begin at once.

The fourth giant motion picture theatre to be announced will be merely a part of the greatest amusement palace in the world. The projection hall will seat 25,000 people.

The statement is made on good authority that a deal has just been closed for the purchase of the old Seventh Avenue car barns and adjacent property by a corporation which is to build and conduct the new enterprise, which will provide the people of New York with almost every kind of indoor amusement under one roof.

The announcement that four gigantic new theatres will be opened to New York audiences soon is contemplated with some alarm by the neighborhood theatre owners.

Following the opening of the Strand and Rialto, many neighborhood theatre owners reported a slump in their business.

That an additional levy of 40,000 upon the ranks of New York picture theatregoers will be felt sharply by the neighborhood exhibitors seems only a natural outcome.

This effect will be counteracted to some extent by the increased interest in motion pictures generally which the new theatres will arouse.

We have often emphasized the necessity of judicious newspaper advertising by the exhibitor.

In our last week's issue we published an article, "Co-operation of Dailies with Exhibitors."

Carl H. Pierce, special representative of the Paramount Manufacturers, was so impressed by the article that he has ordered reprints to be sent to all Paramount Exchanges.

It will pay you to read that article, if you happened to pass it by.

Brooklyn Manager Fined for Barring Sailors

Henry Traub, lessee of the Olympic theatre of Brooklyn has been fined $250 by Justice McInerney for discrimination against a sailor in uniform. In this Justice Herman and O'Keefe, sitting in Special Sessions in Brooklyn, concurred.

Justice McInerney said:

"The uniform of a United States sailor must be respected. A sailor has just as much right as any civilian."

Sentence was suspended on Adolph Glattmann, an assistant in the theatre.

Traub was found guilty of refusing permission to two sailors to occupy a box in the theatre after they had purchased tickets in November. The men were told, it was testified, that it was against the rules of the theatre to permit sailors in uniform to occupy box seats.

Montreal Exhibitors Against Advance Deposit

The board of directors of the St. Denis theatre, Montreal, including the president, Mr. MacKay, and E. L. Perry, the manager, gave an informal dinner at the Reform club to the pioneer members of the newly organized Exhibitors' League.

At the meeting following the dinner various matters were discussed, and the most important motion of the evening was raised by George Rotsky, manager of the New Grand theatre, whereby all members of the organization were to refuse to pay any advance deposits on feature films.

"Star" to Show "Snow White" to 200,000

Wide-Awake Kansas City Newspaper Will Give Treat to Women and Children—Proof of What Co-operation Will Accomplish

THE Kansas City Star is going into the motion picture exhibition business on a wholesale scale. On January 27 and 28 the *Star* will show the Famous Players' film, "Snow White" to nearly one-quarter of a million people.

The newspaper's decision came about in an interesting way. The Paramount exchange manager for that territory suggested to his first-run exhibitor that he call at the Star office and arrange for a free showing of "Snow White" to all of the children in the nearby orphanages and charitable institutions.

The exhibitor called on the editor and offered the use of his theatre free in the mornings. The editor thought it over, and decided to give "Snow White" to the children on a much grander scale than the theatre could afford.

It has been decided to rent the Convention Hall, in Kansas City, for two days, erect a special booth in the center of the hall, and, by employing four projection machines, to throw the picture on four screens at the same time. In effect, there will be four large audiences watching "Snow White" simultaneously. Four prints of "Snow White" will be rented for the occasion.

Instead of inviting merely the orphan children, the Star has issued invitations to every woman and child in that territory. Conservative estimates put the audience for the two days at 200,000.

No sooner had the Kansas City *Star* began advertising their intention than the Omaha Tribune, realizing the remarkable circulation possibilities afforded, opened up a similar campaign. In both cases, the newspapers will bear the entire expense, including renting of hall, film, projection machines and hiring of operators.

The generous advertising for the Kansas and Omaha motion picture theatres which will result from this co-operation between exhibitor and newspaper is conclusive proof of the advantages which can be derived by exhibitors all over the country who realize the tremendous benefit of newspaper friendship.

The advantages to the newspaper are evident. No cheaper or more effective means of securing community popularity and home circulation could be found than free film shows offer.

MOTION PICTURE NEWS will be glad to hear from other exchange managers and exhibitors who undertake similar plans, and to render whatever service towards such ends that exhibitors and exchange managers request.

The Problems of State Rights Booking

By Leon J. Rubenstein

THE state right feature, in order to be a state right feature today, does not mean merely a big feature. Given a truly meritorious production, it is the easiest thing in the world to fail with it in the state rights market, because the campaign is not studied according to the requirements of the field. I mean by this, that success or failure in the state right market is a question of "handling." I am telling the readers of the NEWS nothing new when I point out, without mentioning names, instances of big productions on which territory is still open simply because the proper angle of appeal was not taken advantage of.

No stronger instance of state right requirements can be quoted than the picture which is now running through a four weeks' engagement at the Strand Theatre in New York. The title of the picture is, "Germany and Its Armies," and it is divided up for several weeks' booking in instalments.

On the face of it, it would appear to be one of the numerous "war pictures" which found their way here since hostilities broke out in Europe. On the face of the title alone, the average state right buyer might be justified in judging the picture similarly, but the man with territory who wants attractions would be very foolish if he fails to get all the information possible.

From my point of state right handling, it would be folly to play this production up as a war picture in the full sense of the word and it pleases me to discuss the pictures because I know what is being done. I have seen sketches of the lithograph display, and one great feature of it is a three sheet poster in which the passerby is invited to stop and read. There it gives exactly the human touch that he will get on viewing the picture. It tells him that what he will see is not the burning of cities, or the blowing up of trenches, but the real, human, every-day phase of a traveling army, which answers the question of every father, mother and child who has a loved one in uniform with a gun on his shoulder. A pictorial display of the paper is in keeping with this general theme and the press and advertising matter pivot around the same central idea.

In a trip throughout the country which I recently finished, I studied the state right proposition from the point of view of the public. The successful pictures had the common characteristics, which I might include under the general term of "good handling." The failures, however, brought many new phases to my attention. As a result, I can very easily enumerate within a half dozen or so the cardinal requirements of state right success; but that is not my province, however. Under this heading, I can say that many exhibitors are missing by a narrow margin very gratifying revenues from pictures which now appear on their ledgers as failures.

The exhibitor is overwhelmed with "big" productions. They are all so "big" that superlatives become weak and meaningless; he must find something that will stand out not by being "bigger," but by being more direct and unusual in its appeal.

That is the problem before the state right market today, from the manufacturer down to the exhibitor, and the state right buyer is the medium by which the two meet. There are more failures than successes and every week makes the problem more difficult.

A closer application on the part of the state right buyer to the possibilities of the picture he is handling will bring the solution, but it will have to be built upon the strictest kind of originality both in the character of the picture as well as in the method of its presentation.

Bruce on 25,000 Mile Trip for Scenics

Robert C. Bruce, scenic director of the Educational Films Corporation of America, is now on the first lap of a twenty-thousand mile trip around the United States on which he will take approximately sixty thousand feet of film. He started from New York, Sunday, January 14, headed for Philadelphia and Washington. He will proceed south from the capital, finally reaching Florida and thence westward stopping in various cities until he arrives on the Pacific coast. His route then takes him north and then eastward again.

Mr. Bruce plans to reach New York again next November, making the trip ten months in duration. At New Orleans, at San Francisco and at Seattle he will halt long enough to develop and edit his film.

National Association Has "Love Film" Nearly Ready

Practically all of the prints for the sample reel of the film, "How the Great Stars Make Love," are in the hands of the National Association of the Motion Picture Industry, and work on the assembly has been begun. This reel is the first of the series of at least five, which the National Association intents to issue as its "Annual Review" of the motion pictures of 1916. The films are to consist of cut-outs of the great scenes of the great pictures of the year.

Prints for the second reel, "Great Fights of the Films," are already coming in, as are those for the text, "With the Funny Stars." The subjects of the other reels will be "Daredevil Stunts" and "Great Thrills." It is possible that other reels with scenes selected for their artistic beauty, their perfection of composition and their elaborateness of setting will be included. The series will be released at weekly intervals.

Seabury, Motion Picture Counsel, in Law Firm

The law firm of Seabury, Massey and Lowe has been opened in the Equitable Building, New York City. Samuel Seabury is well known in state politics, having recently run on the Democratic ticket for Governor, and previous to that time serving as Judge of the Court of Appeals. William M. Seabury has been counsel for the National Association of the Motion Picture Industry since its inception. Albert Massey is a well-known lawyer, and John Z. Lowe, Jr., is well known as a member of the bar.



The Salisbury Yacht R. E. Salisbury A Coffee Plantation

Triangle Announces New Comedy Series

A new series of one-reel comedies to take the place of the Keystone two-reel comedies has been announced by the Triangle Producing Corporation. They will be released on the Triangle program at once.

While the manufacturer's name is not mentioned, it is stated on good authority that the comedies were made in the Keystone studios. They will be called "Triangle Komedies." The twelve which are announced, with the titles and release dates on as follows:

"Love Under Cover" and "The Pipe of Discontent," January 14; "A Noble Fraud" and "Honest Thieves," January 21; "Heart Strategy" and "A Grab Bag Bride." January 28; "The Male Governess" and "The Road Agent," February 4; "Won by a Foot" and "His Deadly Undertaking," February 11; and "The Telephone Belle" and "When Hearts Collide," February 18.

Willis Wood, Kansas City, Badly Damaged by Fire

The Willis Wood Theatre, Kansas City, Mo., which had been exploited about two years ago as the finest moving picture theatre in the West, was gutted by fire recently, just two weeks before it was to return to pictures again. Recently the theatre has been the home of a stock company, but the leasing of the house by Richards and Flynn, owners of other picture houses, was generally understood to have presaged its return to films. The announcement to that effect was made just two days before the fire.

The fire started in the dressing rooms, it is understood, and quickly wrapped the entire stage section in flames. The asbestos curtain fell and the front of the house was badly damaged also. The company carried insurance of $105,000 on the building, and about $40,000 on the contents and fixtures, and interior improvements. The walls are not badly hurt and re-building will be begun soon.

Picture Civic League Formed in Jacksonville

For the purpose of working in harmony and seeing that visiting producers do not take advantage of the co-operative spirit displayed by the municipal government as well as citizens of Jacksonville, the Motion Pictures Civic League was formed last week, at a meeting of over two hundred members of the motion picture profession. J. O. Walsh, president of the U. S. Film Corporation, producers of Black Diamond comedies, was elected president of the League; Harry C. Myers, president of the Encores Pictures Corporation, was elected treasurer; Jerry Hevener, director of Amber Star pictures, was elected secretary, and Myles McCarty was elected vice-president.

Among those who addressed the meeting were C. A. (Doc) Willat, George DeCarleton, Richard Garrick, Victor Moore, Harry Jackson, Bob Ellis and Harry Jackson.

Victor Moore, starring in Klever Pictures, is one of the busiest little stars in the Jacksonville constellation.

Triangle Situation Is More Befogged Than Ever

Hodkinson Statement, Kessel and Bauman Statement and the Announcements of Coast Producers Cause a Most Confusing Situation

IN the face of the wildest rumors concerning the affairs of the Triangle Producing Corporation and the Triangle Distributing Corporation, W. W. Hodkinson has issued the following statement, which appears in the form of an advertisement elsewhere in this issue:

NOTICE TO EXHIBITORS

The Triangle Distributing Corporation through its contractual relations with the Triangle Film Corporation holds the exclusive control in the United States to the following products:

New York Motion Picture Corporation's Ince-Kay Bee 5 Reel Features, Majestic Motion Picture Company's Fine Arts 5 Reel Features, and Keystone Film Company's Mack Sennett-Keystone Comedies.

I personally guarantee to every exhibitor showing the Triangle Program a continuance of that program, composed of pictures equal in quality and box office values to the pictures he has received in the past.

Triangle Distributing Corporation,
William W. Hodkinson, *President.*

The advertisements from Kessel and Bauman, on their surface, contradict this statement, or, at least, confuse the situation greatly. No one in the Kessel and Bauman offices had any statements to make concerning the Triangle situation.

The advertisement which seems particularly to conflict with Mr. Hodkinson's statement is as follows:

THOS. H. INCE FEATURES
Five (5) Reel Specials
First Release Feb. 22, 1917.
JACK O'DIAMONDS
? ? ? ? ? ? ? ?
? ? ? ? ?
? ? ?
?

EXTRA BOX OFFICE ATTRACTIONS

INCE FEATURES: The Leader of every advance in quality and further ahead than ever. Coming along at the rate of one a month.

KESSEL & BAUMAN
WATCH ANNOUNCEMENT
for Name of DISTRIBUTING COMPANY handling the BEST FEATURES IN THE WORLD.
NEW YORK MOTION PICTURE CORPORATION
A. Kessel, Jr., President, Chas. O. Bauman, Vice-President
Longacre Building, New York City, N. Y.

Further complicating the Triangle situation are the advertisements from Ince and Sennett in only one of which name Triangle is mentioned. This is one of them.

Mack Sennett presents the little girl you will never forget—Miss Mabel Normand—and her own company, in "Mickey."

Method and date of release will be announced later.

Kessel and Bauman, Executives, Long Acre Bldg., New York.

Real Open Market Here, Says Selznick

Exhibitor Now Has Wide Selection of Big Productions Says Film Executive in Talk with News

Lewis J. Selznick is of the opinion that we now have so many "special" releases as to make the program unnecessary. In an interview last week with a MOTION PICTURE NEWS representative, Mr. Selznick did some rapid calculating and after adding up the number of productions scheduled by the companies producing for the "open market," declared that when grouped together they provided sufficient releases for the exhibitor playing one picture a week to book his theatre without the necessity of additional program service.

Though the Goldwyn Company has carefully refrained from making any statement as to releasing plans, in line with its policy of having a number of completed productions on hand before a step is taken, Mr. Selznick, in the interview, seemed to take it for granted that Goldwyn would be found on the open market. Continuing his statement, he said:

"With Goldwyn, Artcraft and Selznick Pictures already in the field," declared the noted producer, "the exhibitor is free at last. With our thirty-two or more productions a year to choose from; with Artcraft putting out twelve or more and Goldwyn coming out with an additional thirty-odd pictures, it is no longer necessary for the exhibitors to pay for service and tie themselves hand and foot to any program.

"Furthermore, the exhibitor can now force the program producers to let him select features from the program and play them as he desires.

"I have often been asked in the last few weeks what I thought of our new 'competition,' meaning the Goldwn company. A little thought on the part of my questioners would show them that Goldwyn is not my competitor but my ally. The advent of this big company into the open market is not only an insurance on the success of my proposition but means the emancipation of the exhibitor.

"Between the Goldwyn, Artcraft, my own company and the several individual companies producing special features we can already supply the entire needs of the biggest exhibitors in the nation and even keep the smaller fellow's house open for the better part of the week."

Hammons Closes Contract with Park

E. W. Hammons, vice-president and general manager of the Educational Film Corporation of America, reports that he has just closed a contract covering weekly releases, with Lester Park, manager of the Photoplay Exchange, 137 East Second street, Salt Lake City. He has also closed with the Photoplay Exchange, Denver, Colo.

Fairbanks Endeavors to Break Contract with Triangle

Famous Comedian Is Endeavoring to Break Triangle Contract—Says He Won't Work if He Can't Be Under Supervision of Griffith

Douglas Fairbanks has issued a statement in which he says that he has finished with Triangle, because D. W. Griffith has ceased to be active in Triangle affairs. A clause in Mr. Fairbanks' contract provides for the personal supervision of Mr. Griffith. This clause, Mr. Fairbanks declares, has been violated, and his contract automatically is broken.

It would appear from Mr. Fairbanks' statement that D. W. Griffith had withdrawn from Triangle production. Mr. Griffith was asked by a representative of Motion Picture News if he had severed connections with Triangle.

Mr. Griffith replied: "I don't want to be quoted on that now."

When he was asked to state his production plans for the future, he said: "Give me three weeks, and I'll tell you everything."

The statement sent out by Douglas Fairbanks follows:

"On account of the many inquiries that are being made of me as to whether or not I have severed my connection with the Majestic Motion Picture Company, which has been releasing motion pictures that I have appeared in through the program of the Triangle Picture Corporation, I desire to make the statement:

"In my contract with the Majestic Motion Picture Company there was inserted the following provision:

"'Said corporation agrees that the motion picture or pictures that said Mr. Fairbanks is to render services in the making shall be supervised by Mr. David Griffith, General Manager and Chief Director of said corporation, and in the event of said Mr. Griffith severing his connection with the company, or discontinuing the active management of the same, the said Mr. Fairbanks may at his option withdraw from the employ of said corporation, but said action on the part of said Mr. Fairbanks shall not prejudice his right to said compensation already earned by said Mr. Fairbanks. . . . Said corporation shall give or cause to be given the name of Douglas Fairbanks chief prominence, and by "chief prominence" is meant that his name shall appear in larger type than any other part of the subject matter in which his name appears on all positive films, and in all advertising and literature used in connection with the motion pictures in which he appears, and shall not specially feature any other person in the cast representing any motion picture in which Mr. Fairbanks' written consent first had been obtained.'

"Relative to the provision concerning Mr. Griffith, I demanded that the same be put in my contract, because I had great faith in Mr. Griffith, and desired the benefit of his superior ability and judgment as supervisor and general director in the motion picture company with which I was to be connected.

"At the time of the making of my contract, the promoters of the Triangle Film Corporation were conducting a most extensive campaign for the sale of its stock of a tremendous capitalization, based primarily upon the good will of Mr. David Griffith, who had come into great prominence in the motion picture world on account of "The Birth of a Nation," and of Thomas Ince and Mack Sennett, the title of the corporation being suggested by this triangle of names.

"It was my opinion that if Mr. Griffith devoted his entire time and attention to the manufacturing of motion picture films for this corporation, it would aid greatly in its success, and that if the corporation were over-capitalized, or if its capital were issued for a consideration other than money, and resulted in a financial failure, Mr. Griffith would no doubt cease to be active in the making of pictures, and that would enable me to withdraw from any connection with the enterprise, and prevent my pictures from being hypothecated as security for loans, and subsequently marketed so as to upset the standard of value that my pictures ought to bring.

"When Mr. Griffith ceased to be active in the studio of the company, I made every effort to ascertain the true status of Mr. Griffith with the company, but every avenue of information was closed to me.

"As regards the provision in my contract regulating the method of advertising of my pictures, the exhibitors and the public through the United States have seen the effort made by the Majestic Motion Picture Company to establish a value to the names of actresses by connecting them with mine, in violation of my contract.

"Immediately upon my becoming assured of the true situation, I elected to stand upon my legal and moral rights, and severed my connection with the company.

"I have come to no conclusion relative to my future plans in the motion picture business."

In spite of this announcement, it is said on good authority that the Majestic studios are being prepared for Mr. Fairbanks' use. It is also said that the scouts of other concerns are pursuing Douglas Fairbanks with tempting contracts.

Freuler Forms New $2,500,000 Corporation

Empire All-Star Corporation to Produce Frohman Plays—Famous Players-Frohman Co. Discontinues

A new reported corporation, known as the Empire All-Star Corporation, has been formed by John R. Freuler, president of the Mutual Company, and Alf Hayman, president of the Frohman Company, and capitalized at $2,500,000.

All of the plays produced by the Charles Frohman Company will be filmed by the new concern.

The main offices of the corporation will be in New York, with branches in Chicago and London. The new company is the result of a contract entered into by Alf Hayman, President of the Frohman Company, and John R. Freuler, President of the Mutual Film Corporation, through which the product of the new concern will be distributed.

Studios will be maintained in New York, Chicago, and in Southern California. The directors will be chosen from those of both America and Europe, and an effort will be made to give the plays the same dignified presentation on the screen that has always characterized their stage presentation under the Frohman direction.

Augustus Thomas will be in charge of the bureau for the selection of plays and scenarios, and will supervise the production of films.

Some of the Frohman stars have been put under contract to appear in the film versions of the plays in which they have acted. Other members of original casts will be engaged when possible for their roles.

In regard to royalties the new corporation will adopt for the first time in the film business the policy of a sliding scale, introduced by the late Charles Frohman in the theatrical business.

It is promised that authors will receive weekly statements and will be paid with the same regularity and promptness as are writers for the stage.

Work on the first film will be begun early next month.

Famous Players-Charles Frohman Company Discontinues

The Famous Players-Charles Frohman Company has been discontinued, according to an announcement made yesterday by Mr. Adolf Zukor.

The company was formed three years ago and several of the better known Frohman plays were produced by Famous Players and released through Paramount, including "Bella Donna" with Pauline Frederick, "Morals of Marcus," with Marie Doro.

Since Charles Frohman's tragic death on the Lusitania robbed the company of his co-operation, Mr. Zukor and his associates in the Famous Players decided to discontinue the organization, Mr. Zukor's complete statement will be published in the next issue of Motion Picture News.

"Pride of the Clan" Plays to Capacity

"The Pride of the Clan," with Mary Pickford in the leading role, filled a week's engagement at Loew's Columbia on the occasion of the initial appearance of that film in the Capital City. There were capacity houses with a lobby over-flow every day, in fact, Manager Beatus wished he had a bigger house to accommodate his patronage.

WITH THE EXHIBITOR

Says Small Town Can't Pay Big Town Price

Exhibitor from Illinois Seeks Light on Problem of Big Importance to Small Town Showmen

THE following letter touches on a condition in the film market which we take the greatest of pleasure in "tackling" as suggested by the brother exhibitor. First read the letter:

To the Editor of "With the Exhibitor" page:

"As you are the man that takes a delight (I know) in solving the knotty problems of the exhibitor in general, I am asking you to tackle this one.

"Why is an exhibitor in a small town (say 2,500 population) compelled to pay the same price for a feature that an exhibitor in a large city pays? There is a two-reel comedy (and one comes out every month) that has a certain price to book it, and say the price is $15 for a two-reel feature—a little fellow in the country can't pay this and charge only five and ten cents but a big fellow in the city can. So please tell me through your valuable *With the Exhibitor* columns why there is no distinction made between the country towns and large cities in booking features. As it is, you must pay the price or do without. Age of film doesn't count here.

"Respectfully,
"JULIUS W. SCHMIDT,
"Grand theatre, Breese, Ill."

Brother Schmidt is bothered by the artificial "minimum" set on pictures by the official heads of exchanges, sitting in solemn council in New York or elsewhere, and some of the strange rules and laws they promulgate. Right, Brother Schmidt, they are indeed strange, sometimes, and they seem not always to consider the small exhibitor who is the backbone of the industry.

We know that one of the largest and best managed exchanges of them all, has only recently set a "minimum" scale for their pictures which places a price "per day" on every reel, regardless of how many days they are run. And all these years we have been preaching for longer runs and a chance for the exhibitor who holds over a picture to make good this policy against using a new picture every day!

But to get back to your case. In general, reels are sold by "age"; that is to say a high price is placed upon the first run, second run, etc., run nowadays rather denoting a week than the old single day scale. There was a time when reels grew cheaper every day. Now the price is maintained for the first week, or month, or in some cases several months.

The big towns most assuredly do pay more than your fifteen dollar scale for the pictures you mention. Your complaint is against the length of time which it takes for the reels to reach a price you can afford. They will cost less, in time, assuredly, as such a price is obviously impossible for you to pay. But you would like them now, and if the head office in New York or elsewhere, felt they could trust their own branch managers to sell their pictures at a fair profit, you would get your reels. Until this happy day comes, you will have to go without, and the exchange will lose your rental.

The head office doubtless goes on the assumption that if their branch manager is forced to charge a high price, he will get it—somehow. They may be right, but it is not according to general business principles, of course, for at a fair rental you could run these pictures not once but several times, and the income from you and a lot of others in your same situation would pay the office rent of every film branch in the country. Some day, perhaps, unless this is realized by the powers that be, some of the branch offices will find it impossible to pay their rent without the help of the little towns. On the whole, you are getting film service for very much less than you would, however, if the heads got together and "maintained" a price. The "independent" policy of governing from the big center without studying local conditions is not entirely to your detriment.

SERVICE BY ONE WHO KNOWS

Are you "turning them away every night," or is something the matter?

Do you know what is wrong?

We know you have problems, and an expert exhibitor who is a member of our editorial staff wants to help you solve them.

His service won't cost you a cent.

Address your letter "Exhibitors' Department."

Knocked Dead, But Fully Recovered

Manager Moore, the Paramount exhibitor of the Colonial, Tacoma, Wash., pulled off a stunt recently from which he hasn't yet fully recovered.

He joined the brotherhood of the order of the "potato matinee"—one tuber for admission and all to go to charity for those who had been unfortunate in the past year. He wasn't sure how sure he was himself, and some one had told him Tacoma people were not generous—that they were cold, indifferent and selfish. So he had ten sacks, which he thought ample, to hold his box office receipts.

Everything was primed and ready. The doors were thrown open. The organist was soulfully playing "My Boyhood Days Down on the Farm" while Moore was in the office lulled into a delightful reverie when he heard a commotion below likened to a disturbance, that might have resulted from a patron with a big potato, who wanted change in smaller ones or some such transaction.

Rushing down he found a surging crowd in front with a line a block long and potatoes coming in by singles, doubles, trios, pecks, bushels and wholesale.

The ten sacks were filled, the big closet under the stairway leading to the balcony was opened. In ten minutes the door couldn't be shut and the big white tubers were piled upon the soft brown Wilton in the foyer.

When the matinee was over just thirty-one hundred pounds of big, luscious Burbanks were eying their new quarters.

That evening and the next morning Moore's name was smeared all over the front pages of all the dailies with column after column of the best kind of publicity any showman ever hankered after, and a hundred needy families gave thanks unto the Paramount man with the big idea.

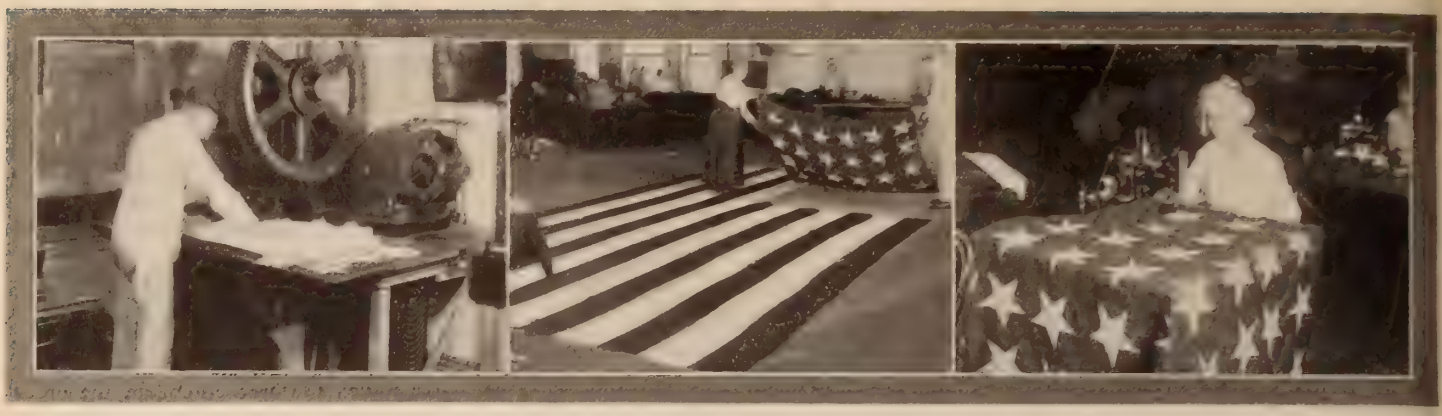
Hints to the Manager

It takes only one careless oversight to lose a score of patrons. It may take a score of carefully planned acts to get back one.

At ten cents a day, the loss of one patron daily will buy you a pretty fair suit of clothes. Would you want to bet a suit that your organization is so perfect there doesn't a single patron get by you every day. Yet, if this isn't a good bet, you lose anyway.

You may think it hard to please everybody all the time, but it's not a bit more than should be expected of you to avoid displeasing a single patron, at any time. Have you passed this thought on to your employes today? Once a day is not too often to preach this doctrine around the house.

Have you a thermometer in your house? This little mechanical device doesn't lie about whether it's comfortable or not. Sixty-five is about the right temperature.



Scenes from Universal Screen Magazine, Showing Making of the American Flag

Death of James Delves Great Bereavement to Pennsylvania Exhibitors

Among those whose work for his fellow men left a broad trail of good deeds was James Delves, late Secretary of the Pennsylvania Exhibitors' League, whose work as local and state secretary, and recently as national secretary, was filled with a conscientiousness which made him beloved of all his fellow members.

The following resolution was unanimously passed at the last meeting of the League, expressing the deep sorrow of the members and their realization of their great loss:

RESOLUTION.

Whereas, Almighty God in his infinite wisdom has taken from our midst our devoted brother and secretary, James Delves, and

Whereas, We have lost and will miss his good advice and counsel, wherefore his name shall live and be revered to our memories in the future, for the good service he has performed in the past; and

Whereas, His bereaved wife has lost a devoted husband and companion, therefore be it

Resolved, That we extend to his widow in her bereavement our heartfelt sympathy and condolence; be it further

Resolved, That a copy of these resolutions be sent to his widow; also to the trade papers, and they be spread upon our minutes, and that our state charter shall be draped for a period of thirty days.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA.

Resolution Committee:

(Signed) I. W. SHEARER
G. W. SAHNER
F. J. HERRINGTON.

At the regular meeting G. W. Sahner was elected to fill the unexpired term and H. C. Kliehm was elected treasurer.

Montreal Association Elects Officers

A meeting of the Montreal Moving Picture Exhibitors and Exchangemen was held Monday night, December 11, in the green room of the Hotel Bouillon. W. R. Herring, manager of Mount Royal theatre, was chairman of the meeting. Mr. Herring in his remarks, said that the principal reason for the failure of former attempts at organization was due to the fact that it was only when a storm appeared on their business horizon that the average exhibitor realized the value of co-operation.

He also touched on the proposed Bill to increase the Charity Tax from one cent to five cents.

Following him, Mr. Ouimet, general manager of the Specialty Import Film Company, spoke at considerable length on the industry and its problems. Mr. Ouimet's motto was "Preparedness" and he thought it was a mistake to consider an Exchange Exhibitor Association and felt that an Association of Exhibitors should come first.

The following officers were elected finally, from the motion introduced by Gerald Barrie, President of the Windsor Amusement Company: President, W. R. Herring, Mount Royal theatre; Treasurer, K. Sperdakos, Maryland theatre; Secretary, Mr. McMann, Independent Amusement Company; Visory Committee, G. Barrie, Mr. Perry and Mr. Robideau.

The remainder of the meeting was very lively in many respects and much discussion was in order. However, the big thing was that the theatre men in Montreal have gotten together and succeeded in forming an Association, which it is hoped, will continue to prosper.

Brooklyn Carnival and Ball Set for February 21

THE Carnival and Ball to be held under the auspices of the Associated Motion Picture Exhibitors of Brooklyn and Long Island on February 21 at Stauch's Palace, Coney Island, promises to be a big affair. All branches of the industry will be represented.

Beginning February 1, The Brooklyn Daily Eagle will conduct a voting contest to elect the most popular actor and actress to be crowned king and queen of the carnival.

The Brooklyn organization is today the largest local of the National League, comprising 110 theatre owners in Brooklyn and Long Island. It has in addition enlisted the active support of 190 more exhibitors who are not as yet members of the league, but who have vouchsafed enthusiastic co-operation to make the Grand Carnival and Ball the affair of the season.

The proceeds of the entertainment will be used in a fund to fight the pending Sunday closing law, also the proposed screen tax legislation. One of the meritorious features decided on by the entertainment committee is the fact that an advertising program will *not* be issued. In doing this the Brooklyn organization is shattering all precedents as it has been the past custom to issue programs and then solicit advertising from film manufacturers and others in the trade. "Eat, Dance and be Merry" has been adopted as the slogan and all efforts of the organization are concentrated to make this slogan a reality.

EXHIBITOR PERSONALS

GEORGIA.—Newnan: Adolph Samuels, owner of a string of picture theatres in various southern cities, has added another house to his circuit.

He has just completed a ten thousand dollar ($10,000.00) picture theatre in Newnan, Ga., and the house will run the Triangle, Paramount, Metro service, as well as other special features.

The theatre has a seating capacity of three hundred (300) and is equipped with two Power 6-B machines and a Seeburg piano.

IOWA.—Shellrock: Charles L. Witt, former manager of the Orpheum theatre, was recently appointed secretary to Governor Harding of the State of Iowa.

Pisgah: The Kerr theatre, an exclusive Paramount picture house, was burned down during the progress of the performance on Dec. 28. No casualties are reported. Mr. H. W. Kerr, the manager of the theatre, is also manager of the Kerr theatre at Little Sioux, Ia., and editor of "The Hustler" and "The Pisgah News." A new theatre will be erected shortly on the site of the old Kerr theatre.

Independence: Harold Kelly has assumed the managerial duties of the Paramount theatre at Independence, which was formerly owned by E. C. Klatt. Paramount pictures will be continued, but the theatre in future will be known as the Allerton.

MISSISSIPPI.—Aberdeen: Irvin B. Mins, exhibitor of the Temple theatre, Aberdeen, was married recently to Miss Mary Murphy, also of Aberdeen.

MISSOURI.—Boonville: Walter S. Merrill took possession of the Stevens opera house on Jan. 1 and changed its name to the Lyric, and henceforth proceeded to inaugurate a publicity and advertising campaign for his house, in which he will show Paramount pictures exclusively.

NEBRASKA.—Plattsmouth: Charles Parker, of Plattsmouth, has bought the Ideal, 2210 South Sixteenth street, Omaha, from J. C Comfort. Mr. Comfort had the theatre for two years.

OHIO.—Cleveland: The Corona theatre, Prospect avenue and East Eighth street, Cleveland, suffered a $5,000 loss a week ago, when a fire, caused by crossed wires, broke out. A score of patrons escaped through the smoke to the street uninjured. Mr. Aubrey Hess, 9002 Miles Park street, owner of the theatre, expects to have the house open for business again in about two weeks.

Mr. Joseph Grossman, manager of the Standard theatre, left Wednesday for New York, where he will be the remainder of the week. While East, Mr. Grossman makes his headquarters at the Hotel Astor.

LIVE WIRE EXHIBITORS

Sievers Gives Local Color to Advertising

William Sievers of St. Louis Follows Up the Big Advertising Campaign with Every Possible Sort of Local Color

THIS theatre opened with "The Crisis" on December 24, and since then Mr. Sievers has pulled off various characteristic touches of side line publicity. For example, the following clipping from the files of a local paper, April 3, 1849, mystified readers of the classified columns:

"For Sale—A stout, likely negro boy, 13 years old; perfectly sound and healthy; an excellent house servant, and offered for no fault. None need apply except those living in the city—Apply to James T. Johnson, 40 Green St."

Captain Stanley Lewis, an ex-army officer, is seen daily riding around town in an automobile with a machine gun mounted on the side. Capt. Lewis gives lectures before clubs, societies and in the schools, and at stated periods he gives lectures in the book sections of the big department stores on the historical value of the film. The captain is a clever free-hand artist, as well as a speaker, and illustrates his talks with drawings of Lincoln, Grant and other prominent characters in the photoplay.

A "criticism," signed by "Observer," was printed in the "Letters from the people" column of a Sunday paper. In this, Observer severely criticizes the producers of "The Crisis" because, he says, none of the players who took part in the picture resembled in the least the original characters in the book—that is, the people whom the characters in the book were supposed to represent. That the "criticism" was widely read was proved by having no less than five persons mention the fact not three hours after the newspapers were delivered. This was excellent free publicity "extemporaneous" in character.

The picture is booked for an indefinite run with capacity business.

Four Gaumonts Recommended for Children

In considering the child in relation to motion pictures the Better Films Committee of the Illinois Congress of Mothers and Parents-Teachers Associations has made a recommendation highly satisfactory to the Gaumont company. This was the mention of the four Gaumont single-reels, issued weekly, as suitable for children's programs.

"Reel Life," "See America First," "The Mutual Weekly" and "Tours Around the World" are edited in such fashion that they maintain an educational trend without making the children feel that they are having learning "forced down their throat." This was brought out by the committee, and will be pleasing confirmation of the views of enterprising exhibitors who have been featuring these pictures.

Painstaking and Effective Christmas "Ad"

The Orpheum theatre, Chambersburg, Pennsylvania, published a Christmas "ad" which we show in an accompanying cut, a "prize winner" in neatness of design and telling a whole story in small space. The advertisement occupied four columns, about ten inches deep, in the local newspapers and contains all in very conspicuous display, headlines about the attraction and the star, a "Christmas Greeting," a schedule of performances so Christmas patrons could plan the time of their coming, and a brief notice of the plot of the play and some extra attractions with it to make a bill extraordinary.

This whole advertisement was especially designed and drawn by J. Albert Hoover, from Christmas wreath to the outside border. That it drew business goes without saying, as nobody reading any of the local papers could fail to stop and look at it. It dominated the whole "movie" page.

Majestic, Jackson, Miss., Issues Cards to Visitors

Adapting a well recognized courtesy of many lines of business to the motion picture theatre's needs, the Majestic theatre, at Jackson, Miss., issues engraved invitations to visiting debutantes and others whose names appear in the local "Society Column" as being locally entertained. It is a Southern custom, even in the larger cities, for the local papers to carry in detail all the doings of the "four hundred," and by extending this thoughtful courtesy to the visiting friends of its patrons, the Majestic is undoubtedly repaid many fold for the few cents each invitation costs.

It is easy to imagine the amount of word of mouth advertising given as the visitor in town finds herself the recipient of this mark of attention at the hands of the local theatre management. The card reads:

> The Management of
> The Majestic Theatre
> requests
> the honor of a visit from
> Miss Mary Blank
> during her stay in Jackson
>
> Present this for admission.



Winning Good Will Paid This Exhibitor

A GREAT Muncie (Ind.) manufacturing plant was totally destroyed by fire; nearly five hundred men were thrown out of employment, temporarily at least. The city's other industrial concerns were running full force, but wages were only nominal and insufficient, in most cases, to meet the advanced cost of living.

Realizing fully the significance of the situation—that worthy poor were crying for need and that Christmas was to dawn a day of sadness for forgotten children—the heart of greater Muncie responded. Charitable organizations concentrated their efforts; new ones were formed and the shuttle of charity wove a web about the city.

In the activity that followed organizations and individuals alike strove to do their parts—and more. Then it was that Arthur Bennett, the manager of the popular Strand theatre, conceived the plan described herein. Its success was marvelous; and by the end of a week Mr. Bennett had acquired a veritable grocery store, comprising almost every conceivable substantial edible on the market.

Mr. Bennett did not solicit the assistance of adults; he depended upon the kiddies of the city who were under twelve years of age. His plan was this: Every afternoon for one week he gave a special matinee for the children, fixing the admission price at three vegetables or pieces of fruit, canned and preserved goods, and, in fact, anything in the "eating" line. But Mr. Bennett's letter, which he furnished on request, will tell the whole story of a big thing:

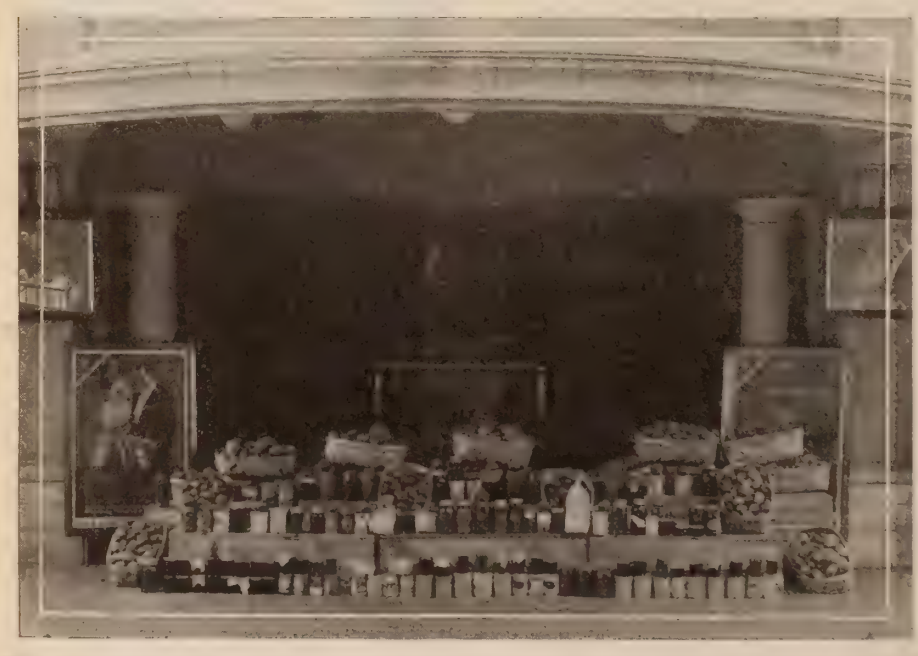
"In reply to your request for information concerning my special charity week plan, I am more than glad to furnish the details of the plan and its outcome, so that other exhibitors who care to try it may enjoy the same pleasure I have had. For a pleasure it was indeed. If you can picture two hundred or more boys and girls coming into the theatre every afternoon for a week, after school, laden with all the things that would gladden the hearts of the poor and unfortunate, then you have some conception. It would have brought tears of genuine happiness to your eyes, the charity of these kids.

"These children did not have in mind the selfish motive of just wanting to see the show for the admission price of what one would imagine they would place no value upon. The whole-heartedness of their giving was demonstrated repeatedly by such inquiry as this, 'Mr. Bennett, do you think what I have brought will be all right for the poor people?'

"Before I give you a list of the articles I received I want to tell you in a slight way, for words can hardly describe, the appreciation of the audiences these children constituted.

"I had previously arranged a special program that I thought would appeal to the kiddies, as well as to grown-ups, and it certainly did. Any one who has never seen an audience composed chiefly of children can't possibly imagine the interest these youngsters displayed. Now here's the secret: these young 'uns were simply tickled to death, and of course when they went home the principal topic of their conversation was the show at the Strand theatre. They described it in glowing terms. The result was that the papas, mamas, sisters, big brothers and all, couldn't see how they could afford to miss such a fine picture. I know this to be a fact, because I was right on the job to see if it was going to be that way. 'Our little boy, or our little girl, saw your show this afternoon and they said it was so good we just had to come.'

"I selected 'A Heart of a Hero,' which is the story of Nathan Hale, produced by the World Film, for Monday and Tuesday. For Wednesday and Thursday I secured Bessie Barriscale in 'A Corner in Colleens,' a Triangle feature, which was certainly a riot. Friday and Saturday I had 'The Unwelcome Mother,' a William Fox feature.



With Five Hundred Men Thrown Out of Employment by a Fire, Manager Bennett of the Colonial, Muncie, Came to the Fore with a Lobby Display to Distribute



Joan of Arc, on Fifth Avenue, New York

"Now for my surprise which I promised the children who attended. I am going to provide an entertainment on Tuesday and Wednesday after Christmas, the nature of which is as follows: I have secured, through the kindness of C. C. Hide, manager of the Triangle Film Corporation, 'The Little Schoolma'am,' featuring Dorothy Gish, which he agreed to furnish at no cost whatever for this charitable association. Then Dr. Rollin H. Bunch, the mayor of Muncie, from the goodness of his heart agreed to furnish a box of candy to every child who attends. I had originally intended to have only the boys and girls who had contributed toward this charity fund included in this party, but have changed my mind and am going to invite every boy and girl in the city under twelve years of age to be a guest on these two mornings.

"In conclusion I will enumerate the list of articles I received from Monday to Friday, exclusive, as may be seen, of the last and perhaps the biggest day, Saturday: Cans of canned goods—tomatoes, 57; peas, 16; sauerkraut, 2; carnation milk, 3; hominy, 1; beans, 10; soup, 7; succotash, 5; corn, 19; pears, 12; peaches, 21; beets, 4; preserves of different kinds (quart jars), 64; oranges, 6 dozen; apples, 5 bushels; onions, 2 bushels; turnips, 1 peck; Irish potatoes, 9 bushels; sweet potatoes, 1 bushel; jellies, 75 glasses; eggs, 38; canned cherries, 7 cans; canned strawberries, 4 cans.

"This charity plan has been a big success for all parties concerned—the kids, the Winter Relief Association and the Strand theatre—in fact, far beyond the anticipations of the most optimistic and imaginative. I would not hesitate to advise any exhibitor to try my plan. With best wishes for continued success, I am

"Very truly yours,

"A. E. BENNETT.

War Veterans Aid Pathe Publicity

One of the most unusual stunts suggested by W. W. Kofeldt, cashier of Pathe's Portland office, in connection with the opening of "Pearl of the Army," at the Hippodrome theatre there, was a parade of the Spanish-American War Veterans' Sons' Drum and Bugle Corps.

THE EASTERN STUDIOS

AT Bluebird's studio, in Leonia, N. J., Director Manager Edwin Stevens is preparing a five-reel screen version of Kate Jordan's work, "Susan's Gentleman," which will be his third Violet Mersereau production for Bluebird's program. "The Boy Girl," to be released March 5, and "The Honor of Mary Blake," a recent Bluebird, were both the work of John C. Brownell, who is assisting Mr. Stevens at Leonia.

WHILE working in an O. Henry story, which is being directed by Thomas R. Mills at the Greater Vitagraph studios, Mildred Manning and Mrs. Nellie Anderson experienced an unexpected thrill.

The scene was being taken on a circular iron stairway, which Miss Manning, followed by Mrs. Anderson, was descending.

Mrs. Anderson's foot slipped. As she started to fall she shrieked. Her head landed in Miss Manning's lap.

EDWARD ELKAS, character actor and player of heavy types, has returned to the Greater Vitagraph studios. He will be seen in a new play, as yet unnamed, in which Dorothy Kelly, starred with Charles Richman in "The Secret Kingdom," is being featured, under the direction of John Robertson.

Mr. Elkas will be recalled for his work in "The Dollar and the Law," "The Scarlet Runner," "The Enemy" and "The Man Behind the Curtain."

THERE seems to have been a French invasion of the Famous Players studio. Marguerite Clark is playing a French girl of the Empire, and Pauline Frederick is another French girl of a much later date.

FRANK LOSEE, the escaped convict in the Famous Players adaptation of Dickens' "Great Expectations," is now appearing in the role of an old French roué, in support of Pauline Frederick.

THERE are no end of indignities being heaped upon Tom Meighan since he left the Lasky studio to join the Famous Players in the East. First he was hustled off to Cuba, and when he got back he was told he would next appear as a Frenchman.

ANNOUNCEMENT is made by the Universal Film Manufacturing Company that Zoe Rae, the child actress, will be featured in a series of one act photoplays. Demand by the exhibitors for more releases in which little Zoe appeared has been so great that it was decided that the only way to accede to this demand was to put out a series in which the talented child played the leading role. The stories will be particularly adapted for women and children and a strong cast will support Zoe.



Edna Whistler (Management William A. Sheer). The First Release Will be "Dollars and a Heart"

EDWARD CONNELLY, who plays the role of the crafty and sinister Dr. Zulph, in Metro's great new serial "The Great Secret," is an actor of much experience. For more than fifteen years Mr. Connelly was known and popularly accepted as one of Broadway's best light eccentric comedians. He was featured in nearly all of the famous New York Casino successes, and was always considered a laugh producer. For some time now, he has cast aside the masque of jester and intends devoting his future to serious dramatic roles.

GLADYS HULETTE, Thanhouser star, will be seen in "Pots-and-Pans Peggie" following "'Her' New York" released through Pathe exchanges on January 7. As Peggie, Miss Hulette does a very modern bit of burglary. She recovers some stolen plans from a locked room by slipping a vacuum cleaner through a narrow transom and "inhaling" the precious blue prints. Miss Hulette's play is again by Miss Agnes C. Johnston.

IN "Mary Lawson's Secret," an approaching Thanhouser Pathe release, Arthur Bauer is a saucy villain—and yet all that sauciness that appears on the screen is maintained in spite of the fact that Charlotte Walker slapped him 17 times and he was knocked down 12 times before the cameraman began to turn the crank.

THE well-known illustrator, Francis Leyendecker, insisted on lending his friend, Francis X. Bushman, the artist's smock which the screen star wears in his studio scenes in his forthcoming Metro serial, "The Great Secret."

ROBERT CARSON, who is seen as a Chief of Detectives in the last eight chapters of "The Great Secret," has the distinction of being one of the principals in the first motion picture that was ever made in Boston. That was more than five years ago; the picture was "Denver Dan" and the company was the Dadmun Picture Company.



Director John Noble Discussing "Egypt the Egyptian" with Ethel Barrymore—Her Next Metro

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

FRED J. BALSHOFER, Harold Lockwood and fifteen members of the Yorke-Metro Company are home from a stay of two weeks at Willats and Fort Brag in the extreme Northern part of California, and are working at the studio making the final interior scenes for "The Promise." Photographs brought back of the snow-covered cabins, served the technical department in reproducing scenes at the studio, and now one stage has the appearance of a northern land. The setting is most artistically done, and so accurate that from photographs it is impossible to tell which were taken in the north and which at the studio.

Director Oscar C. Apfel, recently engaged by Mr. Balshofer, has already begun the filming of "The Hidden Children." This will also have Mr. Lockwood and Miss Allison as stars, but until they finish their work in "The Promise," Mr. Apfel is making all scenes in which the leads do not appear.

The scenario for this is adapted from the Robert Chambers book which is spoken of as the best delineation of Indian character since the Leather Stocking Tales by J. Fenimore Cooper. Director Apfel with a large number of players will go to Northern California where, in a secluded valley in the mountains scarcely ever visited by people, the big battle and fort-storming scenes, together with many of the exteriors will be filmed. Manager Balshofer expects to make this a very spectacular subject, as the book offers a world of action situations.

DIRECTOR EDDIE DILLON is filming the Fine Arts comedy drama, "The Doll Shop," with Bessie Love as star, Roy Stewart, leading man, and a cast which includes Carmel Meyers, Carl Stockdale and Max Davidson. Dillon, by his wide experience as a comedy director, is particularly well suited for the filming of a subject of this character, which is said to offer Miss Love a much better part than the role taken in "The Heiress of Coffee Dan's."

Chester Withey, director, Robert Harron, star, Mildred Harris, who is playing the opposite lead, together with other members of the cast for "The Bad Boy," were turned loose in a Los Angeles bank Sunday to make a bank robbery scene. All day they worked under the lights, carrying bags of coin and bundles of bills, and for once in heir life, at least, became fatigued in the handling of coin of the realm.

SCENES made by the Paul Powell Fine Arts Company for "The Girl of the Timberclaims," which stars Constance Talmadge in the Santa Cruz Mountains, contain some new photographic effects. A very beautiful scene is that of the burning of a log cabin colony. An entire village was built prior to the company going to the lumber country, and the last scene made there was the burning of the place. The part in this play for Miss Talmadge is very similar to that taken by her in "Intolerance," the mountain girl, but being a present day character portrayal, gives her even greater opportunity to display her individuality.

The annual tournament of roses at Pasadena, New Year's Day, served as a setting for a one-reel comedy completed by L-Ko Director General J. G. Blystone in eight hours. The leading players were Fatty Voss, Lou Bolton, Dick Smith and Robert McKinsey. About half of the scenes were taken during the parade, and the others at the Oregon-Pennsylvania football game in the afternoon.

Fatty Voss, in leaving the grand stand, fell and slid the full length of the thirty-five-foot stairs, adding an accidental slapstick thrill of material value to the comedy, but very painful to Voss. In the fall a vertebra was dislocated.

SCENES of feverish activity now exist at the Kalem studios where preparations are now under way for the removal to Glendale.

Hollywood Bookum

Jan. 27, 1917 NEWS MORE NEWS

SOCIETY FUNCTIONS

The farewell reception to 1916 and the welcome tendered the New Year by filmsters was a rousing one. The Screamers and two hundred of their friends gave a wonderful party at the Town and Country Club. Elizabeth and Kenneth McGaffey, controlling contributors of The Photoplay Magazine, caused us to remark, "A good time was had by all." Dorothy Davenport and Wallace Reid were aiders and abetters to make the welkin ring for the New Year by an old-fashioned watch-meeting at their Hollywood home. Hank Mann permitted Castle de Slapstick, his Hollywood abode, to become scenes of revelry by night and early morning.

Director J. Pep McGowan and Helen Holmes will joy-ride on a gasoline tractor during their week's vacation at Miss Holmes' ranch in Utah. Miss Holmes having purchased this piece of rolling stock this week.

On the evening that Director L. Ingraham was held up and robbed, it has since been learned he was on his way home with nine dollars winnings from a pasteboard shuffling party at the home of Thomas G. Lingham, that villainous heavy of the Signal organization. Our city detectives learning of this, sought to blacken the name of Lingham by causing his arrest on purely circumstantial evidence. This was prevented, as the facts showed the highwayman to be of very small stature, while our honorable citizen Lingham towers six feet in height. No third degree methods were used.

Harold Lockwood is in training for a big fight and "The Promise" is a knockdown and drag out. Queensbury rules will not be followed. Fred J. Balshofer is referee, Lester Cuneo the opponent, and battling Kid Mason, local professional, is trainer. (Reserve a seat on the side line.)

A letter addressed to "The Moving Picture Company," Los Angeles, Cal., was this week delivered to the Fine Arts studio, and now every one about there is more or less chesty because of this flattery.

Ezra Meeker, who got into the habit prairie-schoonering to California in '49, and is still afflicted, although eighty-five years of ago, paid our town and U City a visit last week while on his way east in his "schoonermobile." Ezra was given the key to U City by Harry Davis, the G. M., and before he left he confided to the girls he hadn't had so much fun in years. Ez said he'd shave off his white whiskers to come out and play juvenile lead if they wanted one.

Fred Kelsey, Harry Carey, Harry Gant and all the buckeroos of this western Universal company, started the New Year by trimming the high cost of living through the medium of a chuck wagon dinner, such as the boys on the range get each day. The menu included porterhouse steaks, beans, boiled spuds, Gant made biscuits, coffee and that forty cent a pound delicacy, prunes. A Dutch oven was used by Chef de Gant, and the dinner was served similar to the one he hashed up for Theodore Roosevelt and six hundred others at Denver several years ago. The boys had several guests for dinner, and afterwards cut up with the lariat and a few muley steers.

U leading men and juveniles passed into the discard for one day this week when the film town was invaded by members of the Pennsylvania and Oregon football teams.

Charles Swickard, director, and Jack Cunningham, scenario writer, have recently been discovered as musicians and both scrape the cello.

A man who is looking for trouble was found in the person of O. L. Sellers, Universal manager of production. He has had signs bearing "tell your troubles to the production office" put all over the big lot so that he can keep in tune with the knockers.

Al Holubar claims the dove should not be the symbol of peace. He petted, and coaxed—yes, he cursed—one the other day when he needed two feet showing it flying away, and exposed four hundred.

Bright and fair all week.

Francelia Billington's Siberian wolfhound has the rheumatiz, and the American leading woman has been woefully wasting her income in telephoning from Santa Barbara to a Los Angeles veterinary.

Al Santell, who writes scenarios and directs at the American, has been made a member of the Temple Club of the inmates of the Los Angeles County jail. Charter members of the organization are Matthew Schmidt and David Caplin, who recently were found guilty of dynamiting charges. Al as at twhe jail getting atmosphere, and the prisoners, thinking he was one of them, honored him by membership.

The business of the Consolidated Tonsorial Crepe Hair Corporation has suffered a setback. Lester Cuneo has gone in for realism and grown his own beard. He feared the right and left punches H. Lockwood is to give him in an early fight would be of more power than the resistance spirit gun would stand. He did not want to lose his beard during the big fight soon to be fought for "The Promise," and therefore gave our new industry a solar plexus punch. Lester loves his art. White hair is plentiful for Tom Guise (not named after Tom Ince, though he works for him) sacrificed his Robinson Crusoe curls so he could wear brass buttons and be a French commander.

William Fox is soon to pay a visit to our town.

Jess Robbins returned to the greatest film producing centre last week with four Bell and Howell gats and an accumulation of comedy ideas and the necessaries for making them.

W. Shakespeare unconsciously contributed to the Lehrman Fox comedy scenario. The first subtitle of this three-reel super-feature is "Hark! Hark! the Lark! etc."

Theodore Roberts walked into the publicity office at the Lasky studio last week and there learned from the press clipping file that he was in Washington, D. C., working night and day so that he could finish scenes for "The American Consul" and return to Los Angeles in time to see "Joan the Woman." Making this discovery, Mr. Roberts immediately sought his dressing room and donned a tile.

Hula hula dancers wearing grass skirts, goose flesh and Hawaiian smiles, zephyred before the Lasky camera and the whispering voice of George Melford for scenes in an early Lasky release which will star Fannie Ward.

A confidential tip to P. A.'s—Hush on this big salary stuff, for the income tax collector is abroad in the land.

"You get 'em from the seminary to the cemetery," Fay King, Denver cartoonist, wrote Bill Hart this week.

J. G. Hawks holidayed in 'Frisco, his native heath.

Motion
Picture Studio
Directory is used by
all the casting directors in
making up their companies. Your per-
sonal advertising in the next issue is well
worth the while—published the last of February



Dorothy Phillips Creating Real Atmosphere from Top of Piano in Universal's "The Wrong Side of Paradise"

"THE Gallant Ghost Hounds" being filmed by the Ham Comedy Company, caused a loss to the Kalem Company when a cottage near Kalabasa, California, was set on fire by the flares used for night photography. The plot provides that Ham and Bud, to escape a jail sentence, live in a supposed haunted house which has slippery-day stairs and other trick equipment. They not only win their freedom, but aid the law in bringing about the arrest of a band of counterfeiters.

KENNETH D. HARLAN, who has been engaged to play juvenile leads in Fine Arts Productions opposite Bessie Love, Seena Owen or Colleen Moore, is expected to arrive at the Fine Arts studio within the next few days. Harlan is a former Biograph Company player and worked under the direction of Mr. Griffith. In recent years, however, he has been on the legitimate stage, and has just closed a very successful season with Gertrude Hoffman in "Sumurun."

It also has become known that Seena Owen is to return to Fine Arts productions after an absence of several months. A special story is now being written by Roy Somerville which will star the beautiful young woman who appeared as Princess Atterea in the Babylon period scenes of Mr. Griffith's "Intolerance."

EXHIBITORS may expect some very unusual settings in the later releases of the Francis Ford-Grace Cunard serial, "The Purple Mask." They are of the futurist design, and will be used in the twelfth and later episodes.

Bell and Howell cameras are shortly to be used exclusively at Universal City. Recently an order for thirty was placed, and this number being found insufficient, additional ten are shortly expected by John M. Nicholaus, superintendent of photography, and Edward Ullman, chief cameraman. On receipt of these, all other cameras at the plant will be disposed of.

This week will see the filming of the last scenes and subtitles for the Signal serial, "A Lass of the Lumberlands." Then, after a week's vacation for all members of the organization, the production of another serial of a railroad mystery type will be commenced.

THE logging camp set which has occupied a greater portion of the Signal studio grounds for the past twelve weeks, has been torn down to make room for the settings for the next Helen Holmes serial.

Director General Cecil B. De Mille, of Lasky Company; Jeanie MacPherson, author of "Joan the Woman"; Alvin Wyckoff, director of photography, and Howard Ewing, electrical engineer, returned during the past week from attending the New York premiere of Mr. De Mille's production, and will personally aid in the presentation of the film at the Majestic Theatre, Los Angeles, and at the San Francisco opening. Mr. De Mille was accompanied by Samuel Claggett, his former manager when he was producing for the spoken drama. Mr. Claggett will spend a brief vacation at the Lasky studio.

MAX FISCHER, violinist, who has become well known because of his directorship of music at Sunset Inn, has been engaged by the Jesse L. Lasky Company to play the musical accompaniment for the filming of scenes.

E. Mason Hopper, Morosco director, and Myrtle Stedman have been transferred to the Lasky studio for the filming of a subject, which will offer Wallace Reid and Miss Stedman as co-stars.

Louise Huff, Famous Players star, is expected on the Coast shortly to appear in a production with House Peters at the Morosco studio. Edward J. Le Saint, Lasky director, will be in charge of filming this subject.

A NEW YORK boarding-house occupies a large portion of one of the Morosco studio stages, and was built for the George Beban subject, now nearing completion. The set includes a parlor, dining-room, and several bedrooms immediately adjoining, and so constructed that interiors may be taken to show action in the several rooms at the same time.

THE most frequently mentioned news at the Ince Culver City studio is the statement that Charles Ray has been re-engaged under a two-year contract by Mr. Ince, which provides that he will be starred in Kay-Bee productions. Mr. Ray has been with the Ince organization for four years. He took up work there after four years' professional experience. His first biggest work was in the fall of 1915, when he made his debut as a Triangle leading man in "The Coward."

Since that time he has had a number of star parts in Kay-Bee productions, including "The Dividend," "Honor Thy Name," "Home," "The Honorable Algy," and "The Weaker Sex." Ray is popular with every one about the studio, and the news of his re-engagement there was greeted with scores of congratulations. The news certainly will be received in a similar manner on the part of exhibitors.

WILLIAM S. HART has the advantage of having a college trained mining man, who has had a number of years of practical experience, aiding him in the filming of mining camp scenes, in the person of Joe August, his camera operator. Hart is now engaged in filming a story by Martin Brown, adapted for the screen by Lambert Hillyer, and has Margery Wilson as his leading woman. Several mine shafts are in evidence at the by-the-ocean studio, and a mining town has been built.

Director Charles Miller has Dorothy Dalton as his star for a photoplay being produced from scenario by John Lynch. In this the erstwhile "Vamp" of the screen appears in the role of an English society girl, with a supporting cast which includes Jack Livingston, Jack Gilbert, Dorcas Matthews and Henry Belmar.

The atack and capture of Selkirk Hall by John Paul Jones during the Revolutionary War forms an important part in the plot of the Ince Kay-Bee subject being filmed under the direction of Raymond B. West. For these scenes the interior of the building, located on the Isle of St. Mary, off the coast of Scotland was needed, and it required but a half-day's time on the part of Art Director Robert Brunton to prepare working plans and put the historical setting into the making. It was completed in short order, and from old drawing is found to be correct as to detail. Arthur Maude, as Darby O'Donovan, lieutenant of the frigate Ranger, plays in most of the scenes in which the setting is used.

A CASTLE in the Balkans is the name of another setting erected for use this week. It is being used by Walter Edwards who is engaged in filming a semi-war and semi-adventure story, centered about the correspondent of a London newspaper, which role is played by William Desmond.

Emphatic denial that Louise Glaum is to leave the Thomas H. Ince organization was sent out from the studio last week following a published report in several periodicals. It is stated that she has a long term contract with Mr. Ince. Miss Glaum's rise has been extremely rapid. She is known as one of the foremost portrayers of vampire types. At the present time she is playing the role of a daring French woman who seeks adventure along the battle-front of France. Director Reginald Barker is this week filming the trench warfare scenes for this picture at the Inceville plant. Supporting Miss Glaum are Charles Gunn, Roy Laidlaw, Milton Ross, J. P. Lockney, Will Bray, Thomas Guise and Lydia Knott.



Edward Ullmann, Chief of the Sixty Cameramen at Universal City

AL. E. CHRISTIE has titled the Hindoo Swami story "Sauce for the Gander" and completed the production work. Betty Compson impersonates the the young wife who becomes infatuated with the Hindoo, and Neal Burns, the husband finding the cult obnoxious, appoints himself high gazaboo of a little religion of his own, in which a bevy of chorus girls aid to make it worth while. Fortunately there is a happy ending made possible by the Swami being found to be a fraud. Eddie Barry appears as the oriental and has floated about the studio for the past two weeks in a flowing robe of an East Indian atmosphere.

Exteriors for the next Christie comedy were secured during the holiday auto races in Los Angeles. Mr. Christie had in mind the turning over of a racing auto as the thrill for the subject, and fortunately his cameraman happened to be stationed at the Ascot speedway cranking away when Wilbur D'Alene's car, number thirteen, turned completely over immediately in front of the lens. The fortunate location of the cameraman does away with the making of "prop" wreck scenes. Harry Ham, former professional auto racer, now leading man for the Christie company, with Betty Compson, is featured in this picture, as yet unnamed.

A NEW Vitagraph multiple reel production was started this week by Director William Wolbert, who will have Edith Storey and Antonio Moreno as stars in an adaptation from the Hamlin Garland Indian story, "The Captain of the Gray Horse Troop." Miss Storey will appear in most of the scenes in smart frocks, for she takes the role of the daughter of a U. S. senator. Mr. Wolbert has the scenario ready for production, and promises a film in which the American Indian is portrayed as a human being, he having gone to a great deal of trouble in research work to secure the needed facts.

The title for the next William Russell American subject has been changed from "A Son of Battle," to "My Fighting Gentleman." This picture is nearing completion under the direction of Edward Sloman, and will offer Francelia Billington in the leading feminine role opposite Mr. Russell. Harry Edmundson, a member of the cast, last week accidentally fell in a scene just as Mr. Russell fired a blank revolver shot. The paper wad inflicted a painful wound, and the actor was burned by the powder.

The coming Mary Miles Minter production is "The Gentle Intruder" which James Kirkwood is now directing. Miss Minter appears as a girl who has been defrauded of an inheritance by her uncle's lawyer. The girl later becomes the companion for an elderly woman in the lawyer's home, and by close association brings the social-climbing members of the family to realize the fraud. George Fisher is playing the juvenile lead opposite Miss Minter, the role being one of a good-hearted son of a socially ambitious family.

DIRECTOR EDWARD SLOMAN recently filmed a story adapted from one written by a convict of the Sing Sing prison with William Russell as star. As a Christmas gift the players forwarded the author a complete set of stills taken during production. The play is titled "The Twinkler" and is of an underworld type.

President S. S. Hutchinson is expected to reach the coast about the middle of the month, when plans will be ecompleted for materially increasing the producing staff. There will be at least three more producing companies added.

The Fox studio technical department has no respect for geographical facts, as is shown in the building of sets for the William Farnum production Frank Lloyd is now filming. London and Paris are built together. That is, one may stand at a corner of the mammoth setting with one foot in London, and the other in Paris. The Paris street is perhaps the longest, and ends at the Bastile which is doomed to be captured on Friday of this week. The other street leads to "the old Bailey," a prison which served in the time of the story.

A SHORT distance from this is Tellson's bank, St. Cuthbert's Lodge, and The Nag's Head. In the settings for the two streets, there are more than sixty buildings, both sides of the thoroughfare being utilized. The streets are paved with cobblestones, and everything has been added that could be found in drawings of the period. George Grenier, head of the technical department, is responsible for this classic, and has received compliments from many of the professionals whose globe-trotting took them to the scenes rebuilt for the photoplay. All of this was built for exclusive use in the filming of "The Tale of Two Cities."

Director William D. Taylor with Dustin Farnum, Winifred Kingston, Jode Mullally, Frank Lanning, and others of the Fox organization are on a trip to El Portal near the Yosemite Valley where exteriors for the first Dustin Farnum picture are being shot. They will be absent from the studio more than a week. Others in the cast for this production are William Conklin, Edward Alexander, Rex Downs, and others.

HANK MANN is at work on the first Fox comedy to be made under his direction. Edith Hoskins, who has appeared in a number of Fox comedies, has been selected to play lead opposite the comedian-director. She formerly played with the Lubin Company, and since has been in vaudeville and musical comedy. George Fields, for more than four years, heavy for the American, Lee Morris, the human telephone pole, Charles Mack and Sid Degray make up the cast.



The Keystone Cops' Band Helping Douglas Fairbanks Out of Town

OTIS TURNER, pioneer director, can now boast of a train robbery. He leased the Santa Fe Overland Express and directed the filming of the hold-up near Inglewood last Saturday night. George Walsh and the players worked until five o'clock in the morning to get the required scenes.

The first Lehrman-made Fox comedy has been given the final title "The House of Terrible Scandals," and is now on the way to New York for release January 22. The studio employes laugh every time they think of it, for it offers Billie Ritchie as the groom, Henry Lehrman the best man, Gertrude Selby the bride, and Dot Farley the mistress of ceremonies. A greater portion of the film shows the nightmares of the wedding party following a pre-nuptial celebration. The Lehrman Company is now organizing two producing units. One will be under the direction of Mr. Lehrman himself, and the other will have David Kirkland as director.

William Fox has made overtures to Henry Lehrman to take charge of the production of all Fox comedies, and the head of the Fox corporation is now on his way to the coast to personally take up this matter with Mr. Lehrman.

THE latest invader of the production end of the picture game is Maude Lillian Berri, the former comic opera star, who since her retirement from the stage has formed her own company and is now producing features in California. Her first production "Glory" in which Juanita Hansen and Kolb and Dill are featured will be released by the Unity Sales Corporation, January 15.

Miss Berri does not claim that her pictures are going to be the best in the land, but she does claim that in all her productions she will insist upon the plays being clean and wholesome, which is an excellent foundation to start on.

ADVANCE OFFERINGS OF THE PROGRAMS

"Heart Strings" Is Red Feather for 22nd

Other Releases from Universal Include "A Macaroni Sleuth," "Souls United," and "The Honeymoon Surprise"

THE Universal Film Manufacturing Company offers a varied and interesting program of releases for the week of January 22.

The Red Feather five-act feature drama, "Heart Strings," heads the list. The story was written by E. M. Ingleton, scenarioized by Fred Myton, and produced under the direction of Allen Holubar. Allen Holubar, Maude George and Francelia Billington have the leading roles, and in the supporting cast are: Paul Byron, Irene Hunt, Virginia Corbin, Mrs. Witting and Charles Cummings.

"Heart Strings" will be released Monday, January 22, on which date will also appear the Nestor comedy, "A Macaroni Sleuth," written by Bess Meredyth, and produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edith Roberts as the principal funmakers.

"Souls United," a three-act drama of South Africa, featuring Violet Mersereau, is the leading offering on Tuesday, January 23. This feature will appear under the Gold Seal brand. In the support of Miss Mersereau are: Harry Benham, Fred Hearn and others. The Victor comedy, "The Honeymoon Surprise," written and produced by Capt. Leslie T. Peacocke, with Fred Church, Eileen Sedgwick and Calrie Du Brey is the other Tuesday release.

The Universal Animated Weekly, No. 56, with the latest pictorial happenings in all parts of the country, makes its regular appearance on Wednesday, January 24. On the same day will be released the L-Ko two-act comedy, "The Battle of Let's Go," in which Dan Russell is guaranteed to cure the worst case of blues on record. This is an exceedingly funny L-Ko. The other release of this date is the Big U one-act Indian drama, "The Red Goddess," with Mona Darkfeather in the principal role.

"A Wife's Folly," a two-act drama under the Big U brand will be released Thursday, January 25. This is a story of the sea written by James R. Garey and produced by Ben Wilson, who also plays the leading role opposite Edna Hunter. In the cast are: Violet Axtell, Thomas Lehman, Jeanette Rutland and Charles Ogle. "Black Evidence," an Imp drama, written and produced by John McDermott, with Lois Wilson and Kingsley Benedict in the leading roles, and the Victor comedy, "The Black Nine," featuring Billy Mason, are other releases of this date.

On Friday, January 26, the two-act Imp drama, "The Fugitive," will be released. This is a photoplay of the underworld from the pen of E. Magnus Ingleton, and was directed by Fred A. Kelsey. Louise Lovely heads a well-balanced cast, which includes Roy Stewart, Harry Carter, T. D. Crittenden and Vesta Pegg. Pat Rooney will appear in the Victor comedy, "Held by the Enemy," on the same day.

Four reels will be released Saturday, January 27. The leading release will be "The Daring Chance," a two-act Bison drama of the West written by Harvey Gates and produced by William V. Mong. Nellie Allen and William V. Mong head the cast. The Joker comedy, "Love Me, Love My Biscuits," featuring Gale Henry and William Franey, and the Laemmle drama, "The Blood-Stained Hand," with Matt Moore and Jane Gail are the other releases.

The Big U two-act animal drama, "A Jungle Tragedy," featuring Marie Walcamp, is the leading release of Sunday, January 28. Other releases of the date are the Rex drama, "The Old Toymaker," with Allen Holubar and Leah Baird, and the Powers' split-reel, "Boomer Bill's Awakening," a comedy cartoon and a Dr. Dorsey educational.

The fifth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "Ablaze in Mid-Air," will be released during the week.

"Jinks" Series to March 12

The "Captain Jinks" series of Greater Vitagraph comedies, starring Frank Daniels, is definitely assured at least until March 12, through Vitagraph V-L-S-E exchanges. The following are the titles from February 5 to March 12:

February 5, "Captain Jinks' Wife's Husband"; February 12, "Captain Jinks' Love Letters"; February 19, "Captain Jinks' Cure"; February 26, "Captain Jinks' Explosive Temper"; March 5, "Captain Jinks' Kids"; and March 12, "Captain Jinks' Alibi."



Frank Daniels, Famous Comic Opera Star, in Vitagraph's "Captain Jinks" Series

"V" Makes Changes in Release Dates

There has been a slight change in the order of Blue Ribbon releases in the Vitagraph V-L-S-E program for late January and early February. These changes are necessitated by the failure of the posters on "The Glory of Yolanda" to reach that standard of quality demanded by Walter W. Irwin, general manager of Vitagraph V-L-S-E, on all paper issued by that company.

The picture will not be released until January 29. "Blind Justice" has been substituted for "The Glory of Yolanda" on January 15.

The place in the Blue Ribbon program thus made vacant by moving "Blind Justice" up a week has been filled by putting in "Her Right to Live." It will be released on January 22.

"Money Magic," starring Edith Storey and Antonio Moreno in the first of their Western pictures, is now scheduled for release as a Blue Ribbon feature on February 5.

"Snow White" Is Planned for Bluebird

Having successfully handled "The Eagle's Wings" as a feature apart from its regular program, General Manager M. H. Hoffman has arranged to present a three-reel version of "Snow White" with Elsie Albert as the heroine. Bluebird has purchased the feature from Universal, to supply a demand that exists for that style of picture.

Bluebird has previously announced that its business policy would not of necessity confine its distributions strictly to the program, and "The Eagle's Wings" and "Snow White" are subjects that come under Bluebird's system of expansion. Some time ago the announcement was made that Bluebird might possibly distribute a serial, and that educationals or any other type of subject that met Bluebird requirements (as the prime essential) might be circulated among exhibitors independent of the program.

Canadian Cities Shown by Holmes

One of the most interesting of the trips that Burton Holmes has conducted in the land of Evangeline, Canada, is that where he takes his fellow travelers to Ottawa and Toronto. This is the 51st of the series of "weekly trips" that Mr. Holmes has been conducting for Paramount theatregoers around the world. Niagara Falls are also shown in this number.

"Great Secret" Postponed

The release date of the first chapter of "The Great Secret" has been postponed to January 8. The succeeding chapters will appear weekly thereafter.



Interesting Scenes Showing Antonio Moreno, Peggy Hyland and Vitagraph Children in "Her Right to Live," Vitagraph Blue Ribbon Release

Release Dates of "Philippa" in East and West

"The Girl Philippa," Vitagraph, will be released in the East on January 21 and in the West on January 28.

The cities which will release this eight-reel picture, in which Anita Stewart is presented on January 21 are: New York, Atlanta, Boston, Washington, Philadelphia, Syracuse, Toronto, Cleveland, Cincinnati, Chicago, St. Louis, New Orleans, Kansas City, Omaha and Pittsburgh.

"The Girl Philippa" will be released on January 28 in the following western Vitagraph V-L-S-E. branches: Dallas, Denver, Los Angeles, Minneapolis, San Francisco and Seattle.

Samuel L. Rothapfel, managing director of the Rialto, New York, wrote on January 3, four days after "The Girl Philippa" opened its run, to Walter W. Irwin, general manager of Vitagraph V-L-S-E., as follows:

"Our financial statement for yesterday (the day after New Year's) showed receipts larger by several hundred dollars than those of Election Day, which was the best previous business on our books up to that time.

"We are opening the doors here at 10 o'clock every morning in order to accommodate the crowds, and from present indications the week's total business should establish a new record in returns from the presentation of any motion picture."

"Hungry Heart" in February

Alice Brady, in "A Hungry Heart," will be the first Brady-made release from the World Film Corporation during the month of February. This play, derived from the French stage, was directed by Emile Chautard, and the production is said to be unusually elaborate. Miss Brady's costumes include a number of the latest creations of Lucile, Ltd., and the role she plays is described as exceptionally affecting.

"Web of Desire" from World

Ethel Clayton's next release by the World-Brady interests is called "The Web of Desire," with Rockliffe Fellowes featured. Others in the cast are: John Hines, Edward Kimball, Richard Turner, William Williams and little Madge Evans.

Paramount Offers Three Stars Week of 22nd

Marie Doro Will Appear in "Lost and Won" and Anita King and Wallace Reid in "Golden Fetter"

MARIE DORO in the Lasky production of "Lost and Won," and Wallace Reid and Anita King in the Lasky production of "The Golden Fetter," will be the two big features on the Paramount Program for the week of January 22. Surrounding the program, will be three short reel features; the 50th edition of the Paramount Pictographs, the magazine-on-the-screen; the 51st of the series of "weekly trips around the world," personally conducted by Burton Holmes in which he takes the travelers to Ottawa and Toronto; and a Black Diamond comedy, entitled "He Did It Himself."

Marie Doro's appearance this week is the first since her success in the screen production of Dickens' "Oliver Twist." "Lost and Won" was written specially for Miss Doro by Channing Pollock and Rennold Wolf, two of the most successful playwrights and authors in the country. Playing opposite her in this picture, is Elliott Dexter, her husband, it being the first time they have co-starred since their Famous Players adaptation of "Diplomacy."

In the production, Miss Doro plays the role of a newsie, one of the most romantic little figures in city life. The story tells of how a little news-girl, who won a bet, is made the ward of a wealthy stock broker, who wagers he can make a news-girl over into a society belle within the year. The girl becomes a reporter on the paper, editions of which she formerly sold. When her benefactor is about to win the wager, he loses his money and is arrested for theft, and the former news-girl and reporter, by her cleverness, discovers the identity of the real thief and succeeds in freeing the man she loves, and who has learned to love her.

In the cast supporting Miss Doro and Mr. Dexter, are Carl Stockdale, May Kelso, Robert Gray, C. H. Geldert, Sydney Dean and a number of other well-known Lasky players.

"The Golden Fetter" is from the pen of Charles Kenney Jackson, and is based on the author's short story, which appeared in Collier's some years ago.

This will be Wallace Reid's first appearance on the screen since his success in Cecil B. De Mille's spectacle "Joan the Woman."

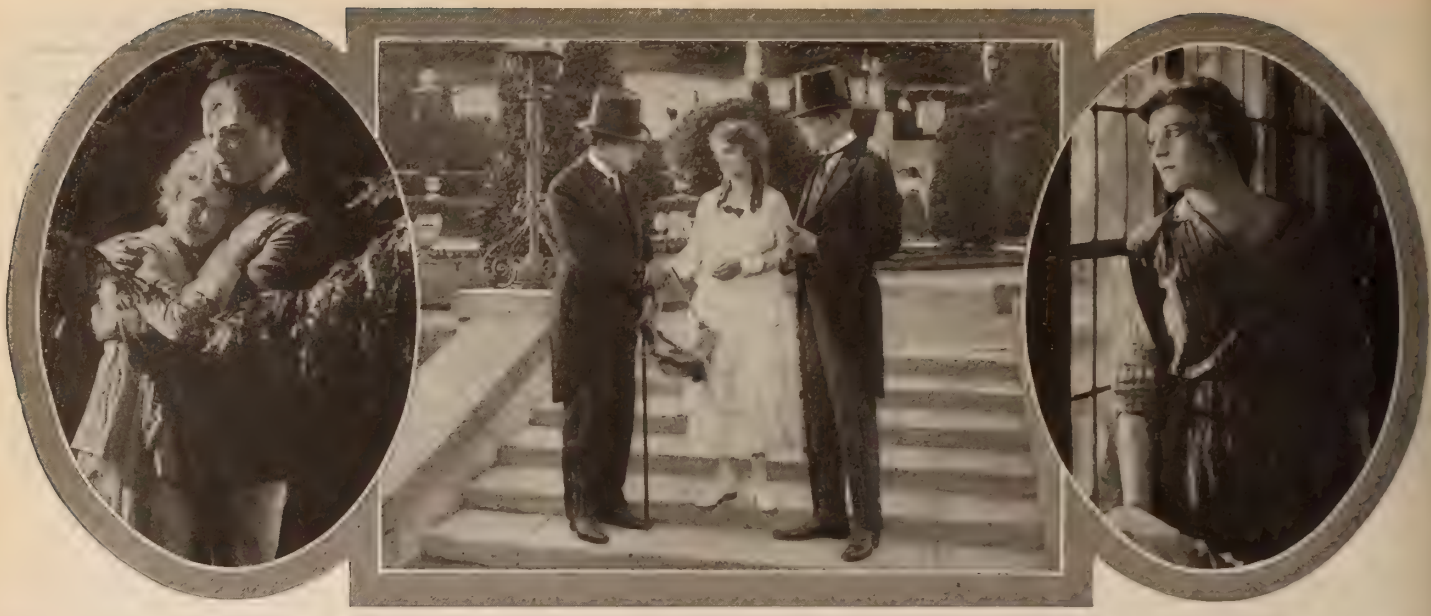
The story deals with a young New England school teacher who has been cheated into purchasing stock in a mine in Alaska, and who, to prove to her own satisfaction that she has not been swindled, goes to see the "wonderful mine" and finds that it is nothing but a barren hill. She runs into a gang of unscrupulous miners and opens a school, the attendance of which consists of but one person with whom she soon falls in love.

The 50th edition of the Paramount Pictographs, the magazine-on-the-screen, contains four subjects. The leading subject is that of the dangerous and thrilling winter sport of ice-boating which is enjoying a tremendous vogue throughout the Northern part of the country. The pictures show conclusively, that the ice boat can sail faster than the wind, some boats gaining a momentum of over one hundred miles an hour.

In this edition also there is shown how industrial diamonds, "carborundum," are made, this material being second in hardness only to the diamond, and which is composed of nothing less than sand, salt and sawdust. Another very interesting subject in this release, is that of the remarkable advance that has been made in landscape gardening by experts, in their successful transplantation of big trees, some of which have already attained an age greater than one hundred years. A unique piece of comedy plastique, is also contributed in this edition by Ashley Miller, in which he shows how the high cost of living has been brought about.

"White Raven" at Rialto

Ethel Barrymore's Metro-Rolfe production, "The White Raven," will be the feature attraction at the Rialto theatre, New York, for the week beginning January 14. This is her first film since announcing her decision to play solely on the screen.



February Bluebirds Ready for Release. Left: "The Mysterious Mrs. M," with Mary MacLaren and Harrison Ford. Center: Ruth Stonehouse in "The Saintly Sinner." Left: "The Reward of the Faithless," with Betty Schade

Will See Three Attractive Bluebird Stars

Mary MacLaren, Ruth Stonehouse and Violet Mersereau Will Be Seen in Forthcoming Releases

THREE of Bluebird's most attractive stars—Mary MacLaren, Ruth Stonehouse and Violet Mersereau—are scheduled for appearances in forthcoming releases. There will be a new leading man advertised in large type, and Franklyn Farnum will make another Bluebird appearance in light comedy. With the February issues, Bluebird will be well away upon its second year, promising to maintain the splendid average that has marked these releases for some time past.

Mary MacLaren is returning to the Bluebird program in another Lois Weber production—"The Mysterious Mrs. M.," to be released on February 5. Harrison Ford will be her leading man, and Evelyn Selbie appearing in the title role; Willis Marks, Frank Brownlee, Charles Mailes and Bertram Grassby will be in the supporting company.

Mary MacLaren has been out of Bluebirds since October 2, when she appeared in "Wanted—A Home." Her return was considerably delayed by the necessity of making over again most of the scenes in "The Mysterious Mrs. M.," when J. Warren Kerrigan left Bluebird's employ, and Harrison Ford was substituted in the male lead.

"The Reward of the Faithless" will be the February 12 attraction—a Rex Ingram production made along the attractive lines that marked "Black Orchids," "The Chalice of Sorrow" and other recent Ingrams in the Bluebird series. Wedgewood Nowell gets his name in big type for the first time in this feature, with Betty Schade and Claire Du Bray sharing honors. Mr. Nowell has been leading man in all of Mr. Ingram's Bluebirds and has won his spurs as a featured actor. Magnus Ingleton's story has been used as the basis of the play.

Franklyn Farnum comes back as a Bluebird star, February 19, in "The Man Who Took a Chance," with Agnes Vernon again appearing as his leading lady. In his current Bluebird, "The Devil's Pay Day, released on January 29, Mr. Farnum plays an intensely dramatic role but in "The Man Who Took a Chance" he has a light comedy part. Lloyd Whitlock, Arthur Hoyt, Charles Perley, Mark Fenton and Countess Du Cello will be in the support.

Ruth Stonehouse will be the star of "The Saintly Sinner," released on February 26, with Jack Mulhall as her leading man. L. H. Hutton's story provided the basis for the Eugene Lewis scenario and Raymond Wells directed the production. This is a sensational feature to give diversity to the program. Henry Devries, Raymond Whittaker, Frederick Montague, Alida Hayman, Dorothy Drake and Adele Farrington will be members of the large supporting company.

On March 6 Violet Mersereau will make her second appearance in an Edwin Stevens production, "The Boy Girl," by John C. Brownell. In this piece Miss Mersereau plays the role of a girl who was raised as a boy, and it is not until the last half of the picture that she dons skirts and becomes her own pretty self. "The Honor of Mary Blake," lately presented by Miss Mersereau in Bluebirds, was also directed by Mr. Stevens.

Ray Signs Two-Year Contract with Ince

Triangle patrons will be glad to learn that Charles Ray has just signed a new contract with Thomas H. Ince to appear in Kay Bee features for the next two years. Ray is one of the very few film favorites who has acted under the same management since his entry into the pictures. It was in December, 1912, that he made his first appearance at the Inceville studios in a Civil War drama entitled, "The Favorite Son."

"Honeyless Honeymoon" on 29th

A single-reel Victor Moore comedy, entitled "The Honeyless Honeymoon," will be released by Paramount on January 29.

The story tells how Victor Moore starts off as a young jewelry salesman, who has just married and is leaving on a Clyde steamer on his honeymoon. Bill Manton and Bert Scott, two friends of his, are practical jokers and determine to play a joke on him. They read in the paper that Mrs. Holstein of West Seventy-second street has been robbed of $75,000 worth of jewelry, and that a former maid and butler are suspected. They write a note to the chief of detectives and inform him that the maid and butler are making a getaway on the Clyde line steamer sailing that day, posing as a young married couple. They send the letter chuckling at the prospect of Vic's coming troubles.

By a singular coincidence the real crooks wanted for the robbery are employed on this steamer as stewardess and steward.

Well-Known Stars in "Infidelity"

Anna Q. Nilsson, who plays the leading female part, is known to the public through her work in numerous other photo dramas. She was recently featured in Pathe's serial "Who Pays?" and received a great deal of publicity through the national campaign that was carried on to exploit that production. Eugene Strong, Miss Nilsson's co-star, is also well known throughout the country as the leading man in many productions. Mr. Miller is a widely known director and has written and produced many successful features. "Infidelity?" is the first production made by Erbograph since the release of "The Crimson Stain Mystery."

Brockwell Picture on the 29th

A change in William Fox's releases results in the substitution of Gladys Brockwell's recently completed film for the Suratt picture scheduled for January 29.

Jack Standing is chief in support of Miss Brockwell.



Tense Situations in Big Clune Production "The Eyes of the World"

Hughie Mack Comedies, Made in West, Scheduled Far Ahead

The Hughie Mack comedies, distributed through the Vitagraph V-L-S-E exchanges, will hereafter be made at Vitagraph's western studios. Hughie Mack's company left Flatbush for Los Angeles last Sunday and picture-making will begin immediately upon their arrival, where preparations have been completed for this work in advance of their coming.

The "Big V" comedies, from February 5 to April 9, are as follows: February 5, "Rips and Rushes"; February 12, "He Never Touched Me"; February 19, "Cops and Cussedness"; February 26, "Dubs and Drygoods"; March 5, "Masks and Mishaps"; March 12, "Footlights and Fakers"; March 19, "Bombs and Blunders"; March 26, "Turks and Troubles"; "April 2, "Pasts and Promises"; and "Guff and Gunplay."

For the stories of many of these pictures Hughie Mack is himself largely responsible.

Seven of the Vitagraph V-L-S-E exchanges have doubled their comedy one-reel bookings with the Hughie Mack and the Frank Daniels series in the last three months, it is announced.

Warwick in "Girl's Folly" from World

The next Brady-made World picture, with Robert Warwick, is "A Girl's Folly," substituted for "A Movie Romance," and its principal male character is a well-known motion picture star.

The story is laid in the studio and "on location," and it shows pretty much everything about the manner in which a picture play is carried to completion, from the make-up of the star to the release.

It is distinctly a behind-the-scenes comedy which does not even overlook the lunch room where the movie actors take their hurried repasts between calls to the stage.

Doris Kenyon plays opposite Mr. Warwick. The authors of this comedy are Frances Marion and Maurice Tourneur.

"A Place in the Sun" Expresses World's Heart-throbs

From the pen of Charles R. Macauley, an ardent peace advocate and cartoonist on "Puck" will shortly come a drama to be entitled "A Place in the Sun," which has for its motif the rights of man, of whatever nativity, to life, liberty and the pursuit of happinees and which is said will be an exact expression of the heart-throbs of the world to-day.

Andrew Carnegie once declared that Macauley, through the medium of his cartoons had done more toward the visualization of the cause of universal peace than all other cartoonists combined, and the announcement of the near completion of the drama at this time is the result of a happy combination of circumstances in which the Yuletide season, the developments in Europe and the attention of the whole world on matters he pictorially depicts, all play a part.

Details of the presentation plans will be formally announced in a few days and his friends will not be surprised at this preliminary statement, knowing how long and how keen has been his active interest in Peace. Some surprises are promised when the details are announced soon.

"A Modern Monte Cristo" from Pathe on February 4

Vincent Serrano will be seen February 4 in the Thanhouser-Pathe Gold Rooster Play, "A Modern Monte Cristo." "A Modern Monte Cristo" was written by Lloyd Lonergan and directed by W. Eugene Moore.



Alice Brady and Alexis Kosloff, a Member of the Russian Ballet in a Scene from "The Snowbird," a Brady-Made World Release

Mr. Serrano is supported in "A Modern Monte Cristo" by Thomas A. Curran, Boyd Marshall, Gladys Dore and Helen Badgley. The story was filmed at Jacksonville, Fla., and Block Island, N. Y., with some locations near New Rochelle.

Carnahan Signs for Juvenile Picture, Edison Release

Thomas Benton Carnahan, boy actor, will be among the players who will appear in the forthcoming Edison Conquest Pictures. Carnahan, who is only thirteen years of age, will play juvenile roles and his first picture will be a dramatization of "Chris and the Wonderful Lamp," a three-reel production based on the story by Albert Stearns. This picture is completed. He plays the part of Chris, a modern boy who discovers the lamp that was used so effectively by Aladdin in old Arabia.

Young Carnahan appeared in the role of Grumpy, a part made famous by Cyril Maude, in a juvenile performance of the English comedy of the same name.

At the age of four years he was a member of the Poli Stock Company of Waterbury, Conn., playing child parts and appearing in singing and dancing specialties between acts in which he did not have a part. A year later he went on tour with Mary Emerson.

HOW PICTURES ARE BOOKING

Latest Pickford in 100 First-Run Houses

Artcraft Receives Many Requests for "Pride of the Clan" Bookings

FOLLOWING the trade showings given the second Mary Pickford-Artcraft release, "The Pride of the Clan" in New York and other cities throughout the country, hundreds of telegrams and letters of congratulations and requests for bookings have been received at the Artcraft headquarters.

When the initial Pickford-Artcraft picture, "Less Than the Dust" was released it appeared in eighty-one first run theatres throughout the country for runs of from one to three weeks. Last week Artcraft announced that eight days before release date, one hundred bookings for first run showings of the second Pickford picture had been closed. According to an official of the company it is readily felt by exhibitors and others who have seen advance prints of "The Pride of the Clan" that this subject not only offers the greatest work of the famous star but is in every respect the most artistic vehicle ever afforded her. Maurice Tourneur staged it.

Communications requesting bookings are not confined to exhibitors of the large cities and many letters are being received from small town theatres. The merit of Miss Pickford's second Artcraft offering as indicated by G. W. McLaughlin, manager of the Lyric theatre, Rice Lake, Wis., is a sample of the endorsements received in connection with this release. Mr. McLaughlin writes: "If not too late, I wish to withdraw my cancellation notice submitted under date of November 23, or you can make out a new set of contracts and I will be glad to sign it. Incidentally I wish to say that if any screen star can beat Little Mary for real work before the camera as she appears in her second picture I'd gladly sign a life time contract for their productions. 'The Pride of the Clan' is a wonderful picture and would be a great drawing card even without Miss Pickford featured."

First Run for Ivans in New England

F. J. Willis, manager of the Ivan Film exchange, 23 Piedmont street, Boston, Mass., the distributor of Ivan photoplays in the New England States, has completed arrangements for the first run of Ivan plays in the leading theatres of the largest cities. Every Ivan film secures a first run of not less than one week in Boston at the Modern theatre, and the largest theatres of Providence, New Haven, Portland, Manchester, Springfield and Worcester.

B. J. Abrams Reports Demand for "Shorts"

B. J. Abrams, special representative of the Melies Manufacturing Company, is back in New York, after an eleven months' trip in the interest of the Knickerbocker Star features and Vim comedies.

Mr. Abrams, who had been covering the South and Middle West, reports a strong demand for the short-reel program and the shorter features.

Serials Are Popular in Michigan

Judging from the bookings reported by Michigan exchanges handling serials, this form of pictures is coming back strong in Michigan. There are many theatres booking serials which formerly would not even consider them; other houses are showing them two and three nights a week, and one theatre, the Ferry Park, is experimenting with two serials every night in the week. Large and small exhibitors seem to want them, and there isn't a single serial that has not plenty of bookings.

"Eagle's Wing" Draws 35,000 in Cleveland

Bluebird's industrial preparedness feature, "The Eagle's Wings," was shown at B. F. Keith's Hippodrome, Cleveland, O., during the recent all-American vaudeville week at that theatre—the first time a five-reel picture has been placed in a B. F. Keith theatre during the regular season. Manager John F. Royal, of the Hippodrome, wrote a letter commending Joseph B. Diener, Bluebird's Cleveland branch manager.



Mary Pickford Inspecting the Camera

"20,000 Leagues Under the Sea" Plays to $21,379

An official of the Universal reports a great demand for its feature, "20,000 Leagues Under the Sea," and declares this demand evidences the public's desire for a film production that presents a distinct novelty and stimulates the imagination by a vivid story of adventure. The management further reports the Broadway theatre, New York, sold out at every performance, and during the first two weeks no less than 41,986 persons paid admission, the gross receipts for this period being $21,379.

"The longer the picture runs, the greater seems to be the interest displayed, and in Chicago at the Studebaker theatre and at the new Broadway theatre in Portland, Ore., the same conditions obtain, and the picture bids fair to make history in film productions," continued this official.

"Pride of the Clan" Goes Well in New England

The new Pickford film, "The Pride of the Clan," was shown to the trade a week before release at the Exeter Street theatre, Boston. This film is proving a specially good attraction around New England, because of the use of Marblehead, Mass., ledges for the backgrounds.

"Patria" is another film that is being shown at invited gatherings prior to release in New England. At the Empire theatre, Portland, Me., January 7, Manager A. L. Boucher gave 300 of Portland's elite fans a preliminary view of several of the episodes. The first instalment is to be shown at the Empire January 26-27. The audience was enthusiastic over the work of Mrs. Vernon Castle, and took a special interest in the acting of Allen Murnane, formerly a local stock favorite.

Shifts in Bookings at Boston Theatres

As a result of shifts in bookings, and new terms of release, the Globe, Boston, has for the time dropped its first run policy, followed in the case of "Less Than the Dust," "War Brides," "War's Women" and "20,000 Leagues Under the Sea," and is giving an early Pickford, "Heart's Adrift," and other attractions.

The Modern, Boston, which formerly ran the first Fox releases, presented "The Pride of the Clan" for the first run, and the new Farnum film went on at the Boston.

Will Rebook "Liberty"

R. F. Barrett, manager of the Idle Hour theatre at Springfield, Mo., has just completed running the serial "Liberty," and has been showing it to such large crowds that he has booked it for an immediate return date.

Charles Chaplin Draws 'Em to Box Office

That Charles Chaplin is proving fully worth his fabulous contract with Mutual as being proved in every nook and corner of the country day by day, the company reports. Not only have the box office receipts pointed straight at financial success from the very start but the critics of the daily press, ordinarily a hard lot when it comes to judging pictures, have heaped praise on the comedian's derbied head with each successive picture.

With respect to his latest comedy, "The Rink," such well-known critics as Guy Price of The Los Angeles Herold, Heywood Broun of The New York Tribune, Mae Tinee of The Chicago Tribune, W. K. Hollander of The Chicago Daily News, John DeKoven of The Cleveland Leader and Melvin Winstock in The Seattle Spectator, rose to superlatives and unusually enthusiastic phrases in its description.

But while his latest Mutual is absorbing the greater part of the Chaplin limelight at the present time, all six of the previous releases since the signing of the contract, namely "The Floor Walker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "Behind the Screen" have been doing record-breaking business and exciting favorable comment whether they are shown for the first time or for repeat exhibitions.

Comments of praise on these releases have been manifold. "The Pawnshop" is described as being "a riot" and containing "one continuous roar." "Behind the Screen" is called the best studio burlesque ever produced. Almost everyone of them has been heralded as "the best yet," while the reviewers poke fun at themselves with every new release for calling the last one the best. Most of the critics from the east coast to the west and from Canada to Mexico unite, it is said, in the declaration that "Today one hundred million people will agree that Charlie Chaplin as he appears in the Mutuals is the greatest of laugh-makers."



Max Linder and a Beauty Not Named on the Still in a Scene from the Frenchman's First Essanay Comedy



Vitagraph's Secret Kingdom Has Plenty of Punch

Pantages Books "Kingdom" for First Run

Vitagraph Serial Will Be Shown a Week in Principal West Coast Cities

PANTAGES' Circuit of theatres, corresponding in the West to the Marcus Loew chain of theatres in the East, has booked "The Secret Kingdom," Greater Vitagraph's new fifteen-episode adventure serial in which Charles Richman and Dorothy Kelly are starred, in all the houses in the Pantages' group as a first-run feature.

"The Secret Kingdom" will be shown for a full week for each episode in the Pantages' theatres in San Francisco, Seattle, Spokane, Tacoma, Portland, Salt Lake City, Oakland, and Los Angeles.

Marcus Loew booked "The Secret Kingdom" in all his twenty-four theatres after he himself had seen it on the screen. Mr. Pantages also examined "The Secret Kingdom" personally and, after seeing the first four episodes, closed with G. A. Faris, branch manager of Vitagraph V-L-S-E Exchange in Seattle.

Mr. Faris reports to Walter W. Irwin, general manager of Vitagraph V-L-S-E, that he has secured the highest rental price ever paid in the West for a photoplay serial.

The booking of "The Secret Kingdom" by the Pantages Circuit was contemporary with Marcus Loew's contracting for this Vitagraph serial in New York.

While a telegram from Mr. Irwin was on its way to the Seattle Exchange of Vitagraph V-L-S-E, telling Mr. Faris that George Baldson, manager of the New York Exchange, had closed a big contract for "The Secret Kingdom" with the Loew houses, a message was in transit from Mr. Faris to Mr. Irwin telling the latter of the big booking taken by Pantages.

Mr. Faris, who is, perhaps, not unnaturally elated over his excellent deal, has wired further particulars to Mr. Irwin:

"Seattle, Wash., January 9.

"Walter W. Irwin, General Manager,
Vitagraph V-L-S-E, Inc.,
1600 Broadway, New York.

"Pantages book 'The Secret Kingdom' after open-screen examination in competition with all other serials now on the market, says: 'Secret Kingdom' is biggest money getter ever seen in serials. Playing it strong with big local advertising campaigns. Each episode runs full week at all Pantages' houses.

"(Signed) G. A. FARIS."

In reply to this telegram, Mr. Irwin wired Mr. Faris:

"You and George Balsdon have closed biggest individual contracts so far on 'Secret Kingdom.' Marcus Loew booking here and Pantages in West starts serial splendidly on two coasts. Central division reports equally promising returns. Congratulations."

Mr. Irwin said:

"I predict that 'The Secret Kingdom' will surpass all serial photoplay receipts to date. I firmly believe 'The Secret Kingdom' is the biggest money-making proposition ever offered to exhibitors in serial form. Mr. Naugle, our Western division manager, seems correct in saying that 'The Secret Kingdom' is better than a million-dollar serial and will probably result in the largest quarterly bonus payments ever made in the history of Vitagraph."

It may not be generally known that, under the personal supervision of Walter W. Irwin, general manager of Vitagraph V-L-S-E, a profit-sharing plan was adopted and has been carried on with great success for the last eighteen months.

"The Secret Kingdom" was released on December 25. It had been ready, of course, for much longer than that, for Albert E. Smith, president of Greater Vitagraph, under whose personal supervision "The Secret Kingdom" was produced, and Mr. Irwin saw to it that the whole serial was complete before the first episode was even sent to the exchanges.

The three Sothern pictures, "The Chattel," "An Enemy to the King" and "The Man of Mystery," also have proved popular. An exhibitor recently wrote to Mr. Irwin: "To show one of these Sothern features is to make a record-breaking bank deposit."

Marjorie Rambeau Begins Work in Her Second Mutual

Marjorie Rambeau's second Mutual production will be a picturization of "Motherhood," a play by the well-known author and playwright, Frederick Arnold Kummer. Miss Rambeau has already commenced work on this production at the studio of the Frank Powell Producing Company under the direction of Frank Powell.

LIVE NEWS FROM THE PRODUCERS

Mary Fuller to Appear with Lou-Tellegen

Lasky Engages Former Universal Star to Support Lou-Tellegen in "The Long Trail"—Howell Hansel to Direct

MARY FULLER has been engaged by the Jesse L. Lasky Feature Play Company to appear in support of Lou-Tellegen in "The Long Trail," the director of which will be Howell Hansel, newly engaged by Lasky to direct productions for the Paramount Program.

The name of Mary Fuller is identified with the old Biograph, when she appeared in the productions of that concern at the time that Mary Pickford, Owen Moore and many of the old stars of the present day were all beginning their careers. Like so many of the youthful players of that time, Miss Fuller had had only a brief stage experience, but by persistent effort and the cultivation of her natural ability she rapidly developed into a great favorite.

Joining the Edison company, Miss Fuller quickly became its principal star, and has the distinction of appearing in the first big motion picture serial success ever screened—the famous "What Happened to Mary?" pictures. These were followed by "Who Will Marry Mary?" another successful serial, some of the episodes of which were staged in London.

Miss Fuller was likewise the star of the first multiple reel productions issued by Edison.

When Universal began to produce five-reel features, Miss Fuller was one of its first stars.

Howell Hansel, who has been engaged to direct "The Long Trail," has a long record of stage and screen achievement behind him. Mr. Hansel's latest screen achievement is the direction of "The Deemster," which introduced Derwent Hall Caine, son of the distinguished British author, to the motion picture public, and which will soon be released.

Alan Dwan Is Signed to Direct Goldwyn Pictures

GOLDWYN PICTURES CORPORATION has signed Alan Dwan, who has just completed the first Norma Talmadge picture for the company bearing the star's name.

Dwan is perhaps best known as the director who made the Douglas Fairbanks pictures, "The Habit of Happiness," "Manhattan Madness" and "The Half Breed."

Dwan is a graduate of Notre Dame University, Indiana. He is an electrical engineer, and after graduation taught electrical engineering at Notre Dame.

This precise, skilled training shows in all of the work he has ever done as a motion picture director, and he adds to this equipment his earlier experience as scenario editor both for the Essanay and the American Film companies. While with the latter organization there was a sudden call for a director and Dwan received the opportunity to make his first picture. It has been said of Dwan that he handles his actors much as the Carlisle Indians used to play football—that he hurls them into their work with the energy of a football squad or a track team at an intercollegiate meet.

This zest for work is responsible for two records in the industry now held by Dwan—the completion of one five-reel feature film in eight days and another five-reel feature in two weeks.

Some of the best known Dwan pictures are: "Wild Flower," with Marguerite Clark; "David Harum," with William H. Crane; "The Girl of Yesterday," with Mary Pickford; "The County Chairman," with Maclyn Arbuckle, and "Panthea," with Norma Talmadge.

"Day at West Point" Shown at Strand

"A Day At West Point," one reel, was shown at the Strand theatre, New York, during the week of December 17. The various phases of cadet life and training, from the time of entrance to graduation, are portrayed.

President Wilson is shown presenting diplomas to the graduates, and Mrs. Wilson also appears prominently in the events of the Graduation Day exercises.

The picture is being handled by Ultra Films, Inc., 729 Seventh avenue, New York, and is offered to independent exchanges.

Clune at Work on Wright Picture

W. H. Clune and manager of production Lloyd Brown of the Clune Film Producing Company, whose "The Eyes of the World" is being presented at its first national premier at Clune's Auditorium, Los Angeles, and other members of the staff are giving their undivided attention to the preparation for filming an adaptation from Harold Bell Wright's book "The Shepherd of the Hills."

Mr. Wright, at his mountain home at Oracle, Ariz., is busy with the preparation of the scenario, and at the studio needed sets are being prepared. The cast is being selected, and shortly, the producers hope, the first scenes will be made. It is planned for the entire producing company to go to the Ozark mountains in Arkansas, the locale of the story, for the filming of many exterior scenes.

Triangle Buys "Orpheus" for Lucas

Scenario rights to "Orpheus," a story by Samuel Hopkins Adams, recently published in Collier's Weekly, have been purchased by the Triangle-Fine Arts studio for picturization under the direction of Wilfred Lucas and Tod Browning. Lucas will play the star role. It is probable that Carmel Myers will support the star.

"Envy" for the 29th

McClure Pictures announce this week that "Greed" will be the fourth of "The Seven Deadly Sins," the first of which, Ann Murdock in "Envy," will be released on January 29. The others will follow at weekly intervals. Nance O'Neil is starred in "Greed," with Shirley Mason and George Le Guere in the cast.



Tom Forman and Mary Fuller—Lasky Players



Gladys Brockwell, New Fox Star, and Scenes from "One Touch of Sin"

"Fortunes of Fifi" Picked by Famous for Marguerite Clark

Marguerite Clark is at work in the Famous Players studio under the direction of Robert G. Vignola, on an adaptation of Molly Elliott Sewell's play, "The Fortunes of Fifi," which will be released on the Paramount Program in February.

As Fifi, Miss Clark will undertake a new role for her—the part of an actress on the French stage. Though this is not the first French girl that Miss Clark has played on the screen—"Silks and Satins" found her in Mediaeval France—she has never played the extremely difficult role of an actress before.

Fifi is a capricious little soul who, though reared in poverty, is exceedingly precocious and is absolutely captivating. Though very youthful, she has learned dancing, and is discovered as Pierrot in a little traveling French show. The company dies of popular neglect and poor little Fifi starts for Paris filled with ambition, but very little food.

Williams for Lead in "Apartment 29"

Earle Williams has been chosen to play the leading role in "Apartment 29," an original story by Edward J. Montagne. Paul Scardon will direct this Blue Ribbon feature. Ethel Grey Terry will play opposite Mr. Williams. In the supporting cast are Billie Billings, Denton Vane, L. Johnston, V. Stuart, Bernard Seigle, Frank Mason, and Tommy Brett.

The picture is scheduled for release through Vitagraph V-L-S-E exchanges on April 16.

"Parasites" Now "Square Deal"

The new Brady-made World picture, "A Square Deal," was formerly called "The Parasites." Carlyle Blackwell is the star, and the leaders of the cast are June Elvidge, Muriel Ostriche and Henry Hull.

Two Fox Films on 22nd

William Fox will release two productions for the week of January 22: Theda Bara in "The Darling of Paris," an adaptation of "The Hunchback of Notre Dame," and Gladys Coburn in "The Primitive Call."

Fox Celebrates Completion of First Year on West Coast

IN the last month of 1916, the Fox Film Corporation celebrated the completion of its first year in California. Within the past twelve months, the corporation has grown in the West from an organization covering less than an acre of ground, and employing about thirty persons, to one using thirty acres and paying salaries to more than five hundred persons.

As late as last June, only two delegations of Fox photoplayers were working on the Pacific Coast. William Farnum was the star of one; George Walsh and Gladys Brockwell, the stars of the other. Today, in addition to the six comedy companies, there are also five dramatic companies acting in the Fox Western studios. with authentic rumors of the engagement of several more.

The directors are: R. A. Walsh, Otis Turner, Frank Lloyd, William D. Taylor and Richard Stanton. The directors of the comedy subjects are Charles Parrott, Ed. Frazee, Walter Reed, Harry Edwards, Hank Mann, Tom Mix and Henry Lehrman.

It was in December, 1915, that William Farnum and his company was sent to Los Angeles by William Fox. The little group made arrangements for a year's lease on the old Selig studio in Edendale, a plot of ground about three-quarters of an acre large, with one outdoor stage and one glass platform, small laboratories and a few offices. When Mr. Walsh's company arrived from the East a few months later, they also worked in the Edendale plant.

With the addition of other companies to the Fox roster, it was necessary to lease the grounds of the National Drama Corporation in Hollywood.

The quarters occupied by Fox Film Corporation on January 1, 1917, included five acres at Hollywood, fifteen acres on Western avenue, and ten acres in locations at Silver Lake, Fernando Valley and Chatsworth.

Where there were originally only two stages, the company now keeps eight stages working constantly, and will soon have to build several more if the present expansion continues.

Miss La Badie Said to Have Excellent Support

Few motion picture stars have had the support that is given Florence La Badie, Thanhouser star, in the newest Thanhouser-Pathe Gold Rooster Play now being taken, "The Lonely Heart." Miss La Badie's "The Girl Who Wanted to Live" is to be released through Pathe exchanges on February 18, according to a late announcement.

"The Lonely Heart," by Agnes C. Johnston, is directed by Frederic Sullivan. In the story Miss La Badie as an artist loses her sight, then regains it only to see her lover in a compromising situation. There is a great house party scene, the guests being later aroused at midnight and making their appearance in the dancing hall in pajamas and negligees.

Supporting Miss La Badie are Boyd Marshall; Ida Darling, Ethyle Cooke, Gladys Leslie, Harris Gordon, Walter (Fatty) Hiers, Arthur LeVien, Clay Carroll, a "discovery" of Mr. Sullivan's; Sam Niblack, Thomas A. Curran, Inda Palmer and Helen Badgley.

Board of Review Praises Bara Subject

Although the National Board of Review of Motion Pictures sees hundreds of photoplays and more than a million feet of film every week in the year, this board immediately sent Fox Film Corporation a special report of laudation after viewing "The Darling of Paris." This production is Theda Bara's premier under the new Fox policy of 1917, under which she will appear only in special plays.

Virginia Kirtley Back with Selig

Virginia Kirtley has returned to the screen as a member of the Selig Company. Miss Kirtley will appear in an important part in a forthcoming feature drama being produced by Colin Campbell.

Linder Comedy for Strand

The management of the Strand theatre, New York, announces that it has signed a contract with Essanay, whereby the Max Linder comedies will be presented at the Strand theatre, on exclusive release dates.



Eileen Sedgwick — Lena Baskette — Dorothy Phillips

Trio of Universal Folk Who Have Many Admirers

Life of "Buffalo Bill" in an Essanay

Film Autobiography of America's Most Picturesque Figure Will Be Released Through K-E-S-E

"BUFFALO BILL," whose death in Denver occurred last week, was a warm friend of George K. Spoor, president of the Essanay Film Manufacturing Company, Chicago, and through him arranged to leave his autobiography in film to posterity. It is probably the first instance of the film being used for this purpose.

"The Life of Buffalo Bill" and the Indian wars was produced under the auspices of the United States Government as a historical record of the forming of the West. William F. Cody (Buffalo Bill), the greatest plainsman of them all and the most romantic figure in the building of the nation is shown throughout his life and battles. "Buffalo Bill" himself plays the leading role.

This picture, which is to be distributed throughout the United States by the Kleine-Edison-Selig-Essanay Service, shows myriads of Indians, regiments of United States soldiers and scores of picturesque scouts, many of them boon companions of "Buffalo Bill," each in some thrilling feature. Most of the veteran scouts of the West were asked by "Buffalo Bill" to contribute something to his film autobiography, and the result is said to be decidedly interesting.

As it stands and will be shown on the screens throughout the United States, "The Life of Buffalo Bill" is an hour and ten minutes of thrilling action. It is said to show terrifying Indian battles and prairie skirmishes, and exciting moments contrasting with acute pathos.

The home life of the picturesque Cody, from the murder of his father when he was a small boy to the glory of his old age is pictured. It shows him as the adventurous boy in Missouri before the Civil War, compelled to take up scouting as a competitor of full-grown men to provide for the family. It shows him as a pony express rider—the most dangerous work in the West—before he had reached his majority.

His part under General Phil Sheridan and other famous Indian fighters is said to be pictured true to type and historically accurate. His skill at killing buffalo, which won for him the title of "Buffalo Bill," is also exhibited in the autobiography film.

In this film production, "The Life of Buffalo Bill," the American people have a legacy in which they may well take pride. The younger generation especially will be vitally interested in it. Kleine-Edison-Selig-Essanay are now arranging for its distribution, and it will be seen at leading motion picture theatres shortly.

Forman Remains with Lasky

Tom Forman, popular juvenile and leading man, has renewed his contract with the Jesse L. Lasky Feature Play Company in the productions of which he has been appearing for some time. Mr. Forman's new contract will insure his appearance on the Paramount Program for a long time to come.

With Ina Claire, Mr. Forman played in "The Puppet Crown" and "The Wild Goose Chase." He appeared in "To Have and to Hold" and "Sweet Kitty Bellairs" with Mae Murray. With Fannie Ward he played in "The Marriage of Kitty." Other productions in which Mr. Forman has appeared are "The Explorer," "The Fighting Hope," "A Gentleman of Leisure," "The Governor's Lady" and "Kindling." He will shortly be seen with Theodore Roberts and Maude Fealy in "The American Consul."

One of the sources of Mr. Forman's popularity is the fact that he is one of the few real young men who have devoted themselves to juvenile roles instead of playing character parts, as many actors of his age are now doing.

Terwilliger at Work on "Her Good Name"

George Terwilliger is producing "Her Good Name," in which Jean Sothern will be starred at the Van Dyke studios. This production is to be an Art Drama release.

The story of "Her Good Name" was written by Horace Hazeltine, and scenarioized by Elfrid A. Bingham. It tells a rather pathetic story of a country girl whose innocence leads her to commit certain indiscretions, which her father misinterprets. He kills a man who he thinks had debauched his daughter. She adopts the only way to save him from the gallows, and admits that the murder was justifiable under the unwritten law. During a particularly dramatic trial scene, however, the truth is discovered, and the girl's reputation remains unsmirched.

Supporting Miss Sothern in this production are Earl Metcalfe, who plays the leading part opposite her, William H. Turner, the well-known character actor, who plays the part of the father, and Arthur Housman, who is remembered for his particularly fine work as the heavy in the first Art Drama, "The Lash of Destiny," Barbara Castleton and Mrs. Parker Spaulding have the other two important parts in the production.

Humphrey Goes to Ivan

William Humphrey, who for the past seven years has been a leading player and director in the Vitagraph organization, has been engaged by the Ivan Film Productions to direct several of its forthcoming photoplays.

Mr. Humphrey has selected as his initial offering a drama purchased by the Ivan Film Productions from Willard Mack.

Violet Radcliffe with Fox

Violet Radcliffe, who made her first stage appearance at the age of eleven days, is now with the William Fox forces. Miss Radcliffe is only eight years old, but she has been around the world already. Her earliest impersonation was in "Quo Vadis."



Many a packed house is directly traceable to an advertisement in the "News."

1000

Pages of Advertising

written by the greatest expert in the business could not convince you so thoroughly of the Tremendous Box Office value of the Universal's Stupendous Spectacular Production

20,000 LEAGUES UNDER THE SEA

as these newspaper clippings reproduced on these 2 pages

NEW YORK AMERICAN—

SUBSEA FILM LIMIT OF THE MARVELOUS

Cinemasterpiece, "Twenty Thousand Leagues Under the Sea," at the Broadway, Shows How Man Is Fast Encroaching on the Realms of Nature.

By REV. THOMAS B. GREGORY

THE limit of the marvelous! Such, in brief is my estimate of "20,000 Leagues Under the Sea" the cinemasterpiece that is now attracting the public attention at the Broadway Theatre.

Jules Verne was the possessor of one of the most amazing imaginations ever known and but little inferior to the imagination of the distinguished Frenchman is that of Mr Stuart Paton who from Verne's famous novel, produced the wonderful combination of pictures I saw last night at the Broadway Theatre.

The eight reels are full of such thrills as are to be found nowhere else. I say this deliberately. There is no end to thrills. They are as thick as leaves in the Summer forest. But there are thrills and thrills—thrills that affect the nerves mainly and thrills that reach and electrify the mind.

It is the latter sort of excitement that abounds in "20,000 Leagues Under the Sea"—the excitement of the Man within the Man, the Man who thinks and peers into the mysteries of things and wonders at the miracles he runs across.

NO TIME FOR WHOOPS.

In looking at the pictures in "20,000 Leagues Under the Sea" one does not feel like raising the war whoop and scalping all creation and the rest of mankind. He is just interested — deeply absorbingly

Photo Plays

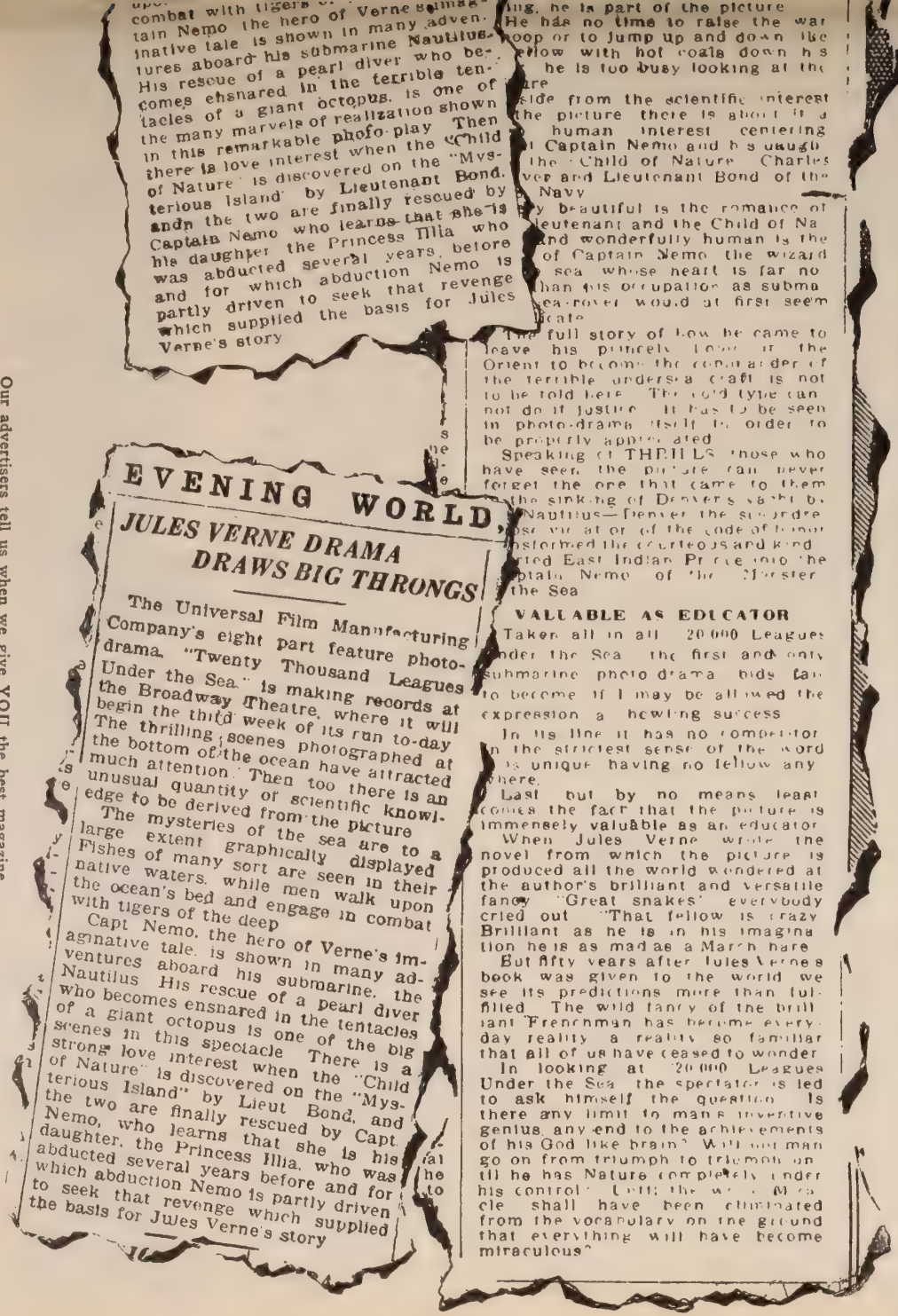
BOADWAY THEATRE.

THE Universal Film Manufacturing Company's eight-part feature photo drama, "Twenty Thousand Leagues Under the Sea" is smashing all "movie" box office records at the Broadway Theatre where it will begin the third week of its run to-day.

The thrilling and amazing scenes photographed at the bottom of the ocean add sufficient story to satisfy the masses of photoplay "fans." Then too there is an unusual quantity of scientific knowledge to be derived from the picture. The mysteries of the sea are to a large extent graphically displayed and in such a manner as appeals to old and young alike.

Many sorts are seen in

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



combat with tigers of Verne's imag-
tain Nemo the hero of Verne's
inative tale is shown in many adven-
tures aboard his submarine Nautilus.
His rescue of a pearl diver who be-
comes ensnared in the terrible ten-
tacles of a giant octopus is one of
the many marvels of realization shown
in this remarkable photo-play. Then
there is love interest when the "Child
of Nature" is discovered on the "Mys-
terious Island" by Lieutenant Bond.
and the two are finally rescued by
Captain Nemo who learns that she is
his daughter the Princess Illia who
was abducted several years before
and for which abduction Nemo is
partly driven to seek that revenge
which supplied the basis for Jules
Verne's story

ing. he is part of the picture
He has no time to raise the war
hoop or to jump up and down like
fellow with hot coals down his
he is too busy looking at the
are

side from the scientific interest
the picture there is about it a
human interest centering
Captain Nemo and his daugh-
the Child of Nature Charles
ver and Lieutenant Bond of the
Navy

y beautiful is the romance of
ieutenant and the Child of Na
nd wonderfully human is the
of Captain Nemo the wizard
sea whose heart is far no
han his occupation as subma
ea-rover would at first seem
icate

The full story of how he came to
leave his princely home in the
Orient to become the commander of
the terrible undersea craft is not
to be told here The cold type can
not do it justice It has to be seen
in photo-drama itself in order to
be properly appreciated

Speaking of THRILLS those who
have seen the picture can never
forget the one that came to them
the sinking of Denver's yacht by
Nautilus—Denver the scoundrel
ose villainy of the code of honor
stormed the courteous and kind
ted East Indian Prince into the
ptain Nemo of the Monster
the Sea

VALUABLE AS EDUCATOR

Taken all in all 20 000 Leagues
nder the Sea the first and only
submarine photo drama bids fair
to become if I may be allowed the
expression a howling success

In its line it has no competitor
n the strictest sense of the word
is unique having no fellow any
here

Last but by no means least
comes the fact that the picture is
immensely valuable as an educator

When Jules Verne wrote the
novel from which the picture is
produced all the world wondered at
the author's brilliant and versatile
fancy "Great snakes" everybody
cried out "That fellow is crazy
Brilliant as he is in his imagina
tion he is as mad as a March hare

But fifty years after Jules Verne's
book was given to the world we
see its predictions more than ful-
filled The wild fancy of the brill
iant Frenchman has become every-
day reality a reality so familiar
that all of us have ceased to wonder

In looking at 20 000 Leagues
Under the Sea the spectator is led
to ask himself the question Is
there any limit to man's inventive
genius any end to the achievements
of his God like brain? Will not man
go on from triumph to triumph un-
til he has Nature completely under
his control Until the word Mira-
cle shall have been eliminated
from the vocabulary on the ground
that everything will have become
miraculous"

EVENING WORLD,

JULES VERNE DRAMA DRAWS BIG THRONGS

The Universal Film Manufacturing Company's eight part feature photo-drama, "Twenty Thousand Leagues Under the Sea," is making records at the Broadway Theatre, where it will begin the third week of its run to-day. The thrilling scenes photographed at the bottom of the ocean have attracted much attention. Then too there is an unusual quantity of scientific knowledge to be derived from the picture.

The mysteries of the sea are to a large extent graphically displayed. Fishes of many sort are seen in their native waters, while men walk upon the ocean's bed and engage in combat with tigers of the deep.

Capt. Nemo, the hero of Verne's imaginative tale, is shown in many adventures aboard his submarine, the Nautilus. His rescue of a pearl diver who becomes ensnared in the tentacles of a giant octopus is one of the big scenes in this spectacle. There is a strong love interest when the "Child of Nature" is discovered on the "Mysterious Island" by Lieut. Bond, and the two are finally rescued by Capt. Nemo, who learns that she is his daughter, the Princess Illia, who was abducted several years before and for which abduction Nemo is partly driven to seek that revenge which supplied the basis for Jules Verne's story.

STATE RIGHTS NOW SELLING

In response to the advertisements published in the Motion Picture News, Moving Picture World, and other Film Trade publications last week we have been swamped with inquiries and communications on State Rights on "20,000 LEAGUES UNDER THE SEA."

Two of the biggest State Rights Buyers in America, who made a special flying trip to New York to buy this production, were given evidence extraordinary (without any talk) by simply viewing the jamming, cramming throngs, three times daily, fighting their way into the Broadway Theatre where this production is now playing. Already the following states have been sold: S. Carolina—Georgia—Alabama—Mississippi—Tennessee—Arkansas—Florida—Texas—and Louisiana—Maine—New Hampshire—Vermont—Massachusetts—Rhode Island and Connecticut—Illinois—Missouri—Minnesota—North and South Dakota—Montana—and arrangements pending for other territory.

Now Playing to S. R. O.
at the Broadway, New York City

If every State Rights Buyer could but see the surging mass of humanity three times daily, 2:15, 4:30 and 8:15 P.M., daily at the Broadway Theatre, cramming and jamming their way in to see this remarkable film drama, there wouldn't be a State open for sale in five minutes after viewing this sight. Every house record at the Broadway has been smashed in point of attendance and receipts. For the weeks of December 25th to 31st and 1st to 7th the Broadway took in over $21,000 in cash, and a stream of cash has been and is NOW pouring into the Box Office of the Broadway Daily. THAT'S THE ANSWER, MR. STATE RIGHTS BUYER. Ask for a copy of the elaborate Ad Campaign book that tells you HOW to get the big money in ANY city or town like it was gotten in Chicago and New York. Direct all communications to the

STATE RIGHTS DEPT.
OF THE
UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

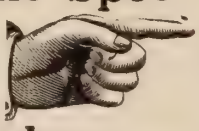
Our advertisers tell us when we give YOU the best magazine.

On the UNIVERSAL Specialties

Book these Special Features released on the Regular Universal Program because they are genuine attractions that will get the money for you. Any one of these releases—Comedies, Cartoon and Educational, or that Unusual Screen Novelty, The Universal Screen Magazine—will bolster up your performance and popularize your house.

These Universal Specials, including the Red Feather five reel feature may be booked separately at a slight advance over their pro rata cost on the full Universal Program. No producer—no Program on earth offers you such genuine attractions as these. Look them over and wire or write your nearest Universal Exchange for immediate bookings.

If you must have Specialties—These are the Specialties you must have—Book them separately or get them on the UNIVERSAL Program



Special Releases on the Universal Program for the Week of Feb. 5

RED FEATHER—"THE SCARLET CRYSTAL"—Five Reel Drama—Herbert Rawlinson, Dorothy Davenport, Betty Schade.
NESTOR—"HIS WIFE'S RELATIVES"—One Reel Comedy—Eddie Lyons, Lee Moran, Edith Roberts.
L-KO—"THAT DAWGONE DOG"—Two Reel Comedy—Sammy Burns.
POWERS—"GIANTS OF THE AMERICAN FOREST"—One Reel Educational.
JOKER—"OUT FOR THE DOUGH"—One Reel Comedy—Gale Henry and Wm. Franey.
POWERS—"FEARLESS FREDDIE IN THE WOOLLY WEST"—Comedy Cartoon and "JOY AND TEARS IN CHINA"—Educational—Split Reel.

Twenty-nine Reels in all—including "Special" and "Regular" Releases—the backbone of the entire Program field. The Universal Program is divided as shown merely to give Exhibitors an opportunity to make individual bookings. On the full, complete Universal Program there is a varied and scientifically balanced list of releases that are making thousands of Exhibitors successful. If you are tired of struggling with a Feature Program that does not pay, write or wire today to your nearest Universal Exchange for full particulars regarding the complete Universal Program.

Book the Complete

AL PROGRAM
Regular Releases

Here on the Regular Universal Program is the cream of the moving picture market. Here are one, two and three reel Dramas, Comedies, Educationals and the Universal Animated Weekly—each and every one so far in advance of the average program release that there is no comparison. On this side you read the releases of the week of Feb. 5, and they aggregate a list of attractions such as can be found on no other program on earth.

Regular Releases on the Universal Program for the Week of February 5

GOLD SEAL—"WON BY GRIT"— Three Reel Drama — Neal Hart and Lois Wilson.

VICTOR — "THE VALLEY OF BEAUTIFUL THINGS"— One Reel Juvenile Comedy.

BIG U—"RED VENGEANCE"— One Reel Indian Drama.

REX—"THE MELODY OF DEATH"— Two Reel Drama —Douglas Gerrard, Ruth Clifford and Maude George.

IMP—"AVARICE"— One Reel Drama — Claire McDowell.

BIG U—"THE LAST HOUR"— Two Reel Drama— Title subject to change.

VICTOR—"THE HIGH COST OF STARVING"— One Reel Comedy — Eileen Sedgwick.

101-BISON—"THE OUTLAW AND THE LADY"— Two Reel Drama — Louise Lovely, Harry Carey.

LAEMMLE — "A STUDIO CINDERELLA" — One Reel Drama.

IMP—"WHEN THIEVES FALL OUT"— Two Reel Drama —Harry Benham.

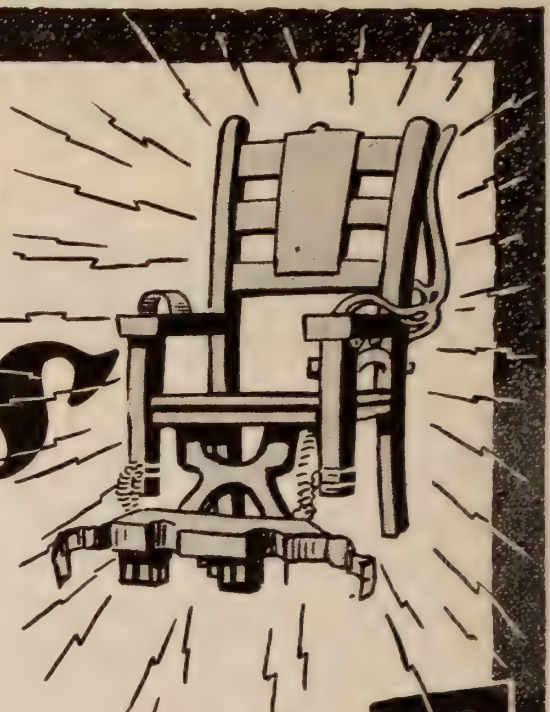
REX—"IN THE SHADOWS OF NIGHT"— One Reel Drama —William Shay.

DON'T OVERLOOK THE ADVANTAGE OF THIS SPLIT ARRANGEMENT—It enables you to pick the cream of the world's special releases, it gives you a chance to add just the sort of one, two or three reel feature to your present program—that will make it strong where it is now weak—or, if you realize that the public taste is demanding the full program of short subjects you can book the complete Universal Program and build such a success as you have never dreamed of. Wire or write for full particulars to your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

UNIVERSAL Program

Many a packed house is directly traceable to an advertisement in the "News."

State Rights



Now Selling On the Marvelous LOIS WEBER Picture---That Terrific Arraignment of the Evils of Capital Punishment---Direct From Its Successful New York Run

THE SENSATIONAL PRODUCTION

"The PEOPLE VERSUS JOHN DOE"

WRITTEN AND PRODUCED BY **LOIS WEBER** PRODUCER OF "WHERE ARE MY CHILDREN"

Pronounced the "Most Powerful Film Drama Ever Shown on Any Screen." Striking and Sensational Paper and specially prepared Advertising Matter FREE to State Rights Buyers. "The PEOPLE Against JOHN DOE" will create a sensation wherever shown. Endorsed by New York's Press and Public. Some choice territory still open. Communicate immediately with the STATE RIGHTS DEP'T of the UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



Viola Dana Has Another One of Those Harem-Scarem-Winsome Roles in the Forthcoming Metro-Columbia "Threads of Fate"

Metcalfe and Turner Sign with Van Dyke

Earl Metcalfe and William H. Turner have been signed by the Van Dyke Film Corporation to appear in that company's next Art Drama, "Her Good Name," in which Jean Sothern is being starred.

Earl Metcalfe was for a long time a stock favorite, before appearing on the screen. He has been featured in a number of Lubin pictures, and has also directed for that company. While with the Lubin Company he appeared in "The Nation's Peril," "Three Men and a Woman," "The Thief in the Night" and many other productions. He also plays the leading part in "The Perils of Our Girl Reporters," a series which is now being released by Mutual.

William H. Turner was featured for a number of years on the legitimate stage, playing in "David Harum," "The Governor and the Boss." He was with the Lubin Company, for a long time, and played in many of their important productions.

Boone Opens Agency for Script Sales

J. Allen Boone has resigned as vice-president and secretary of the Amalgamated Photo Play Service and has taken offices on the seventh floor of Aeolian Hall, 38 West Forty-second street, New York, where he will act as business representative for a number of well-known screen directors, players and writers, and will join with Charles Emerson Cook in general publicity.

Helen Christene Hoerle, who has been connected with the scenario departments of the Equitable, Fox and Rolfe-Metro companies in an editorial capacity, and who is widely known as an authority on scenario values, will be associated with Mr. Boone in handling photoplay material.

Mr. Boone is well known in the film, newspaper and magazine worlds. Previous to his affiliation with the Amalgamated Photo Play Service he was publicity director for Lubin. His work as a newspaper and magazine man has taken him to all parts of the world.

Large Newspaper Advertising for "Patria"

Pathe Plans Wide Publicity for Serial Originally Brought Out by International

"PATRIA," the International's serial romance of society and preparedness by Louis Joseph Vance, featuring Mrs. Vernon Castle, is being widely booked by leading exhibitors everywhere, the company reports. "Patria" is set for release January 14 through Pathe Exchange under the arrangements just completed between Pathe and International.

J. A. Berst, vice-president and general manager of Pathe Exchange, is greatly pleased with the reports of advance bookings.

A few of the theatres that have booked "Patria" for long runs are:

Kings, of St. Louis, seven days; Miles of Cleveland, seven days; Bowdoin Square, of Boston, six days; Shenandoah, St. Louis, seven days; Strand, St. Louis, four days; Beacon, Fenway and Shawmut of Boston, three days; Superba, Los Angeles, seven days; Grand, Columbus, O., four days; and Plaza, Fall River, Mass., two days.

In addition, reports just wired in which do not name the theatres show that San Francisco has a seven-day first-run booking; Akron, O., three days; Louisville five days, Dayton five days, Omaha three days, New Bedford, Mass., six days, and Providence, R. I., six days.

The advertising campaign on "Patria" began in the press of the nation on Sunday, January 7, when the picture was announced in half and full page advertisements. This campaign will continue throughout the fifteen weeks of the serial.

The following list gives an idea of the representative papers that are being selected:

New York American; Boston American; Atlanta Georgian; Chicago Examiner; San Francisco Examiner; Los Angeles Examiner; Philadelphia North American; Louisville Herald; Omaha News; St. Paul News; New Orleans Item; Baltimore American; Washington Post; Pittsburgh Post; Cleveland News; Buffalo Courier; Indianapolis Star; Columbus Monitor; St. Louis Globe-Democrat; Minneapolis News; Milwaukee Free Press; Rochester Photoplay News; New York Evening Journal; Chicago American; Los Angeles Herald; San Francisco Call. Hundreds of smaller papers will publish the story by arrangement with the Western Newspaper Union.

The advertising matter includes a full line of novelties; a stock one-sheet poster; stock twenty-four-sheet, one, three and six-sheet posters on each episode; banners, slides, heralds, window cards, lobby displays, newspaper cuts and campaign books. Magazine advertising on an extensive scale will be employed on "Patria" and there will be feature illustrated stories every week during January and February in Sunday magazine sections of important newspapers.

Estabrook Is Engaged to Direct Miss Martin

Howard Estabrook, recently engaged by the Oliver Morosco Photoplay Company as director, will supervise Vivian Martin's production following "The Wax Model," which is scheduled for release on the Paramount Program in February. The name of Miss Martin's first production under the direction of Mr. Estabrook has not yet been decided upon, but the script is already in hand.

Mason Signs for Bluebirds

The Bluebird Photoplays, Inc., has engaged Sidney Mason to play opposite Violet Mersereau in forthcoming productions. Mr. Mason is remembered on the speaking stage as Blackie Daw in "Get-Rich-Quick Wallingford," and in other Cohan and Harris productions. At one time Mr. Mason was with the Gaumont and the Famous Players companies. The Bluebird pictures in which he has appeared are "The Honor of Mary Blake," "The Boy-Girl" and "Susan's Gentleman."



Scenes from Broadway Star Feature Company Single Reel Comedies

Marie Cahill Is a Mutual Star

Freuler Signs Actress for Series of Two-Reel Comedies, Released Every Two Weeks

PRESIDENT JOHN R. FREULER of the Mutual Film Corporation announces the closing of a contract with Marie Cahill, under the terms of which she will appear in a series of two-reel comedies to be released every two weeks.

The date of the first release has not yet been set, but studio operations are already under way in New York, where the Mardan Photoplay, under contract with the Mutual Film Corporation, is preparing for immediate work in connection with Miss Cahill's engagement.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau, Nance O'Neil and Gail Kane, with whom contracts have been recently announced by Mr. Freuler, and the engagement of the clever comedienne is renewed evidence of the Mutual's determination to live up to Mr. Freuler's announced policy "only big stars for the Mutual."

Marie Cahill is known from one end of the country to the other as one of the cleverest comediennes on the American stage. Before signing a contract with the Mutual, Miss Cahill had appeared but once on the screen, when her most successful comedy, "Judy Forgot," was screened.

Miss Cahill is to be surrounded by a thoroughly capable company of actors and actresses, Mr. Freuler having declared an intention to give personal attention to the selection of her support.

Because it is Miss Cahill's idea that a comedy to be effective must be short and snappy, two-reel productions will be the limit of any picture in which she appears under the present contract. The first of the Cahill comedies will be "Flirting with Romance."

Among Miss Cahill's most pronounced successes on the speaking stage in recent years were "Molly Moonshine," "Nancy Brown," "Marrying Mary," "The Boys and Betty," "The Opera Ball" and "Flirts."

Miss Cahill is a native of Brooklyn, N. Y. She made her first stage appearance in that city in "Kathleen Mavourneen" and later her regular professional debut at Poole's Eighth Street Theatre in "C. O. D." Her next appearance was as Patsy in Charles Hoyt's "A Tin Soldier," and after that she appeared at the Shaftesbury theatre in London in "Morocco Bound." Later productions in which Miss Cahill scored successes were "Sporting Life," "A Runaway Girl," "Monte Carlo" and "Three Little Lambs."

Next Ivan to Have Russian Setting

Ivan Abramson, the general director of the Ivan Film Corporation, is now engaged in the preparation of a photoplay dealing with the problems of Russian life.

Mr. Abramson, to add to his experience and knowledge, is now engaged in research work, getting all his material from the original Russian sources. Much interest is being shown in the production already because of the success of "Enlighten Thy Daughter," the latest Ivan.



Marie Cahill—Mutual

Railroad Wreck Staged for "The Whip"

On Wednesday, January 3, at Greenwood, Del., railroad wreck was staged as the final step in the Paragon production of "The Whip." The remainder of the film version of the play was completed some weeks ago.

Ten full size cars and an engine were required, and these were purchased outright, including a baggage car and a palace horse car such as those used for the transportation of valuable race horses. The remainder of the train was made up of passenger coaches.

In the play there is a scene showing an attempt to destroy a railway train in one of the cars of which a certain thoroughbred has been shipped to the track with the reasonable certainty that he will win the feature event of the next day's racing, if not prevented from starting. The train itself is badly smashed, but the horse is saved and of course wins the race, releasing the sporting hero from impending ruin.

After the railway equipment had been bought and assembled there was difficulty in finding a road that would permit the wreck to be made upon its property at a spot in keeping with the purport of the scene, and this was not accomplished until last week, when the Paragon's agent secured the sanction of officers of the Greenwood and Delaware railroad.

On Tuesday afternoon the Paragon party, consisting of the principal owners, the director of "The Whip" and two assistants, flanked by a force of ten camera-men and the actors to participate in the scene, departed from New York for Greenwood, and early in the following forenoon the episode was "shot" with what is said to have been the utmost success.

The cost is estimated by the company at approximately $25,000. Last Summer the principals in the cast were sent to Saratoga during the regular race meeting, where they played their parts one forenoon at the course, mingling with a crowd of several thousand persons attracted by a newspaper advertisement. Later the same actors were projected into the annual flower show at Long Branch to secure a number of unusual scenes for the picture.



Current Triangle Productions show at the left Frank Keenan and Thelma Salter in "The Crab." At the Right Wilfred Lucas in "Jim Bludso." Charles Kay Occupies the Central Space

Louise Huff Leaves New York for Lasky Studio

Louise Huff, Famous Players star, who has added to her laurels recently by her charming work as the co-star of Jack Pickford in the screen adaptation of Booth Tarkington's "Seventeen," departed for Hollywood, Cal., on the day after Christmas, where she will remain at the Lasky studio for several months.

The transfer of Miss Huff to the Lasky studio is in accordance with the announced plan to send Paramount stars to any studio of the producing companies that artistic purpose or producing exigencies may require, and follows shortly the arrival of Thomas Meighan, Lasky player, at the Famous Players studio.

The immediate object of Miss Huff's departure is the fact that she is soon to co-star with Jack Pickford in an adaptation of Gene Stratton Porter's celebrated novel and play "Freckles," the western atmosphere of which demands a typical California setting. Jack Pickford will follow Miss Huff west in a very short time.

The first Famous Players production in which Miss Huff appeared was the screen adaptation of Denman Thompson's "The Old Homestead," in which Frank Losee was featured, released on the Paramount program a year ago. She was next engaged as the star of "Destiny's Toy," which was followed by "The Reward of Patience."

Miss Huff's departure followed the completion of the Famous Players adaptation of Charles Dickens' celebrated novel "Great Expectations," in which she will co-star with Jack Pickford on January 8. It was directed by Robert G. Vignola, who also directed the adaptation of the Tarkington novel.

Good Support for Wilbur

In the cast of "Unlucky Jim" with Crane Wilbur are Florence Printy, who plays the part of the girl; Nan Christy, the sister; Ila Lewis, the mother; Harrish Ingraham, the father; James Faussett, the butler and Jud Mullally, in the role of the "heavy."

Increased Demand for World-Brady Pictures

Departure from Present Policy Not Deemed Wise by Corporation Head

DIRECTOR-GENERAL WILLIAM A. BRADY declares that there has been an increased demand for World Pictures, Brady-made, manifested in all parts of the country and also in Europe, where the Gaumont Company, of London, reports that the entry of these pictures has been successful.

In recently declining to compete for the services of a very prominent star who was in the market for a special release, Mr. Brady said:

"Probably there would be a large profit for the corporation in such an alliance. In fact I am convinced that there would be. But of its wisdom in the long run I am not so certain.

"The further we proceed the more I am convinced that the present policy of the World is the right one. It involves nothing more than getting out the best pictures it is possible to get out, and selling them absolutely on their merits, never promising anything more than we can deliver.

"Even and reliable excellence is what we are after. We have many reasons for the belief that the public has grown to look for precisely this quality when it sees a World Brady-made announced, and that the condition is becoming more and more widespread every day.

"Why disturb such a situation by throwing all our energy and a large sum of money into a special feature with a high priced star, necessitating big fees from the exhibitors and increased prices at the box office?

"We feel that in the present development of the art we could not make better pictures than we are making, and that if we were to merely make longer ones and charge more for them—as we should be compelled to do by reason of the advanced cost—we would be 'dealing double' with exhibitors and the public, and bamboozling ourselves.

"We have been told repeatedly that our pictures ought to be released as 'specials,' and in some instances we have been invited to pad them out and sell state rights to the inquirers, some of whom called personally, while others applied by mail. It is our aim to make every World picture as good as any 'special,' but none of them will be padded out, and all will be released in the regular course and regular way on the World program.

"The returns from first finding a good plan and then sticking to it are illustrated in the plain, unalterable fact that every one of the World's exchanges, without exception, has tremendously enlarged its business during the past few months, while contracts already in hand for 1917 make it a practical certainty that the receipts will nearly, if not quite, double those of the previous year."

It is worthy of comment that the World is "pat" with its exhibitors.



Eleanor Black (Private Feature)

Kalem Plans Concentration on West Coast

All the Producing Companies Will Be Located at Glendale—Studio Enlargement Under Way

DEFINITE plans concerning the future policy of the Kalem Company with respect to concentrating their producing forces on the west coast, were made known last week by William Wright, secretary-treasurer, who has paid the producing studios in Los Angeles his semi-occasional visit.

It is the intention that all companies of the Kalem will be located at the Glendale studio, where extensive improvements are to be made. This will mean the closing of the Hollywood studio where in the past the "Ham" Comedies and the "Hazards of Helen" companies have worked, and the bringing out from Jacksonville the producing unit upon the completion of "Grant, Police Reporter" serial. In addition to concentrating the forces, the number of producing companies is to be enlarged and two additional directors and many players will increase the list.

Phil Lang, who has been in charge of the scenario and production work, supervising it from the New York office, will be located at the Glendale plant and assume the title of Manager of Production. Mr. Lang went to the coast several weeks in advance of Mr. Wright, and has already taken up the work of reorganizing and rebuilding.

Accompanying Mr. Wright to the coast were Storm V. Boyd, who has been with the Kalem Company for seven years, and for the past year has been at the Jacksonville studio serving as technical director. Mr. Boyd will have charge of the technical work for all of the companies. He is a graduate architect, and his many years' experience with the Kalem Company will make it possible for him to greatly aid west coast producing companies.

Harold M. Mitchell also went west with Mr. Wright, and is to direct the filming of the second "Stingaree" series. Mr. Mitchell was for five years with Thanhouser, and later with Lubin for some time.

In speaking of the plans for production, Mr. Lang stated that Director James Horne would continue with the filming of the "Girl From 'Frisco" series, and it is the intention to make additional two-reel releases so that there will be thirty-five episodes in all. Frederick Bechdolt, writer for the Saturday Evening Post and other publications, has been engaged to write the stories for this series, succeeding Robert Wells Ritchie, who is at present engaged in writing "Grant, Police Reporter" serial. E. W. Matlack, a Pittsburgh train dispatcher, and Herman A. Blockman, New York Central mail clerk, will furnish plots for the "Hazards of Helen" stories. Mr. Lang will be aided in the continuity department by Frank Howard Clark, who has been with the Kalem Company in the capacity of writer for the past two years, and has but recently come to the west coast.

The new adventures of "Stingaree" are to be filmed from plots furnished by E. W. Hornung of England, author of "Raffles" and other well-known stories. Since the release of the first "Stingaree" pictures, the Kalem Company have been negotiating with Mr. Hornung to write directly for them, and after many months of correspondence, the officers have finally succeeded in persuading him to follow this plan. The stories filmed in the first fifteen episodes were adapted from short stories written by him which appeared in a well-known magazine. It is believed by this engagement that the Kalem Company has set a new record in inducing a writer of the highest rank to write directly for the screen. Director Mitchell will have True Boardman as leading man playing the name role. Mr. Boardman created this part in the first series. James Farley has been engaged to play the part of Howie, the bush savage, and Miss Marin Sais will appear as leading woman in the first episode.

Mr. Wright has made a new lease for the property on which the Kalem Glendale studio is located, and has secured the use of eleven additional acres of land adjoining. On these grounds, the site of the present studio which is to be razed, a practically new producing plant will be built. There will be large open air stages, and a mammoth enclosed studio with artificial lighting means will be built. More dressing rooms are to be constructed, there will be larger scene docks, and later a new administration building. In connection with the latter a laboratory will be installed.

Beban in "His Sweetheart"

Helen Jerome Eddy, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kernan, Robert E. Rolson, J. N. Leonard, Cecil C. Holland and Charles Yorba are among the principal players who will appear in support of George Beban in the Morosco-Paramount Picture, "His Sweetheart," scheduled for release during the last of the month.

The story was written by George Beban and Lawrence McCloskey in collaboration before the former went West to begin work on the production.

The production was made under the direction of Donald Crisp, and for the street scenes in the Italian quarter asphalt paving was actually laid in the studio yard, gutters and sidewalks were built and stores were erected along the street which are said to resemble in every detail a typical section of the Italian quarter of New York.

Universal Buys 300 Scripts

The Universal Film Manufacturing Company, through the Authors Associated Agency, has purchased more than 300 scripts from writers of note. These scripts will be immediately used for Universal productions and include one, two, three and five reel feature scenarios, both comedy and drama.

Among the authors whose works were purchased are C. N. and A. M. Williamson, Epes Winthrop Sargent and Burton C. Durand.

Broadway Cast for Pickford Subject

IN selecting his cast for Mary Pickford's new Artcraft production, "A Poor Little Rich Girl," a screen adaptation of the popular Eleanor Gates play and novel of the same name, Maurice Tourneur has succeeded, it is announced, in assembling a company of artists of talent and experience.

As the careless mother of Gwendolyn, who seeks high social standing rather than the love of her child, is Madeline Traverse, whose many years of theatrical and screen experience it is expected will result in making this characterization one of the features of the production. On the speaking stage in this and other countries Miss Traverse has met with considerable success in such well-known offerings as "The Chorus Lady," "Joseph and His Brethren," "Seven Keys to Baldpate" and "Reaping the Harvest."



Earl Metcalfe Supporting Jean Sothern in "Her Good Name"—Van Dyke-Art Drama

In the part of the father of Gwendolyn, who prefers the excitement of Wall street to his home, is Charles Wellesley, with the Vitagraph Company for the past four years. Prior to his becoming connected with the silent drama, Mr. Wellesley became widely known in theatricals during his twenty years' association with the "legit" stage. Under the managements of Charles Frohman, Henry Savage, William A. Brady, Chauncey Olcott and other prominent producers he appeared in many big successes here and in England.

Gladys Fairbanks, who appeared in the original stage production of "A Poor Little Rich Girl," again displays her talents in the play before the motion picture camera as Jane, the nurse.

Frank McGlynn, who portrays the part of the kindly plumber, has achieved success as a director as well as an actor. In his career of twenty years on the legitimate stage he appeared in such well-known plays as "Officer 666," "The Only Way" and "Under the Red Robe." Other important characters in "A Poor Little Rich Girl" have been entrusted to Emile Le Croix, Marcia Harris, Charles Craig, Frank Andrews, Herbert Prior, George Gernon and Maxine Hicks, all well known on stage and screen.

Steger to Direct for Schenck

Joseph M. Schenck has entered into an agreement with Julius Steger, president of the Triumph Film Corporation, whereby the next and future screen appearances of Norma Talmadge, to be released through the Lewis J. Selznick Enterprises, Inc., will be personally directed by Julius Steger and Joseph A. Golden.

Messrs. Steger and Golden have a long list of successful photoplays to their credit, the most recent of which are "The Prima Donna's Husband" with Holbrook Blinn, Clara Whipple and Kathryn Browne Decker, and "The Libertine" with John Mason and Alma Hanlon.

Mr. Steger has selected for Miss Talmadge a story based upon a well-known play of modern life.

Mr. Schenck is also associated with Messrs Steger and Golden in the production of a photoplay of which Evelyn Nesbit Thaw will be the star.

"Beware of Strangers" Is a Selig

Walter Howie, city editor of The Chicago Tribune, has blossomed forth into a scenario writer and director. It was Mr. Howie who conceived the basic idea carried in the forthcoming Selig feature film "Beware of Strangers." Mr. Howie also collaborated with Gilson Willets in writing the scenario, and gave many valuable suggestions to Colin Campbell, the producer.

The picture is an expose of the methods employed by notorious swindlers who, within the past few months have robbed the confiding public of millions of dollars. It is said that many of Mr. Howie's experiences as a newspaper man are included in the story, which also is reminiscent of the blackmailing exposes which caused such a sensation in Chicago and other large cities recently.

The cast includes Tom Santschi, Fritzi Brunette, Ed Coxen, Vivian Rich, Bessie Eyton, Jack Richardson, Frank Clark, Eugenie Besserer, Harry Lonsdale and others. The sets are said to be among the most elaborate ever seen in Selig pictures.

Warwick to Begin "Court of St. Simon"

Robert Warwick, who has just completed his first Selznick-Picture, an adaptation of the detective drama, "The Argyle Case," will begin work immediately upon a film version of "The Court of St. Simon," by E. Phillips Oppenheim.

For this production Harry Rapf, president of the Robert Warwick Film Corporation, has secured the services of the French director, Leonce Perret, who arrived in America last week. His most recent screen triumph was the presentation in Paris of a spectacular film, entitled "The Heroes of the Yser."

Perret is best known on this side of the Atlantic through his direction of the Suzanne Grandais features that were all the rage four or five years ago. Until his departure for this country Perret was director general of the Gaumont Company, and supervised the production of almost all its biggest features.

Flag Making by Uncle Sam in "U" Magazine

THE object of the Universal Screen Magazine is to perform an educational service in the community as well as amuse, and its purpose is being carried out successfully, according to an announcement of the company.

No fewer than nine subjects, all of them embodying information valuable to the theatre-goer, comprise the Screen Magazine for the coming week. The subjects have been culled from out more than twenty reels submitted by the Screen Magazine's corps of three hundred odd cameramen who ply their activities in every state and city of importance in the union.

It is not commonly known that a great majority of the American flags used in the United States Navy are manufactured in the Brooklyn Navy Yard, and that a lengthy process is involved from the time the cloth is cut until the national emblem is assembled. The flags pass through a score of hands and intricate machinery is used in their making. This process is shown in the Screen Magazine.

Other subjects to be covered in this week's issue of the film magazine are:

Inspection of food by deputies of the Department of Health, a procedure required by law before the products reach the ultimate consumer; an interesting invention to be used on a bicycle to make more effective this vehicle in time of war, workers who risk their lives for paltry wages; a legless man who performs feats normal humans would hesitate to essay, and numerous other subjects of interest.

The Screen Magazine will be issued each week. It is not associated with the Universal Animated Weekly, a news feature which will be continued, but is, as its name implies, a screen magazine.

Sennett Announces Keystone Titles for February

MACK SENNETT last week gave out the Keystone lineup of comedies for the month of February, which are to be rented through the Triangle program as independent subjects to any exhibitors whether they rent other releases from the Triangle program or not.

The Mexican war comedy, "Villa of the Movies," with Glen Cavender in the name part, and an array of fun makers including George (Slim) Somerville, Bobbie Dunn, and pretty Peggy Pierce will be issued the first. Following this comes Chester Conklin in a double role vehicle, "Dodging His Doom," which was directed by Harry Williams, with Dora Rodgers, the Keystone "vamp," Guy Woodward, the always good heavy, and Dale Fuller as the wife of Chester's twin brother.

The last two releases for the month were completed last week. One is "Her Fame and Shame," the stranded burlesque show story with an entirely new angle and scores of kicks to it. Charles Murray romps away with the role of manager, Sylvia Ashton, as the leading woman of the troupe will get the undivided attention of the baldheads' row, and Louise Fazenda, the small town restaurant keeper's daughter, who falls for the lure of the footlights, offer a rare combination that make this a whirlwind of laughs. Frank Griffin was director of this comedy which Murray says is like a page from his own life.

"A Maiden's Trust," comes the last week of February, with a cast composed of Ford Sterling and Hugh Faye as a bogus baron and duke, Myrtle Lynd the daughter and Alice Davenport the mother, decidedly ambitious socially. It is a mixup of one real and four phony pearl necklaces, the genuine having been secured by the baron by making a deposit of one dollar at a pawn shop. All see the genuine by replacing it with a substitute and the results may easily be imagined.

It is intimated about the Keystone studio that Mr. Sennett has sent a company of players to the Orient, but no definite statement would be given out by any of the officials. A number of prominent players are absent from the producing plant.



Robert Vaughn, Thanhouser Star

Barrymore Company Off for Florida

Ethel Barrymore, Metro star, B. A. Rolfe, president of Rolfe Photoplays, Inc., and John W. Noble, her director, with the supporting cast and executive staff, have gone to Jacksonville, Fla., for the exterior scenes of Miss Barrymore's screen version of Edward Sheldon's play entitled "Egypt."

The company includes Robert Whittier, William B. Davidson, William C. Mandeville, Frank Montgomery, Hugh S. Jeffrey, Mrs. Allen Walker, of the supporting cast. Of Mr. Noble's executive staff that went to the Florida Metropolis were Herbert T. Carleton, photographer, and his assistant Marty Malone.

Donovan Will Go to Los Angeles

Director Frank P. Donovan, producing a series of comedy slapstick offerings, has returned to Baltimore, Md., where he has been for the past six months.

IN THE STATE RIGHTS FIELD

"Twenty Thousand Leagues" is Sold in 21 States

Universal Undersea Picture, After Record Showing in Broadway Theatre, New York, Is Taken Rapidly by State Right Buyers

WITHIN two days after the announcement in the motion picture trade journals of the sale of Universal's submarine feature, "Twenty Thousand Leagues Under the Sea," on a state rights basis, twenty-one states have been disposed of.

"Twenty Thousand Leagues Under the Sea" did the greatest business in the history of the Broadway theatre, New York, where it is now showing to filled houses daily. The business for the first two weeks at that theatre amounted to $22,000.

William Oldknow, the Universal representative in the South, who has offices at Atlanta, Ga.; Dallas, Tex., and New Orleans, reports that the territories of North Carolina, Alabama, Texas, Florida, Louisiana, Tennessee, Mississippi, Georgia and Arkansas have already been closed.

Mr. Oldknow saw "Twenty Thousand Leagues Under the Sea" at the Broadway theatre.

The Boston Photoplay Company has secured the rights for the states of Maine, New Hampshire, Vermont, Connecticut, Rhode Island and Massachusetts.

I. Van Ronkel has bought the state rights for Illinois.

J. V. Bryson has bought state rights for Minnesota, South Dakota, North Dakota, Wisconsin and Montana.

The Universal Company can be said to have one of the most remarkable propositions ever offered in the state right market. It has many unique features.

The story of Jules Verne is known to the majority of the motion picture's public. Added to that the fact that the Williamson undersea photographic apparatus was used, and that the greater part of the scenes in the picture were taken on the bed of the Carribbean, it is an easy matter to understand to what extent the imagination and curiosity of the public can be stimulated. Judicious advertising will accomplish this effect of stimulation.

An elaborate brochure in colors has been prepared by the publicity and advertising departments of the Universal staff. Besides press matter of all kinds, it contains several pages of electrotyped ads for use by the exhibitor in his newspaper campaigns.

That the submarine spectacle is going over in fine style in all parts of the country is evidenced by a number of telegrams, which have come to Carl Laemmle. Two of them are reprinted here.

One is from Edward James, Broadway theatre, Portland, Oregon, and reads:

"Never before in the history of this city have such big audiences been so well entertained as I have shown today in my new Broadway theatres . . . 20,000 leagues packed the house from 11 A. M. to 11 P. M.

The other telegram is from C. A. Metzger, the Universal agent in Portland, Oregon, and reads:

"Twenty thousand leagues opened today James Broadway total receipts $1,306.75. This business was done in face of strongest competition in history of show business in Portland."

"Witching Hour" in Mid-West

"The Witching Hour" is being handled throughout Iowa, Nebraska, Missouri, Kansas and Oklahoma by the Super-Attraction Film Company, just organized by Paul Le Marquand and associates in Omaha. Le Marquand, who is head of the Fontenelle Feature Film Company, as well as being owner and manager of the Empress theatre, recently returned from New York City, where he bought the state rights on the picture. Other features will follow.

Westcott Buys "Masque of Life" for Eight States

E. A. Westcott of the Wescott Film Corporation, Minneapolis, has purchased "The Masque of Life" from the Signet Film Corporation for eight states: Wisconsin, North and South Dakota, Missouri, Minnesota, Iowa, Kansas and Nebraska.

Robarge Has "Witching Hour"

R. W. Robarge, with offices at 410 Jefferson street, has purchased from the Art Dramas Film Corporation, of Chicago, the Northern Wisconsin, North and South Dakota and Minnesota rights of "The Witching Hour." This picture is attracting wide attention in the Middle West, and Mr. Robarge anticipates very heavy bookings as soon as his feature is put on the market.

Hirsh Acquires "Maciste"

"Marvelous Maciste," featuring the Giant of "Cabiria", has been purchased by Nathan Hirsh, president of the Pioneer Feature Film Corporation, who will distribute it in New York and New Jersey.

"Civilization" Offices in Strand Building Enlarged

The Civilization Film Corporation, Mr. Frank G. Hall, president, have taken the entire first floor of the Strand theatre Building, where they are making extensive alterations and preparations for booking "Civilization" and "War's Women."

These features are now being released to the New Jersey trade on a daily rental basis.

The Civilization Film Corporation will, from time to time, release other productions.

Selznick, Inc., Buys "Masque" for Illinois

Aaron J. Jones announces that his Central Film Corporation, which has become known as Lewis J. Selznick, Incorporated, of Chicago, has purchased from J. L. Kempner, of New York, "The Masque of Life," the feature film recently shown at the La Salle, for the territory covering Illinois, Indiana, Michigan, and Kentucky. It will be released immediately.



Director Edward Sloman rehearsing a big scene for "A Son of Battle," latest Mutual-American



Maxine Elliott in Goldwyn Pictures



Jane Cowl



Mae Marsh

Harwell Buys Control in Unity Service Corporation

H. W. Harwell has purchased the controlling interest in the Unity Service Corporation and has been elected president to succeed W. R. Merrill.

The Unity Service Corporation is an independent exchange handling Unity and other releases and in the short time they have been in business has established an enviable reputation. Mr. Harwell is well-known to the exhibitors in New York territory, and should have no trouble in building up a lucrative business.

Mr. Harwell has just concluded negotiations with A. J. Cobe, vice-president and general manager of the Unity Sales Corporation, whereby he will have the exclusive handling of the Tweedledum Comedies and also "Glory," a seven-reel feature in which Juanita Hansen and Kolb and Dill are featured, to be released by the Unity, January 15.

Sherrill Plans Three New Features

William L. Sherrill, president of the Frohman Amusement Corporation, announces that he is considering three new productions, one of which he will bring out in the near future. He declined to make a more definite announcement than that the new feature will contain no less than eight reels.

"The Witching Hour" has had remarkable success. Only two territories remain unsold. The success of this picture is paving the way for a demand for new Frohman Amusement Corporation productions.

Ultra Going Well

The first release of the Ultra Pictures Corporation, "The Woman Who Dared," featuring Beatriz Michelena the prima donna and dramatic artist, insures for the Ultra a healthy start, as the production is said to be excellent and bookings are rapid.

Schwartz Films, Inc., to Handle Wilcox Films in Mid-West

THE new firm of "Schwartz Films, Incorporated" has made its advent into the feature film field of the Middle West. The officers of "Schwartz Films, Incorporated" announce that they will operate a special publicity service in connection with each feature distributed with the intention of opening up new avenues of film advertising for the exhibitor and practically insure capacity patronage for every picture booked.

Among the first of the features handled by "Schwartz Films, Incorporated," will be the series of six two-reel pictures based upon the poems of Ella Wheeler Wilcox, and distributed by them to exhibitors in Illinois, Wisconsin and Indiana.

The titles of the six dramas are announced as "A Married Coquette," "Angel or Demon," "Meg's Curse," "Lais, When Young," "Divorced" and "Lord, Speak Again." Among the stars in the various casts are Arthur Ashley, Lucile Taft, Walter Miller and Charlotte De Felice.



Baby Lorna Volare (Consolidated)

Marcus Loew has arranged for the entire series to play his string of New York theatres, and the Proctor circuit has contracted for the second run following the Loew showing. "Schwartz Films, Incorporated" have announced that they will book the six Ella Wheeler Wilcox pictures for this territory in one booking, releasing them to the exhibitor at the rate of one each week.

The officers of "Schwartz Films, Incorporated" are, William M. Schwartz, president and general manager; M. Schwartz, vice-president; Jack M. Schwartz, treas.; and I. Maynard Schwartz, sec'y.

Bromberg Opens State Rights Offices in Atlanta

A. C. Bromberg, manager of the Atlanta branch of the International Film Service, has resigned to open offices for himself.

Mr. Bromberg is to handle the Coles Moving Picture Machine in the Southern states, and his intentions are to secure the best of state right pictures for the Southern territory.

The offices are at present located on the second floor of the Hirsch Building. Mr. Bromberg stated that he would be glad to hear from state right producers relative to purchasing special features.

Mr. Bromberg is one of the old timers in the film business, starting in Birmingham, Ala., ten years ago.

His friends number many among the exhibitors and exchange managers, and they will no doubt be glad to hear of his new undertaking.

Selznick Buffalo Branch Sold

Louis T. Rogers has bought the controlling interest in Selznick Pictures, Inc., of 15 Swan street, Buffalo, N. Y., of which Lewis J. Selznick is president and Edward Speigel, treasurer.

AMONG THE EXCHANGES

Exchanges Opened to Supply South and West

Art Drama Offices in Denver, Dallas and Salt Lake City to Maintain Publicity and Service Bureaus

ART Dramas Exchanges have been opened at 1911 Commerce street, Dallas, for the distribution of their films in the states of Texas, Oklahoma, Louisiana and Arkansas, and at Welton street, Denver, and 137 E. Second street, South, Salt Lake City, for the states of Colorado, Utah, Wyoming and Idaho. Francis J. Gilbert, a widely known exchange man, will take personal charge of the Dallas office and Lester Parks, equally well-known in film circles, will personally supervise the Denver office.

From these offices will be distributed the releases of Art Dramas, the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Van Dyke Film Corporation, the Erbograph Company, and Apollo Pictures, Inc.

A publicity and service department is being installed in all offices to the end that all exhibitors in the states covered will receive all possible assistance in the showing of the pictures.

Art Dramas is starring such well-known artistes as Jean Sothern, Gertrude McCoy, Anna Q. Nillson, Dorothy Bernard, Alma Hanlon and others of equal note.

Mr. Gilbert is one of the pioneer film men in the section of the country, he is elected to represent having distributed the All-Star features, produced by Harry R. Raver several years ago; he also handled the distribution of Cabiria, the first of the big spectacular pictures, in his territory. Before entering the field of film, Mr. Gilbert was connected with the Stair and Havlin circuit of legitimate attractions, and has also managed many metropolitan legitimate theatres, and is generally conceded a showman of unquestioned integrity and sound ability.

Barr to Represent Twenty Exhibitors

After a year's service as manager of the New Orleans branch, Maurice F. Barr, of Bluebird Photoplays, Inc., will resign that office, effective January 15.

Barr will become the executive and confidential representative at New Orleans for twenty leading Southern exhibitors. He brings to his new position ample experience for such a trusted post, as his career covers the exhibiting, advertising and exchange end of the business.

In 1914 he edited the first motion picture page in the South for the New Orleans Item, which department as conducted today by R. E. Pritchard, is generally accredited to be one of the best published in the United States. From The Item he went to the World Film under the Selznick management, remaining there for a year as manager of the New Orleans branch. He has been with Bluebird in the South since its organization a year ago.

The rapidly increasing importance of New Orleans as a film centre; the construction of several theatres there which in the aggregate represents an investment of nearly a million dollars, and the different phases of state rights marketing plan has put several wrinkles upon the exchange sales system, which leading exhibitors in the Southern territory argue opens a new field of activity for a man thoroughly versed in the business.

Barr will enjoy a rare advantage in his new position, which is thoroughly original in the South. Every client of his is personally acquainted with him; he knows their towns having sold them for the past few years, is acquainted with their house policy, and knows the individual needs of each situation as applied locally.

Pathe, Omaha, Moves

The Pathe exchange in Omaha, Neb., has moved, since the consolidation with the International, from the rooms at 1312 Farnam street to the International rooms at 1417 Harney, with the entire staff, headed by Manager J. E. Kirk. The International staff of employees, including Manager Edgar Moss, remains with the consolidated exchange until January 13, when it was announced further disposition of their places will be made.

Manager Dunham Palmer of the Vitagraph exchange, 1111 Douglas street, Omaha, Neb., has installed an exhibition room and will show to exhibitors every Monday.



Maurice F. Barr

Lombard Joins Famous in Minneapolis

M. R. Lombard, who has been in the show business for the past twenty years, and who has a wide experience in every branch of the industry was recently added to the sales forces of the Famous Players Star Feature Film Service, of Minneapolis, distributors of Paramount Pictures in that section. Mr. Lombard is thoroughly familiar with Minnesota, the territory he will cover, and he is personally acquainted with nearly every theatre man in the section.

F. W. Bauer, has also been added to the sales force of this exchange. He went from Detroit, Mich., where he has had extensive experience in selling in that city, having been associated with a number of large automobile concerns. Mr. Bauer will travel through Wisconsin with headquarters in Milwaukee.

All Exchanges on Pleasant Street, Boston, by Spring

The early spring will see the last of the film exchanges housed on Pleasant street, Boston, when the Mutual moves from its present location to the building nearing completion at 39 Church street. It will have an entrance on Melrose street and North Canton place. There will be 10,000 square feet of floor space thoroughly equipped with up-to-date appliances. Hunter Bennett, Mutual exchange supervisor in Boston, has been making the arrangements.

The Community Motion Picture Bureau has moved to new quarters in the Social Union Building, 142 Berkeley street, Boston.

Riter Finds Knickerbockers in Demand

W. C. Riter, special representative for Knickerbocker star features and Vim comedies, has just left for Philadelphia after spending several days in New York.

Mr. Riter has covered the far West and the East in the interest of these brands, and finds they are in much demand.

Koerpel's Clever Exchange Idea

J. A. Koerpel, manager of the World in Philadelphia, has conceived an original plan which is sure to make for better service between his exchange and the theatres.

Mr. Koerpel believes in enlisting the cooperation of the operators and has offered money prizes each month to the operator who has the highest record for bringing back films to the exchange most promptly and in the best condition. A system has been devised by which each operator will get a certain number of credits on every reel returned by him. In four months a grand prize will be awarded to the operator who has won the largest number of monthly credits.


BLUEBIRD PHOTOPLAYS, INC., PRESENT
"THE DEVIL'S PAY-DAY"
FEATURING FRANKLYN FARNUM
-THE ROMANTIC DRAMA OF A MAN WHO SINNED—AND PAID—
DIRECTED BY WM. WORTHINGTON



BLUEBIRD PHOTOPLAYS

MEETING EXTRAORDINARY SUCCESS ON MERIT BASED ON THE POLICY OF "THE PLAY'S THE THING"

ALL things are founded on fact. Fact is Fact and can't be disproved. It is a fact that "God's Crucible" is one of the most beautiful photoplays the screen has ever seen. With Grand Canyon forming a magnificent background, with a story of rare charm and sweetness, with stars, direction and magnificent photography effects that will win applause wherever shown, "God's Crucible" stands as a lasting monument to the genius of those responsible for its production.

It is immeasurably superior to the average costly feature photoplay. It surpasses the average feature in EVERY detail. Its exhibition will stamp your House as the House where the World's finest screen productions are to be seen. If you ARE showing BLUEBIRDS this release will clinch your claim to exhibiting the world's finest pictures. If you are still to book and show BLUEBIRDS "God's Crucible" will make a most auspicious introduction. With such productions as "The Devil's Pay Day" (announced on the reverse side of this advertisement) and the others before and to follow, you practically insure lasting prestige and continuous profits for your House. 10,000,000 people are reached every week with our BLUEBIRD ads in the Saturday Evening Post. A tremendous power for growth and expansion. Think it over—It's for YOUR benefit.

(Watch for the new BLUEBIRD idea in our next announcement.)

Book thru your local BLUEBIRD Exchange or thru

EXECUTIVE OFFICES

BLUEBIRD PHOTOPLAYS (Inc.)

1600 BROADWAY, NEW YORK



ER.

Nininger, Jr., Back with Pathe

A. R. Nininger, Jr., of the International Film Service, has announced his return to the Pathe fold, after having been away from this organization for the past seven months.

Mr. Nininger has enjoyed an enviable reputation as a film salesman, especially in the state of Florida, where he has been for over a year. He was for some months with the World Film Corporation acting in the capacity of special road representative in the Atlanta territory, prior to his first engagement with Pathe, and has maintained one of the highest standings for salesmen in the Southeast.

For many years he held a leading position in the exhibiting end of the film business.

Pictures in Towns of Less Than Six Hundred

Attempts made in the past two or three months to conduct theatres in Southern California towns of a population of less than five hundred, have been found successful. These houses are open from one to three nights each week. The Progressive Motion Picture Company, the Paramount exchange of Los Angeles, is at the present time furnishing film to fifteen such theatres. They serve as an outlet for film after it has become six months or more old, and has been used by all other patrons of the exchange.

Form Exchange Managers' Association in Montreal

Within the past few days there has been formed an Exchange Managers' Association in Montreal. The members of this organization are: T. O. Byerle, president, Universal; C. Lalumiere, secretary, Pathe exchange; and M. West, treasurer, Fox Film.

The Board of Directors consists of: E. Weils, General Film Company; E. English, Regal Films Limited; H. Hoffman, Famous Players; and Mr. Laurent, Kline Edison Company.

Mutual Film Celebrates Its Second Anniversary

W. F. Holdermann, manager of the Mutual Film Corporation at Albany, N. Y., banqueted his entire staff on the 4th instant, the occasion being the second anniversary of the opening of the Albany office of the corporation. The whole force was present and none but congratulatory words were spoken, for Mr. Holdermann has made an enviable record for himself in promoting absolute harmony among his assistants and co-workers.

Pleasing Report from Nebraska

Manager Jake Mitchell of the Laemmle Film Service in Omaha announces the new sales promotion department is proving successful with the Universal in this territory. The traveling representatives are co-operating with the exhibitors in arranging advertising campaigns, and in putting the show before the public. The work is bringing a closer co-operation, Mitchell says, between the exchange and the exhibitors.

Gookin Publishes Snappy "V" House Organ

W. C. GOOKIN, branch manager of Vitagraph V. L. S. E. in Kansas City, Mo., is publishing a weekly house organ, which he calls "The Pepper Box and Ginger Car News," for the benefit of the employes of that exchange. It is a four-page bulletin, devoted to the interests of Vitagraph and Vitagraph exhibitors.

In "The Pepper Box," Mr. Gookin also publishes a sort of sales manual, in which he shows the salesmen how the results may best be accomplished by that co-operation between exchange and exhibitor which Walter W. Irwin, general manager of Vitagraph V-L-S-E, insists shall be the basis of his company's relations with its customers.

Mr. Gookin also devotes considerable space to his allotment of territory, whereby the whole branch may at all times know how the theatres are divided up as to groups, districts and subdivisions.

Some pithy little paragraphs find their way from Mr. Gookin's pen to "The Pepper Pot." Among them are:

"Salesmen invariably make more money wearing out shoe leather than trouser seats."

"Every member of this organization must play fair; but he must hit the line hard! This is no ping pong business."

"Remember that if you make one statement that the exhibitor knows to be untrue all the rest of your statements are without weight."

W. K. Day has been promoted to be shipper of the Kansas City Vitagraph V-L-S-E branch; H. M. Lozier has succeeded Howard Curtis as receiving and poster clerk; P. A. Engler has resigned to go to Atlanta. The sales force now consists of L. J. Scott, Y. Darnell, A. J. Reed and F. F. Nine.

Minneapolis Screen Club Disbands

The Minneapolis Screen Club has been disbanded and the officers are returning dues and initiation fees to the members. Many of the men belong to other organizations and have not found time to attend its functions. The Motion Picture Exhibitors' League of the Northwest holds weekly meetings which take all the spare time of exhibitors in that city.

Undersea Film in Northwest

James V. Bryson, well-known Milwaukee and Minneapolis film man, on Tuesday closed a deal whereby he takes over the state rights for Wisconsin, Minnesota, North and South Dakota, to "20,000 Leagues Under the Sea," the Williamson submarine picture which is now having such a successful run in Chicago.

Mr. Bryson is reported to have paid well over $50,000 for the rights for these four states. He will probably open up a Wisconsin office in Milwaukee in the near future.



N. H. Spitzer, New York Exchange Manager, Whose Comments on the Advance Deposit Question are Printed in This Issue

Y. F. Freeman of Southern Paramount Uses These "Stickers"

Herewith is a unique "sticker" which accompanies every letter or invoice from the Paramount exchanges owned by the S. A. Lynch interests, C. E. Tandy, general manager. The idea was from the fertile brain of Y. F. Freeman, who spends most of his time thinking out ways and means of meeting the exhibitor at least half way.

> If anything should occur in our handling of your business that is not entirely satisfactory to you, be kind enough to let us know at once. Our exhibitors MUST be satisfied for we cannot afford to have one dissatisfied customer and will not, if there is any way within our power to prevent it.
>
> SOUTHERN PARAMOUNT PICTURES CO.
>
> Atlanta, Ga. Dallas, Tex.
>
> New Orleans, La.

Malcom Goes to McClure

Mr. Malcom, present manager of the Mutual Film Company, Montreal, leaves shortly to take up his duties on the Coast with the newly formed McClure Pictures Corporation.

Taube Joins Regal

Sidney Taube, formerly Montreal branch manager for the Universal, has joined the staff of Regal Films, Limited, Toronto, Canadian distributors for World Brady-made pictures, whose headquarters have been established at 37 Yonge street.

Newspaper Men in Capital City See "Intolerance"

D. W. Griffith gave a private presentation of "Intolerance" to the Press Club of Washington, D. C., Monday evening, January 8, in the New Willard Hotel.

During the intermission Mr. Griffith was called upon for a speech. His theme was the attempts that have been made to establish a Federal censorship of film productions.

JUST FOR FUN

By LONGACRE

"DIANA" HUNEKER who once conducted the Woman's Page of the Philadelphia Inquirer and who is now in the scenario department of Goldwyn Pictures bears the distinction of having answered letters touching on and pertaining to every question under the sun. Our only request is that "Diana" send us her ideas on the future of the motion picture business.

PHILIP LONERGAN, Thanhouser scenaroist, rises to protest about being deprived of the credit for the continuity of "King Lear." "Shakespeare and I," writes Phil, "had many conferences while I was making this adaptation, and he feels that I should have received credit for it." As long as Shakespeare doesn't mind, we herewith give Phil all the credit due him, which incidentally is quite a lot.

THE haunting wail that drifted New Yorkwards from Los Angeles recently was only William Farnum bemoaning the loss of his trained kodak in a studio fire.

OUR statistical department quotes that the last week which went by without some star announcing the formation of his or her own company was in April, 1891.

JOSEPH WEINSTOCK, our celebrated Park Row exhibitor, paid fifty dollars for a seat on the Stock Exchange the other day. It's sort of mean to charge that rate when the S. R. O. sign is up all the time.

NORMA TALMADGE, who appeared in "Panthea" at the Rialto last week, dropped into Mr. Rothapfel's office Thursday to learn if it were true that the glass sill of the box office had been worn out by the money pushed across it since Sunday. When she was assured that it was even so she departed quite happily, pausing only to chat with Mr. Rothapfel for half an hour, watch her picture through once, and give out an interview to a reporter who happened to chance in at the moment.

ONCE more has the married Maverick Terrell become our correspondent, this time submitting ten very good reasons why a comedy scenarioist should get married. Maverick was originating convulsions for Charlie Chaplin up to a short time ago, but now he gives as his address "Somewhere in California and the Films." Here are the ten:

If any scenarioist can find anyone that will take him seriously he should marry her if she is a she.

Marriage is perfect continuity.

To court a sense of humor and hold it a man should certainly be married.

Two heads must make more tales than one.

They say women have no sense of humor yet they marry us.

Fun, real fun, is a precarious bird. Two people certainly have more chance to sprinkle salt than one.

It is a comfort to have some one handy to support you if necessary. In comedy more than anywhere else good support is at a premium.

A sense of humor should be fed. Frequently.

A builder of film comedy must have someone close by that can tell him he isn't funny. Someone he can believe.

A good wife bespeaks a fine pal. A fine pal makes life worth while. That means good digestion, sound nerves, contented mind. And believe me it takes that and more to be a successful film comedy tailor —and live.

WE eagerly await next week's mail for some hundreds of proposals that, if accepted, might really make this celebrated page funny.

THOSE fellows who rig themselves up in the paraphenalia of deep-sea divers and parade the streets of Gotham advertising Universal's "Twenty Thousand Leagues Under the Sea," stayed at home one day last week, the reason being that it was raining.

VIRGINIA PEARSON, noted cream bather and silhouette-beauty-spot wearer of Fox pictures has jibed off on another tack, i. e., the writing of poetry in her spare moments. She has already composed three beautiful little pieces one of which we reprint below, and if the applause is sufficient more will follow just as fast as Virginia can write them.

GOOD FORM AND REFORM

Little dog and little cat
Played at baseball with a bat.
Little baby passed that way,
Saw the cat and dog at play,
Threw her hands up in dismay,
Tried to speak—could only coo,
"What is this world coming to?"
And she was right!

Little man and little miss
Played at swapping hug and kiss.
Old reformer passed along,
Saw aright and thought it wrong,
Went and preached to all the pokes,
"Boys and girls are awful folks!"
And he was right!

"INDEPENDENT municipality of 20,000 persons, its law and justice administered by William Fox, organized and maintained, with hospitals, courts of justice and every other adjunct of a modern city." No, the above is not an application for a city charter, but an extract from the program of the Lyric theatre, where "A Daughter of the Gods" is running ever so merrily along. It all bears on the making of the picture down Jamaica way.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., January 27, 1917

EDITORIAL

We get sort of tired of blaming the directors and authors for something or other all the time. But when one sees sixty or seventy thousand feet of film a week he is liable to see a score of foolish little things that oughtn't to be. Take the character who has his story to tell for instance. It is most likely that he be telling it to a jury. And the scene fades and the spectator is carried back to incidents connected with the murder or whatever the trial is about. And the character tells all about things that he never saw happen. He comes in late just in time to get mixed up in the climax of the affair and then on the stand he knows just what happened previously. Knows who pulled the gun, pulled the trigger, et al. The scene then comes back to the court room and the witness steps from the stand and the trial proceeds. Everyone in the picture has believed his story and you are supposed to believe it too. After all when you come right down to it, there's a little too much of this "going back" stuff. The more progressive a picture is the better it holds the well known interest.

LOCAL NEWS

—F. Price jr., the only man in this town who can drink a tall beer with his left hand, is now to work for Universal, and H. H. Van Loan is back on his job after a short illness.

—There is more cause for worry as a new female reviewer has been added to the staff of the Billboard.

—Bill Reynolds, w. k. in w. k. theatrical circles, has become a staunch supporter of the m. p. ever since seeing Cecil De Mille's show, "Joan, the Woman," which will be interesting reading for many.

—Donald McDitto has denied personally all reports that he is dead.

—Dave Griffith is hovering intolerantly about N. Y.

—Everyone around here is extending the glad hand to "Weed" Dickinson, who is back doing m. p. stuff for the m. or I. Morning Telegraph. Dick says the advent of Les Darcy to these shores had nothing to do with his quitting the sporting dep't.

—L. Rubenstein goes to all the trouble to tell ye ed about a story about a rooster that crew so, the object being to make a pun on "Robinson Crusoe." The same joke was pulled in these pages several months since.

—Bebe Daniels got a lawnmower for Christmas, she being a bungaloafer, says P. A. Parsons. P. A. are his real initials.

—This is the season when offices are in receipt of calendars.

—Jack Pickford was seen dancing around up at the Plaza one P. M. last wk., Mayor J. P. Mitchel being there 2.

—Phil Mindel is gadding about town after his usual fashion and with his w. k. cane.

—Doug Fairbanks is causing considerable excitement in the m. p. bus. these days which is 1 of the things Doug likes 2 do.

NEWSY REPORTS FROM ALL SECTIONS

Lunch Held by Baltimore Exhibitors

A luncheon was tendered the Baltimore exhibitors on Wednesday, January 3, by George M. Mann of Washington, D. C., manager of the Famous Players Exchange there. The event was attended by many of the Paramount exhibitors together with officials of the Paramount offices of New York and Washington.

Carl H. Peirce of the New York office was present at the luncheon.

H. P. Mulford, Paramount publicity manager for the Washington office, told the exhibitors what the office was prepared to do in aiding them in publicity. E. R. Carr of the sales department gave a short talk on salesmanship and the relation of the salesman to the exhibitor.

Following these talks there was a general discussion of conditions which was participated in by Myer Fox of the Rialto theatre; Harry W. Webb, president of the Parkway; Bernard Depkin, manager of the Parkway; G. Horton Gaffney of the New Pickwick; Arthur Price of the Rialto; Louis Rome of the Broadway and the Aladdin; J. Baker of the Peabody theatre; and Thomas D. Goldberg of Goldberg's theatre and the new Gordon theatre.

Pennsylvania Passes "Truant Soul"

The Pennsylvania board of censors finally has passed Henry B. Walthall's Essanay feature, "The Truant Soul," after holding up its presentation in the Quaker state for two weeks. The Ohio board of censors previously had reconsidered its objections to the film and passed it in that state. This action opens the door to this picture, which Walthall says is his greatest, through the country.

IN AND OUT OF TOWN

Fred Mace, the well known Keystone comedian, is in New York city.

Mannie Gotlieb, of Favorite Feature Film Company, of Minneapolis, is in the East.

Harry Charnis, of the Standard Feature Film Company, of Cleveland, is in New York city.

W. W. Kulp, of the Ohio Feature Film Company, Cleveland, is in New York looking for state rights' offerings.

Joseph Grossman, manager of the Standard Theatre, Cleveland, is in New York, stopping at the Astor.

Louis B. Mayer, of Boston, arrived in New York last week.

Mr. Cohan, of the New York office of Metro, is now in San Francisco.

James B. Clark, of Pittsburgh, arrived in New York city last week.

A. D. Flintom, the prominent Kansas City film man, is in New York for a short stay.

Milwaukee Paper Turns to "News" for News

High Cost of White Paper Makes Average Press Agent Story Unusable—Screen Editor Uses "News" for His Information Source

AS the cost of print paper continues to soar, and the white space decrease, newspapers the country over are turning more and more to some authentic source of news for material for their "movie" pages.

The demand is growing daily for some source of information that will give the "movie" editor the facts he wants in a crisp, snappy form, with all of the wind blown out of the story and the facts presented so that he can run them in his now limited space, with the least outlay of white space.

And the result has been that he has turned to the MOTION PICTURE NEWS for his "press dope," almost altogether discarding the press sheets which flood his mail daily, and which, sad to say, contain some sixty to seventy-five per cent. "bunk" unavailable for use in the "movie" sections.

A striking example of this may be secured from the "movie" page of the Milwaukee Journal. Last Sundays' issue contained three feature stories with cuts, two of these stories were taken from the MOTION PICTURE NEWS and the cuts from the Journal files. One of the stories dealt with Mme. Petrova leaving Metro for Lasky, while the other was an original story compiled from the NEWS by Sam Levy, the "movie" editor, on "Child Film Performers." In addition to this, there was a very copious reference made to the studio directory and about two sticks of short sidelights compiled from the NEWS.

The coming Sunday will see a story taken from the studio directory issue dealing with the fact that Mr. and Mrs. Arthur E. Wetting hold record for playing continuously together since their marriage 24 years ago, and that they are Wisconsin people. On the same page will also appear a cut of Maxine Elliott—a story taken from the NEWS on her joining the Goldwyn Players, a cut of Alice Joyce, with a story taken from the NEWS on her being saved from drowning recently.

If this last-named story had been contained in a press sheet, it would undoubtedly been branded as a fairy tale, but its appearance in the NEWS gave it the final stamp of authenticity that is needed.

Other stories that the Journal will run is one on Margaret Swain being engaged by the Art Craft to play opposite George Cohan, one on Mignon Anderson joining the Universal, and one on Maude Fealy joining Lasky to play opposite Theodore Roberts.

According to Mr. Levy, the great majority of the press sheets fail to deliver the material the photoplay editor wants. They go wide of the mark. In the pages of the NEWS, however, he finds what he wants.

Other papers in Milwaukee are also availing themselves of the NEWS for their "movie" news, not only because the NEWS goes into all of the editorial sanctums, but because it goes to the "movie" editor direct, and it contains what he wants.

South Dakota Exhibitors Win Sunday Opening Fight

In South Dakota, a number of towns, large and small, have been seized with the idea that motion picture theatres should not operate on Sunday. Exhibitors have put up a sturdy fight and in most instances they have won. South Dakota is without a state organization of exhibitors.

The latest fight has been at Mitchell, one of the largest places. The council passed an ordinance allowing Sunday pictures, but the church people fought it. The three exhibitors finally won. In Oldham, S. D., reformers got an injunction against Paul Anderson operating on Sunday, but he operated anyway, going into court. He did not intend to make a practice of Sunday shows, he said, but intended showing on Sunday whenever he took a notion to.

"Crisis" at a Dollar in Minneapolis

In Minneapolis, the home of Sherman and Elliott, who are handling "The Crisis," the picture is showing at dollar admission prices. This is the fourth time a picture has been put on at a Minneapolis house at this price.



G. Hepburn Wilson and Dorothy Day Illustrating "The Toddle," Season's Latest Dance, and Gaumont-Mutual "Reel Life" Number 40



Gail Kane — Kolb and Dill in "Beloved Rogues"—Mutual Stars — Mary Miles Minter

Banner Xmas Business in Nebraska and Iowa

Exhibitors Establish Record Patronage for Holiday Season in That Territory

EXHIBITORS of Nebraska and Iowa, realizing that the holiday time usually means losses to them in patronage, decided this year to change the program and make it a time of banner business. How they did it, establishing a record for good business at this season, will no doubt be of interest and possibly of benefit to exhibitors elsewhere.

Early in December, when business was excellent, the exchanges began warning the exhibitors of the coming dull season and advising them to take extra measures to head it off. "Advertise—Boost," they warned, by special letter, by telegram, and by messages carried by their road men.

B. R. Atkinson of the Royal at Carroll, Neb., was one of those that listened. He decided December 21, four days before Christmas, would be about the dullest time. He owns the Carroll Index, a weekly newspaper. He began boosting "The Life of the Savior," his feature for December 21. He gave a matinee for children only, twenty cents admission, at 9:15 a. m.; gave a matinee in the afternoon, twenty-five cents admission, and two shows at night, twenty-five cents admission. His house, two hundred capacity, was filled at every show.

H. E. Boatwright of the Glidden theatre, Tabor, Ia., arranged days in advance, sent to the Kalem people in the east and secured "From the Manger to the Cross" for Christmas day. He advertised the trouble he had gone to get this particular picture, and crowded his house at every show. Exhibitor Boatwright has made a big success of children's matinees.

The express companies were the only disappointing factor; they were so crowded they could not handle the films with the rapidity desired.

Manager L. A. Getzler of the Mutual, to add his personal influence, took a trip through the territory and found exhibitors busy everywhere. "They were rustling up the business," he declared, "and they were getting it, too. They were not sitting down and letting the holiday business swell into a slump." Incidentally, Manager Getzler got a number of contracts signed.

In the Pathe exchange the "dull season" developed such a rush an extra bookkeeper and an extra inspector were put on.

The Saturday before Christmas the vaults in the General exchange were practically cleaned out. Manager Taylor had more films this Christmas than ever before. He declares the demand was greater than ever before during the holidays in the Omaha territory. "The exhibitors put on stronger programs and gave extra shows," he said. "In many instances the small town exhibitors put on two different programs on Christmas day, thereby accommodating the same crowds twice."

The Bluebird picture, "The Right To Be Happy," taken from Charles Dickens' famous "A Christmas Carol," was one of the swiftest successes of the season. The Omaha Daily News, circulated throughout the territory, publishes a novel a week. Calvert went to them and got them to publish, during the week before Christmas, "A Christmas Carol." Several days before Christmas he turned over twelve accounts to the Universal that he was unable to fill. "I need more prints," he declared, when confronted with the same problem on New Year's day.

GUY LEAVITT.

Old Stunt Worth Repeating

The Temple, an uptown motion picture house in Cleveland, has used an old method of advertising in a new way. They offered a prize for the capture of a "stranger" to whom the catch question had to be asked. "What's showing at the Temple tonight?" David Schlessel, a Leader-News newsboy didn't know anything about the contest, even, but he asked the catch question in good faith. So now David is ten dollars to the good, and is very much in favor of motion picture advertising. He has become a movie fan as well.

Amusement Men Asked to Help Draft Theatre Laws

THE officers of the Amusement Association of Kansas have been asked by P. J. McBride, labor commissioner of that state, to assist in drafting amendments to the laws affecting moving picture houses and their operation. Mr. McBride made an address to the association at one of its meetings in Topeka last summer, in which he said that he saw the necessity of state officers cooperating with exhibitors and exchange men, on matters affecting the exhibitors; and now, Mr. McBride has demonstrated his sincerity by asking for this cooperation when it would be most valuable to all concerned. The theatre men will extend hearty cooperation.

The chief matters to be taken up are with reference to the structure and maintenance, as well as operation, of motion picture houses. Details of equipment will also be considered, and the general conditions surrounding those who are employed in the houses. It is probable that the conference will be extended to cover matters of fire prevention, as well as safety and sanitation.

L. J. Scott, secretary of the Amusement Association, will arrange for the representatives of the industry who will assist in the preparation of amendments to existing laws, and the introduction of such new measures as may seem advisable.

A Live Idea from Australia

"Get them coming and going" is evidently the slogan of Hoyt's Ltd. Theatre in Sydney, Australia. The American exhibitor might do well to take heed of the advertising and money saving device employed by this house. The idea is simplicity itself. The house runs two features on every bill and in dressing the lobby with a canvas display sheet, the management has the forthcoming attractions heralded on the back of this sheet so that patrons as they come from the house can take note of the coming show. Later when the features so advertised are shown the sheet is merely reversed after having the next two attractions painted thereon.



Scenes from "Seven Deadly Sins," McClure Pictures, and Nance O'Neil

Third After-Xmas Boom in St. Louis

For the third consecutive year St. Louis has experienced a boom in motion picture "record" business immediately after the Christmas holidays.

Two years ago exhibitors were wondering if they could possibly last until after the first of the year, not knowing how things would turn as a result of the weather and the tastes of their patrons. But after Christmas the tide turned their way, and their houses became literally packed by the people who had not lost their taste for pictures, but who had been too busy making presents and shopping —until they were too tired to go to a show, even just around the corner.

In December, 1915, the attendance did not fall off quite so much as the year before, and during the past December (1916), although the attendance did fall off to some extent, the exhibitors did not worry or lose any sleep, because, at that, they could truthfully say that business was much better than during the Decembers of the two preceding years.

The New Grand Central, the West End Lyric, the Pageant, the Shaw, King's, the Cinderella, and all the smaller houses, in all parts of the city, have played to capacity every day since Christmas.

Last year marked a peculiar phenomenon in the motion picture business in St. Louis. Many of the theatres that had been in the habit of charging ten and twenty cents, raised their price to fifteen and twenty-five cents. Other houses charging only five cents, except in case of a specially large feature, have raised their admission price to ten cents. It is not at all uncommon to find a regular ten cent house charging fifteen cents on Charlie Chaplin night, and it is remarked how few regular patrons turn away from the box office on those nights.

Serials and five-reel features continue to hold their own. The higher priced houses change programs once a week, or at most twice a week, but the five and ten-cent houses change every day, and three serials a week is the rule at many of these theatres. One five-cent house in North St. Louis and another on the South Side each ran five serials a week for several weeks not long ago, and did excellent business throughout the run.

Picture Theatres at Atlantic City Thrive

Patronage in Winter Months on the Increase—Permanent Population Responding to Exhibitor Efforts

EXHIBITORS in Atlantic City, N. J., are enjoying excellent business for this season of the year.

In the picture houses in the city proper, situated for the most part on Atlantic avenue, only two blocks from the Boardwalk, the number of strangers is so small as to be negligible, so these houses must depend entirely on the natives.

There is a steady population of about 50,000 people. In the height of the season this is augmented to 250,000.

The Atlantic avenue houses are more substantially built and more lavishly decorated than those on the Walk. In some cases they also offer more in the form of music and other attractions than the latter. The reason for this is evident. An all the year steady patronage is more particular in its requirements than the transients. Several houses, amongst them the City Square and Colonial are well pleased with conditions and are averaging well up the year around. The latter is under the direction of the Stanley Company and runs continuous performances.

The former owned by Thomson and Reed is under the management of Edward J. O'Keefe, as is also the Cort. At the City Square only two performances a day are given. There are 1,150 seats. The theatre is tastefully decorated in old ivory and red. There is a seven piece orchestra. An organ is planned for the near future.

This theatre is about five years old and cost about $200,000. A popular contest with the prize, a season pass, was held to name the house. A little girl suggested "City Square" and won the pass. This is a peculiarly appropriate name as the theatre is situated right opposite City Hall and other public buildings. New staircases are being built for balcony patrons, which will prevent congestion of exit and entrance.

Besides the two theatres already mentioned there are on the Avenue the Liberty, Park, Cozy and Central. On the Boardwalk, the Virginia, Criterion, Cort and Bijou are strictly picture houses. The Million Dollar Pier shows pictures every day in the year in addition to its other attractions, using service with short reel subjects.

The Nixon shows pictures the three winter months, usually having special features. The "Birth of a Nation" showed there and "Intolerance" followed. Being an enormous place and not being built for pictures, it has always been a problem (not always solved) to get proper projection.

The Virginia with 1,400 seats and the Criterion with 1,250 are owned by Joseph Snellenburg of Philadelphia, and managed by Max Farbisch. The booking is through the Stanley Booking Company. Both are comparatively new houses.

The Virginia has an Austin Orchestral organ and boasts one of the finest organists in the country, Otto Beck, formerly of Canada. A special feature is made of the organ recitals.

The Criterion, with 1,250 seats, has just had a successful week's run of the "Crisis," the first presentation in the East of this picture. The prices were raised to twenty-five and fifty cents. A good orchestra played the incidental music.

Competition is always strong on the Boardwalk. In summer there is business enough and to spare for all. In winter outside of the special holidays there is a decided slackening.

The management of the Cort determining to overcome this and cater to a steady all the year patronage, started an innovation on January 6.

It consisted of a high class orchestra of fifteen pieces under the leadership of Signor Salvatore Oriunno. Noted soloists have been engaged to give vocal selections. The opening attraction was Pathe's "The Romantic Journey," with Alice Dovey and William Courtney.

Kiddies Invited to Pictures

Through the courtesy of the Cosmos theatre management and the Howard theatre management, Washington, D. C., one thousand poor children enjoyed motion pictures. These arrangements were made under the auspicies of the Salvation Army, which selected a program that would entertain and not oppress. The kiddies had a wonderful time while local papers gave big space to the affair.

Alaskan Film Well Received in Los Angeles

DURING one of the first weeks in November a remarkable scenic film "Alaska Wonders in Motion" was shown at Tally's Broadway theatre, Los Angeles, Calif. The critics of the daily press of Los Angeles were enthusiastic to the letter in reviewing these pictures of the far north, many of them placing its merits considerably higher than those of the dramatic features displayed the same week.

The expedition of which Mr. Smith was a member set out from Seattle, Wash., on May 10, 1916. Its destination was Kodiak Island Alaska; its objective to hunt the famous Kodiak bear. During the two thousand mile trip to the island Mr. Smith secured many scenes of interest aboard the old steamer. On the island it is said that Mr. Smith worked a full month before getting his remarkable pictures of the gigantic bruin, the first time that such an animal has ever been "shot" by a motion picture camera.

The rest of the pictures are comprised of wonderful views of the interior of Alaska into which Mr. Smith penetrated accompanied by his wife during the summer of the year past. Starting from Seward he made his way into the interior only with great difficulty. Maitland Davis, writing for the Los Angeles Morning Tribune describes these pictures enthusiastically. "The film carries one from Seward," he writes, "into the interior of Alaska through the rough country and finally discloses to view one of the great glaciers of that country in motion. It is a picture of really absorbing interest. From time to time great masses of ice break away from the main body and go crashing down into the water below, blocking the course of the river and rasing a tidal wave that sweeps up against the rushing current with all the force of an avalanche. Nothing like it has been shown on the screen before and it is very much worth seeing."

Mr. Smith is offering the feature to states rights buyers in five reels from his office at 303 South Hill Street, Los Angeles, Calif.

Film Men Join Kansas Ad Club

AMONG the varied and interesting subjects in the Universal Screen Magazine, No. 5, one that attracts widespread attention is devoted to presenting to the housewife the methods used by dishonest dealers in chickens who defraud the public by mixing sand and gravel in the feed to increase the weight of fowl.

These pictures were taken under the supervision of the Bureau of Weights and Measures and instruct the buyer how to tell whether, when purchasing chickens, he is paying for false weight. As New York City alone consumes between $25,000,000 and $30,000,000 worth of chickens annually it can easily be seen that the exposure of the fraudulent methods is a vital matter.

Another feature of the Screen Magazine is the department devoted to teaching simple and healthful exercises. This department which was started in an earlier issue of the Universal's animated magazine is continued in this number. The Animated cook book photographed under direction of the officials of the National Housewives' League this week shows how to make fluffy and delectable waffles.

The scientific side of the reel is devoted to showing the latest invention in the engineering line devised for the more economical and more rapid handling of coal. Every detail of the vast business of shipping coal with its many ramifications is vividly depicted. The travelogue section of the films shows many public buildings and homes of notable men in New York.



Ann Murdock (McClure Pictures)

Frankie Mann in Pittsburgh

In order to satisfy the many exhibitors and friends of Frankie Mann she is to come to Pittsburgh and appear in person at all of the theatres where the "Sex Lure" is to be shown. This feature is being shown here through the Liberty Film Renting Company.

The film company visited all of the local newspaper offices making plans for the extensive advertising campaign which will be started as soon as this popular movie star arrives here.

Some of the exhibitors in talking of the time when Miss Mann will be here said that they expected extremely heavy business during the time when she was here as the patrons of the theatres are always anxious to see any of the stars and were more than willing to come to the theatre when they had a chance to see the stars in real life and hear them talk.

This is one of the favorite stunts of the Liberty Film Renting Company and it is said that a number of the other film exchanges will take the lead of this company and put forth efforts to get other stars to come to Pittsburgh for a short time.

Watkins Is a Proud Papa

M. G. Watkins, general manager of the American Standard Motion Picture Corporation of Chicago, is the proud father of an eight pound son. While this first heir of the popular "Wat" was too late for a Christmas present and a little early for a New Year's remembrance, his father is nevertheless greatly tickled.



J. E. Willis of the American Bioscope Company, Chicago

Will Separate Manitoba and Saskatchewan Boards

The Manitoba and Saskatchewan censor boards, which have heretofore been united, became separate and distinct bodies on the first of the year. The Manitoba board for the present consists of J. W. Horn and Mrs. V. Patriarche. In case these two differ until a new member is appointed the decision will be made by the provincial inspector of amusements, J. Hedley Garland.

Charles Robson, who was the Saskatchewan representative on the joint board, will sit with the others under an agreement made with the Saskatchtewan government. He will, however, have no voice in the operation of the machines or as to Manitoba decisions, but he will make a report of his own to the Saskatchewan government in which he will pass or condemn the films shown.

J. L. STEELE.

Milwaukee Puts Ban on School Shows

What promises to develop into a nation-wide fight against the showing of pictures in social centers and schools improperly equipped for the projection of motion pictures was started in Milwaukee last week, Friday, when Building Inspector Harper issued an order directing Superintendent M. C. Potter, F. M. Harbach and H. O. Berg, superintendent of the extension division of the public schools, to cease exhibiting motion pictures in school buildings until more adequate fire protection was provided.

The text of the notice reads as follows: "This will advise you that from and after the date of this notice no moving picture machines will be allowed to be operated in any school building in the city of Milwaukee unless such building is constructed of fireproof material throughout, and then only on the first floor of such building, and that moving picture machines must be protected and all the requirements of the attached ordinance relative thereto must be complied with."

Cincinnati Tenders Farewell Dinner to Bugie

That exchange men and exhibitors of Cincinnati are closely affiliated and are ready for the right kind of co-operation was demonstrated on the evening of January 5, when a group of Cincinnati exhibitors arranged a farewell dinner at the Cuvier-Press Club in honor of Harry A. Bugie, manager of the Kleine-Edison office in that city, who has just been appointed manager of the company's office in Philadelphia.

At this dinner, which was presided over by W. S. Wessling, manager of the Pathe exchange, were represented exhibitors, exchangemen, newspapermen and film salesmen. One exhibitor, Harry W. Kress, went all the way to Cincinnati from Piqua, O., to attend the meeting. Addresses were made by Charles Weigel, representing the exhibitors; C. E. Holah of the International and C. C. Hite of the Triangle Film Company, H. Serkowich, managing secretary of the Motion Picture Exhibitors' League and the Associated Film Exchanges of the Cincinnati Chamber of Commerce, and others.

Co-operation was the keynote of all the addresses. Near the conclusion of the dinner Mr. Bugie was presented with a handsome traveling bag.

Among those present were: W. J. Wessel, Harry O'Rear, Harry Price, W. J. Ransom, Philip Selznick, C. E. Penrod, L. W. Greenstein, L. J. Bugie, W. F. Bugie, R. H. Haines, Thomas A. Reily, C. E. Holah, R. S. Eastman, H. W. Kress, Charles Weigel, H. Serkowich, Paul Kreiger, W. S. Wessling, P. B. Elliott, C. P. Gray, O. L. Lasater, S. W. Hatch, Walter E. Harris, L. S. Muchmore, P. Niland, C. C. Hite, J. P. Gruwell, F. B. Chase, Nate Le Vene, Jr., Roy C. Lutes, Jack Needham, Clay E. Brehm and S. Leavick.

"Civilization" in Mid-West

The Mid-West Civilization Corporation which handles the Thomas H. Ince spectacle "Civilization" for the states of Colorado, Utah, Wyoming, New Mexico, etc., report many bookings for the picture in the territory. The picture is to be shown shortly at Pueblo and Colorado Springs, by the Moore Graves Amusement Company; then at the Atlas theatre, Cheyenne, and in other large theatres of the territory. It is stipulated by the holders of the territorial rights that the admission charges in these and other theatres shall be from twenty-five cents to seventy-five cents per person.

The offices of the Mid-West Civilization Corporation are at 763-764 Gas and Electric Building, Denver, Colorado.

"Purple Mask" Draws Big Crowds in Montreal

"The Purple Mask," the new Universal serial, has started out in Montreal with capacity business. At the Midway, with the theatre featuring the serial, it drew the largest business in the history of the house, necessitating the employment of two ticket sellers. Even with this addition they were compelled to turn people away. This house seats 1,300 people, and was open from 9 A.M. to 11 P.M.

Myers Forms Encore Pictures Corporation

APPLICATIONS for a charter under the laws of Florida have been filed by the Encore Pictures Corporation, whose capital stock is placed at $50,000 with $30,000 paid in. Harry C. Myers, star of Vim comedies de luxe, and former Vitagraph player, is president of the organization. Tweedledum, star of Eagle "Tweedledum" comedies is vice-president; C. M. Hosch, a prominent business man of Jacksonville, is treasurer and G. Alfred Walker, of the Motion Picture Exchange is secretary and business manager.

The company states that it will produce two-reel Myers-Theby comedies, and one-reel "Tweedledum" comedies. Tweedledum will play leading roles in the latter company. The company will also carry on a general motion picture producing, printing and developing business; rent stage space to visiting companies; handle film and stage properties, scenery, supplies and accessories.

In speaking of the new organization, Harry C. Myers, who is well-known in the motion picture world, gives out the following statement:

"I believe the public are appreciating more every day the production of refined comedies in which there is a small amount of 'fast action' to appeal to the varied tastes of the audience, and having been connected for a number of years with different motion picture producing companies, I have decided that my talents are worth more to me than to anyone else, and believe the lovers of high class comedies will appreciate my renewed efforts to amuse them.

"Rosemary Theby will continue to appear with me in the new productions as heretofore, and with the addition of 'Tweedledum,' the famous European star, I believe the Encore Pictures Corporation will turn out comedies that are 'new, better and different,' ensuring the exhibitor two entirely different kinds of productions for his audiences."

The new company has secured a site for its studio, covering five acres, and work on two separate stages has already begun. Both the Myers-Theby and "Tweedledum" companies will use one stage, and the other will be leased.

Confer on Proposed Increased Censor Fees

T. O. Byerle of the Montreal exchange of Universal Company, writes that the proposed raising of the censor fees from two dollars to five dollars a reel, and from one dollar to five dollars for reconsideration was taken up again by Mr. Ouimet, Mr. La Ronte and himself in the presence of Mr. Mitchell, provincial treasurer, and after considerable discussion these exchangemen were successful in having the bill reduced to read three dollars a reel for censor fees and five dollars for reconsideration. A promise was also given that the censor board would be carefully examined and several much need reforms instituted.

Quite a commotion was caused among Toronto exchangemen the other day when it was learned that the Toronto board of police commissioners were considering charging five cents per sheet for the censoring of every poster to be used in front of a theatre or on a bill board. The Exchange Managers' Association immediately held two emergency meetings to discuss the situation and as the time happens to be just before the monthly meeting, it is expected that something will be done.



M. B. J. Abrams, Special Representative, Knickerbocker

"Crisis" Gets First West Coast Showing

The first west coast showing of the Selig production, "The Crisis," and the second opening in the country, occurred Christmas eve at Majestic theatre, Los Angeles, when the film began an indefinite run. The attendance on the opening night brought out the S.R.O. sign, a very unusual event for this theatre, and one that was last performed during the showing of "Civilization" in May of this year.

The advance seat sale is reported good, and judging from the newspaper reviews, the production is destined for a very successful run. This showing was in charge of S. L. Warner, of Warners' Features, Inc., with main office in San Francisco, who have rights for California, Nevada and Arizona. The Warners are opening a Los Angeles exchange at 731 South Olive street.

Mutual Weekly First in Los Angeles

Los Angeles, Cal., the home of so many producing companies, has long been regarded as the city in which competition is the keenest between producers to get their film on the screen.

It is therefore a matter of gratification to the Gaumont Company and the Mutual Film Corporation to announce that The Mutual Film Weekly has a seven days' run at Clune's Broadway theatre, the finest motion picture house in Los Angeles. It is used from Sunday to Saturday, inclusive, to be succeeded by the next issue.

SCREEN EXAMINATIONS

"The Barrier"

(Rex Beach Pictures Company—Ten Reels)
REVIEWED BY PETER MILNE

A POWERFUL picture is "The Barrier," an adaptation of Rex Beach's novel. Director Edgar Lewis has really given us Mr. Beach on the screen with few and only minor changes. It is a picture not to be rated by average standards. The story, with its many crises, forbids that. The people with whom it deals are far removed from your average picture hero, heroine and villain. Not that the picture is void of dramatic conflict. Far from it. But the parties of "The Barrier" don't stoop to picayune quarrels. Their fight is over something big, and you are immediately caught with the bigness of the whole thing. To our notion, it is there that the power of "The Barrier" lies. It is bigness spelled in capitals.



A Tense Moment in "The Barrier"

The barrier is the barrier of race. Lieutenant Burrell loves Necia, and Necia is thought to be a half-breed. The prologue has let you know that Necia is a full-blooded white girl, but that knowledge doesn't detract from the suspense of the love affair one whit. Rather does it add to it. And when the lieutenant, after a stormy session with himself, decides to throw all prejudice to the winds and marry Necia anyway, you are pleased to the point of tears. And speaking of tears, there is cause for many in the picture. Necia is also loved by 'Poleon Doret, an Alaskan, of French-Canadian extraction. 'Poleon's is a losing fight, and after it's all over he paddles away in his canoe, singing at the top of his lungs.

Necia and her lieutenant stand on the shores and smile because he is laughing and they think him happy. But the old squaw stands apart and grunts out a few words to the effect that 'Poleon is sad and that is why he sings. We have yet to see such a likable character as 'Poleon in a motion picture.

To make such a long picture as "The Barrier" a really powerful picture must have been something of a difficult task. But the underlying theme practically always defies any thought of the clock. The several climaxes that appear at one time or another serve to emphasize the theme. The producers give you fights galore, real fights that make you shiver at their very realism, but each one of them has its place in the story. And while of a necessity the interest drops a degree or so after each big episode has drawn to a close, it is quickly picked up again with the commencement of the next.

The cast which enacts the principal roles of "The Barrier" contains some brilliant performers. Mitchell Lewis as 'Poleon carries away stellar honors. The look of suffering that spreads over his face when he at least realizes that Necia is not his is genuine. Mabel Julienne Scott is pleasing as Necia. She is a good actress and plays her scenes with ease and skill. Victor Sutherland is a mighty good Lieutenant. Russell Simpson as the guardian of Necia, John Gale, delivers unusually fine work in his scenes. His makeup is truly marvelous. The cast would not be complete without naming W. J. Gross, who as "No Creek" Lee, an old miner, who only discovers gold after forty years, furnishes an abundant supply of comedy. Howard Hall and Edward Roseman share the heavy honors, and Mary Kennevan Carr as the old squaw contributes a good character performance.

"The Barrier" makes a full evening's entertainment. It is worth top prices. In the cast there are no "stars," in the exhibitor's sense of the word. There are performances, though 'way above anything that it is customary for stars to offer. And then there is the author's name, Rex Beach. The advantages of featuring him should be remunerative to a big degree.

How "The Barrier" will be released is not yet decided. At present its length measures 9,600 feet. The last reel might be edited somewhat, as there are several scenes that give the impression that the end has come when it hasn't. Otherwise lay low for "The Barrier," and be sure to catch it when it comes along.

"The Happiness of Three Women"

(Morosco-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS adaptation of Albert Payson Terhune's clever story is well done, and gives Myrtle Stedman and House Peters a chance to register very attractively on the screen. It is a story of the jealousy of an unreasoning husband, and the complications arising from an innocent bit of "killing time" between this man's wife and one of their best friends, who take an auto ride and get lost, while the bank of which a close friend is cashier is robbed, and the only alibi of this friend is the chance meeting between these parties in the middle of the night on the road to a disreputable resort.

The combination of House Peters and Myrtle Stedman should prove very profitable from the box-office standpoint, if backed by



Billy and Constance Forget Time's Passing

such excellent story and direction as we find in this picture. The use of stories from famous authors, if the points of the story are strengthened as they should be in a well produced film, gives a box-office value. And this is such a case. It is an unusually clean story, suitable for Sunday showing. There is at no point even a suggestion in the minds of any of the principals of real wrongdoing, although the suspense is of course due to the fear by the wife of the insane and unreasoning jealousy of the husband.


Thos. H. Ince
announces
the appearance during
1917
of
Dorothy Dalton
Clara Williams
William S. Hart
William Desmond
Enid Bennett
Bessie Barriscale
Louise Glaum
Charles Ray
in his
Kay-Bee
productions.
Kessel and Baumann, Executives
KB
KB

Ince
Studios de Luxe
Inceville,
and
Culver City,
Cal.



THOS. H. INCE
introduces
ENID BENNETT
soon to appear in
"PRINCESS
of the
DARK"

In this KAY-BEE
production of Mr INCE'S, *is offered an enchanting, powerful story of the Virginia Hills*
As effervescent and wholesome as
"PEGGY"

Kessel and Baumann
Executives

KB

"Watch for Release Date!"

"The Ghost of Fear"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

HERE is a picture of a woman with a past—she acquires it while married—and she is fearful lest her husband learn about it and finally to make sure he never will, she kills the fellow who holds the secret of it. This is from a story by Rosalind Ivan and makes an average picture. It is benefited by a telling performance given by Ethel Clayton in the role of the wife and some excellent light effects. When Skinny rows out on the moonlit lake and throws the body overboard there is the sheen of the moon on the water and all else is darkness. It is a superb bit of photographic work.

Vesta marries a New Yorker, forsaking her old love, Dick Mortimer. Dick keeps up the pursuit of Vesta, finally calling on her at a hunting lodge in the mountains after her husband has left for the city. Skinny, the burglar, happens along too, and when attacked by Dick he draws his gun and there is a dead man. Skinny disposes of the body but after a while when Vesta has returned to the city he starts to blackmail her. And he keeps on doing it until Vesta reaches the point where she can stand it no longer and so she kills him one night when he enters her house. The police believe she did it in self defense—and so she did after a certain fashion.

Travers Vale directed. He has a good eye for effects but something of a poor ear. When Skinny taps several times on the



Skinny Attempts Escape

window in the midst of a reception, Vesta is the only one who hears it. When Vesta shoots her blackmailer none of the servants take heed of the shot, but when she fires again with the purpose of summoning help they all file dutifully to her side. It is a mistaken idea to think that sound has nothing to do with a motion picture.

Rockliffe Fellowes as Vesta's husband and John Bowers as Dick have the main supporting roles. Arthur Ashley contributes a great bit of character work as Skinny. Frances Miller and William Nash, a colored pair, furnish a fairly good supply of comedy. Edward Kimball, George Moran and Elsa Bambrick are others.

"Panthea"

(Selznick-Schenck—Seven Reels)

REVIEWED BY PETER MILNE

THIS first production of Norma Talmadge's under her own banner comes forth with a big dramatic flourish. There is an N. T. designed on every subtitle and the brilliant star herself celebrates the occasion by wearing a wedding ring. The adaptation of Monckton Hoffe's play teems with dramatic episodes that send the shivers chasing swiftly up and down the spinal column. Panthea sells her body to save her husband and acts of the buying is pictured vividly. The sensitive ones may even be shocked.

However, to our notion, the whole thing is strength personified and Miss Talmadge's splendid performance and the excellent manner in which the story has been treated lays a convincing force over the picture even though leaving little to the imagination. As presented at the Rialto by S. L. Rothapfel every possibility in the picture was taken advantage of. There are many, chiefly musical. There are violin solos and piano solos and opportunities where a little high class "sob" music helps tremendously. Every exhibitor booking "Panthea" might do well to procure Mr. Rothapfel's score if such a thing is possible.

Mr. Hoffe's play was written before the war, for the principals of the story journey from Russia to England and to Paris without much interference. But in aiming at a comedy touch the



Love at Second Sight

adapter has introduced a minor English character as "too tall for the trenches." This takes away something from the realism of the illusion and one can not help but think of the impossibility of those easy journeys in this present day and wonder what a doctor with a Teutonic "von" in front of his hind name is doing in Paris. But this is all in the subtitles and if the producers aim for complete conviction they can remedy the fault with ease.

Miss Talmadge's performance deserves the highest praise. As the woman who stoops to such extreme measures to save her husband as Panthea does the star makes her every scene convincing—that is, to the mind of a mere male. Such truly warranted and realistic emotional work as Miss Talmadge does is all too rare.

The production was in charge of Alan Dwan. Those who are familiar with his work of the past may look forward to seeing the same sort of highly polished picture. Practically all of his scenes are arranged with a strong light in the center with hardly any on the borders. Thus is the action centralized to a great degree and the point of each scene made clear, direct and easy to grasp. And in "Panthea" there is a point to every scene.

A fine cast was assembled to support the star. Roger Lytton as the chief heavy and George Fawcett and Murdock MacQuarrie as less prominent but no less villainous villains, are all excellent. Earle Fox as husband is a little too youthful at times, but plays the role of the weak willed fellow convincingly. Eric Von Stroheim, Norbert Wicki, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, Dick Rosson and Frank Currier are others.

"The Gold Rush"

(Signal-Mutual—Two Reels)

REVIEWED BY AGNES D. CAMP

HELEN HOLMES takes time from her strenuous adventures in Chapter 10 of "The Lass of the Lumberlands" to attend a really good football game. That by no means implies that events are not bringing plenty of action to the little daredevil. "The Gold Rush" is without any exception the most thrilling episode of the story, so far.

Dollar Holmes, the scheming mine investor, agitates the men employed by Dawson, Helen's champion, to strike, and participate in the falsely reported gold rush. Helen volunteers to go to the nearest town to secure more men to carry on the work that must reach a certain point by an appointed date. Holmes telephones to McClusky, the employment agent, with the result that nowhere in town can the girl procure men. She meets, accidentally, an old friend, who takes her to a football game.

After the game he calls upon the fans to volunteer. Helen gets

her hundred men, and starts for home with her new friends. McClusky calls up Holmes, who brings out his "roughnecks." They hold up the station agent and the train with Helen and her men. She seizes upon a slight chance to board and start the train. The "roughnecks" give chase and she is lassoed from the engine. She dangles limply in front of a man, riding furiously after the train now run by Helen's friend.

The horse upon which she is hanging falls and Helen jumps to her feet, then swift as a hare she springs upon the train, which is still in motion. They soon leave the "roughnecks" behind. There is some very fine scenery shown with exceptionally good photography in this chapter, and the thrills and jumps are of the healthiest type. Exhibitors should have no hesitancy in booking these chapters of a very entertaining serial.

"Image Makers"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

VALKYRIEN has the featured role in this picture which parallels a story of ancient Egypt with one of modern times. Events in the romance of the Pharaoh's son with the image maker and in the modern day affair of a society man with an actress-sculptress-motion picture star are likened to one another throughout. The scenes switch from one to the other and back to the other again and show variety of setting but little variation in incident. And while the B. C. romance ends in tragedy with the



The Statue Takes Form

heroine thrown to the crocodiles, the other closes with hero and heroine in one another's arms.

The fact that the two stories are such counterparts comes because the author has chosen to sponsor the reincarnation idea. His modern people are supposed to be the same as those of long ago. The Pharaoh's son is the society man, the image maker is the sculptress and the villainous Pharaoh is a motion picture magnate. The picture with its novel settings and its contrasts of methods manages to interest fairly. There is nothing strikingly dramatic in it nor is there any sustaining vein of action carried right through.

Valkyrien, or the Baroness De Witz, whichever you will, plays both her ancient and modern role prettily. Harris Gordon is opposite with an average performance while others are Arthur Bauer, Morgan Jones and Inda Palmer. The story was written by Emmet Mixx and produced by W. Eugene Moore.

"The Butterfly Girl"

(Fischer-Mutual—Five Reels)
REVIEWED BY AGNES D. CAMP

MARGUERITE FISCHER is so pretty and winning in this picture one forgets to laugh at the absurdities of the plot. The setting is the Panama Exposition. There is quite a good Hawaiian village and some pretty girls in shredded wheat skirts, who dance and sing the Hula Hula.

Molly Pep O'Malley, with her little sister Bess, arrives at the exposition grounds with a letter to her aunt, Madame Boniface, "The Human Flyer." She receives Pep warmly, and the children are put to work, principally fetching beer for the husband of Boniface. This worthy assures the crowd, through a megaphone, that no wires are used by this wonderful flyer. Later we see Pep and Bess turning a handle back of the scenes. They forget to stop at the appointed time, and the fair flyer is seen in a tangle of wires, trying to embrace the ceiling. This is a really funny scene and the acting of the children is quite captivating.

Robert Whipple, son of the ex-governor of Hawaii, befriends Pep on several occasions, shielding her from the obnoxious attentions of her uncle. She is given an old spangled frock and puts it on. This gives her uncle an idea. He has Peg dressed prettily and advertises "The Butterfly Girl." She is a great success, but her uncle continues to annoy her and she runs away.

Young Whipple, a sort of scapegrace, is singing Hula songs in the Hawaiian village. He takes Pep there and disguises her in a Hawaiian costume. About this time Whipple's parents arrive at the exposition grounds and Robert promises to return with them on condition that Pep and Bess become members of his family. His parents are horrified, and Pep, with her little head full of a romantic story Robert has told her, decides not to cause trouble for the young man. She slips away, and in a few minutes is seen with Bess, climbing the artificial Mount Pele, which is fully illuminated with red and blue flame in honor of the goddess of fire. The two girls are seen to throw themselves into the crater, but a wire screen prevents them from falling far, and Robert arrives in time to rescue them.

The parents are touched by this earnestness of purpose and decide to take the girls home with them. "The Butterfly Girl" is a pretty nonsense play for children, but it is a pity that it was considered necessary to introduce so many cans of beer. Aside from that the direction by Henry Otto is quite satisfactory.

"Her Right to Live"

(Vitagraph-Blue Ribbon—Five Reels)
REVIEWED BY AGNES D. CAMP

IN this picture Peggy Hyland, as Polly Biggs, shows not only a right to live, but a determination to live her own way. In order to do this she accomplishes some feats, the thought of which would make the average girl go into hysterics. But Polly smiles through it all. That is, when she is not crying, but Polly rarely cries except when she is confronted with a kitchen full of dirty dishes—if you were the niece of a mayor and made to wash dishes for his cross wife you would cry too.

Polly Biggs is a good little mother to three mischievous brothers and sisters, but orphans cannot live on kisses and hugs, and so, although Mayor Hoadley refused to help his sister during her life, after her death, in order to make a good impression upon the voters rather than from goodness of heart, he takes the four children to his home. The brutal mayor shows how dishonest a public servant can be to gratify his ambition.

Polly Biggs and the little Biggs go fishing in a local brook; they encounter John Oxmore, son of the opposing candidate for mayor at the approaching election. He makes a drawing of the children and calls it "Kids Fishing." Although Polly despises



One Man Gets What He Deserves

Mayor Hoadley she does not forget that she is Mayor Hoadley's niece. She resents being called a kid and shows as much haughtiness as a miss in bare feet paddling in a brook can.

Later she learns that all the little Biggs are to be sent to the poor house after election. Without waiting for this important

event, Polly bundles up the orphans and takes them to the institution herself. They arrive footsore and weary and the matron in charge puts them to bed. Hoadley, terrified at the effect this move will have upon the public, hastens to bring the youngsters back.

From her bedroom window, Polly sees his car approach. Determined not to return with her uncle, she scrambles out the window at the end of a ticklish looking rope and directs the children to follow. They creep through the woods in the silence of the night until they come to what they believe to be a deserted bungalow. The little mother tucks her brood into a cosy bed found there, and then sits down to read. She is disturbed by the owner, who is no other than John Oxmore. The young man is fast falling in love with Polly and is delighted to be of service.

The following day he is accused of a murder committed by Hoadley. The evidence shows that the crime was perpetrated at the identical time when John was at the bungalow. Fearing to compromise Polly, he refuses to say where he was at the time in question. He is about to be sentenced. Polly is attracted to the story through John's picture in the paper. She hurries to the city, is put off the train because she has no ticket or money, leaps back to the moving train, and arrives at the court in time to save John.

The picture was well directed by Paul Scardon. Eulalie Jensen is the disagreeable Mrs. Hoadley, John Oxmore is played delightfully by Antonio Moreno. John Robertson is the dishonest Mayor Hoadley and the little Connelly children and Mildred Platz are the mischievous orphans.

"Her Right to Live" will delight the kiddies because all children love to see other children get into harmless mischief.

"Homesteaders' Feud"

(Kalem. Episode of "The Girl from 'Frisco." Two Reels)
REVIEWED BY F. G. SPENCER

MARIN SAIS as Barbara Brent in this series is still the figure in chief, both in initiative and daring, and it is due to her rapid-fire mental deductions that many parlous situations are saved. It is she who nerves John Wallace (True Boardman), the land agent and her fiance, to abandon the idea of resigning when trouble bubbles appear, and it is she who leads the raid against



Anson Dukes Brought to Bay

the tools of Anson Dukes (Ronald Bradbury), the homestead broker; and still further it is she who effects the latter's downfall, when she learns he is using his Government position in furtherance of the prosecution of his own personal grievances.

The plot of "Homesteaders' Feud" is most assuredly well founded and centers around the homesteading of acreage on Tarantula Creek, and the broker, harboring a long-standing grudge against Ace Brent (Frank Jonasson), seeks to colonize this territory with men antagonistic to Brent in the hope that they will wire in the creek and so bring about the extinction of Brent's vast herd of cattle.

Ronald Bradbury, who has figured in so many phases of these Western episodes, is still carrying himself in dress parade order, but under Western conditions—he has essayed and made good in many of these phases, and is still declaring himself a correct delineator of Western atmosphere, and the balance of the cast fill out a truly characteristic Western show.

The photography is uniformly good, and this picture will surely be amply applauded wherever "The Girl from 'Frisco" has once appeared.

"Heart Strings"

(Red Feather-Universal—Five Reels)
REVIEWED BY PETER MILNE

THE tone of the production given this release is excellent. One may well expect great things from Allan Holubar in the future. "Heart Strings," which he directed, points to them. But coming down to the point he has made a good picture from material of familiar weave. The story of E. M. Ingleton's being



The Challenge

of a nature somewhat conventional and of a construction somewhat meandering, while supplying Mr. Holubar with few great opportunities, manages to get over with good effect because of his work.

In brief it tells of the manner in which a young doctor was lured away from his fiancee by an adventuress. The guardian of the girl, another doctor, goes to the woman and begs her to give the young fellow up for the sake of his ward. She laughs at him but later discovers that the girl is her own daughter. Then influenced by the guardian's pleadings, she reliquishes her hold on both the young people. But the ward has had enough of the weak willed doctor and prefers to substitute herself as the wife of the older doctor instead of the ward.

Mr. Holubar appears as the guardian, Maude George as the adventuress, Francelia Billington as the ward and Paul Byron as the young doctor. Irene Hunt and Charles Cummings have minor roles. Perhaps the biggest mistake in the picture is its opening, which pictures the trial of one of the adventuress' victims (Mr. Cummings) when his character is only incidental to the story proper.

The settings of the picture are very good and there have been some excellent light effects introduced. Fred Myton did the scenario.

"The Crab"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

IT is rarely that you see two such capable stars in one picture as you do in "The Crab." They are Frank Keenan and little Thelma Salter, Mr. Ince's child actress. Mr. Keenan is the "crab," a hard and cynical old man ever since the loss of his wife, the only person who was ever near enough to be dear to him. Thelma is a homeless waif. It is her task to soften the old crab, and it takes her the whole of three reels in which to do it.

The climax of the picture arrives in a country court room where the crab is being tried. The villagers had previously mastered their fear of the crab and had given him a summons to appear

in court on a charge of cruelty to his ward. But the little girl, instead of testifying against her guardian, says that he is the kindest man in the world, that he plays "horse" with her and everything else. The trial ends in a riot. The judge says he thinks everything is all right, and the crab buys all the toys in town for the child and really plays the guardian angel and becomes a crab of the soft-shell species.



The Crab Surveys a Strange "Package"

C. Gardner Sullivan has supplied his two stars with a series of scenes in which characterization is everything and plot is nothing. He might, it seems, have added something of a story and so obliterated the possibility of it growing tiresome. Because, for all the fine performances of Mr. Keenan and Thelma, the bare fact remains that the transformation of the crab could have been effected more effectively in much less space.

Walter Edwards has given the picture an adequate production, while the work of the supporting cast, which includes J. P. Lockney, Gertrude Claire, Thomas Guise and juvenile Ernest Butterworth, is good when it has a chance to be.

"Betty to the Rescue"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a picture which will hardly compel deep interest, although the novel plot, written especially for Miss Ward by Beatrice deMille and Leighton Osmun, has a certain merit as



Betty Discovers Who Really Loves Her

a vehicle to display the personal charm of the star. The play reminds one distinctly of the ten-twenty-thirty melodramas that used to be so popular, in which the little girl of the mountains was always fleeced by the villain, the "little girl" always being carefree and rollicksome to a finish, and the villain villainous to the last degree.

The presenting of a character in make-up that does not appeal to the popular idea of good wholesome, everyday American manhood places a handicap on the hero, too. It is not the Jack Dean we like, but a pointed-beard, goggle-eyed man, possibly true to the type pictured, but hardly suggesting romance. Had the plot been treated seriously, without these idiosyncrasies of the studio handling, we would have liked the story better.

The plot presents Fanny Ward in the role of a hoyden little girl, who proceeds thoughtlessly to ruin her guardian's orange crop, and after this is accomplished and her guardian has had hard luck and is bankrupt, she takes a mining pick and discovers gold in a mine she has had left her, and which said guardian has refused, for sentimental reasons, to sell to the villain, who knows all the time what a rich property it is. As an exposition of orange growing, there is merit in the orange grove scenes. Otherwise they have little real connection with the theme of the plot. Also paddling in the muddy water of the irrigation ditch gives Miss Fanny a chance to romp about as a sixteen-year-old girl in overalls.

The orange grove and mining scenes, with the charm of Miss Ward's personality, connect a plot based on accidental variations of fortune to a love scene as a climax. We failed to note a single "big thrill" or any unusual bit of big acting, to distinguish this picture from the ordinarily acceptably acted "feature." Staging and photography are well handled, as may be assumed coming from the Lasky studios.

"God of Little Children"

(Apollo-Art Drama—Five Reels)

REVIEWED BY F. G. SPENCER

THIS picture shows most vividly how a man's weakness for little children is exploited by a grafter, and though the woman the latter uses as a tool to effect his purposes marries the victim, still she is compelled to continue "bleeding" her husband to supply funds for the grafter.

The plan hit upon by Harry Chandler, the author, is not absolutely new, but he handles the various situations in a manner so novel as to spread an aroma of newness, and Alma Hanlon as Mary Keene does a creditable piece of work in her dual life—dual in that she loves her husband, yet fears that he will learn of her association with Robert Moran (Charles Hutchinson), an unscrupulous crook, whose bidding she has always obeyed.

John Ingalls (Bigelow Cooper) is known as a stern, severe member of the bar. His name is used by nurses as a bugaboo to scare children into behaving themselves, and yet there appears nothing in the picture to warrant this, but, on the contrary, his soft side is "kiddies," and Moran, having learned this much, compels Mary Keene to take a position as stenographer in the lawyer's office. Once there, she tactfully worms her way into the lawyer's confidence and affection, and at the opportune time springs her coup.

He surprises (?) her one day at work on a child's dress, and in response to his questioning she tells him the dress is for her younger sister. He, of course, never knew she had a sister, and would like to see her. So a child is borrowed and drilled in the necessary lies and becomes the old man's beneficiary. That is only the entering wedge. A little later a decoy letter is, supposedly by accident, found by the lawyer among the typewritten correspondence he is about to sign. This letter is from Moran, now posing as Mary Keene's brother, and saying if he only had a few thousand dollars he could buy a certain business and so enable Mary to live as she should. The lawyer falls for this, and after apologizing to Mary for having read her personal letter, hands her a blank check, which she fills in for $3,000 to hand to Moran. Still he is not satisfied, and after the lawyer and Mary are married and she keeps up the deception of her little sister, she is bound to continue to furnish funds to him.

The latest attempt, however, of Moran and his accomplice to murder Ingalls and make it appear as a case of suicide fails.

The picture is full of interesting detail, the exteriors and interiors are well selected and clearly photographed, and the music accompaniment from a melodious organ is very appropriate and accentuates the light and shade of an innocent career.

Others in the cast are William Hartman as "Hard Tack," Moran's accomplice; Blanche Burns as "Sunshine," the borrowed child; Jack Burns as Judkins the butler; William Miller as Waters, valet, and James O'Neill as Rev. Father Farley.

"Infidelity"

(Erbograph-Art Dramas—Five Reels)
REVIEWED BY GEORGE N. STOREY

THIS picture is really in four reels and a prologue. The jealousy of two men, one of whom insists on pursuing the woman who marries the other, carries a certain amount of interest, culminating in the suicide of the disappointed one, with the conviction of the other man, the husband, as a murderer, with a twenty-year sentence. Then we have a lapse of twenty years, during which time Elaine, the child of this unhappy marriage, has grown to beautiful womanhood.

Elaine's mother has supported herself through a fashionable dressmaking establishment, and now treasures Elaine and guards her against the outside world with special care, but fate sets the trap for the consequences to follow by having Elaine inherit the strong art talent of her father, long since banished as a topic of discussion between Elaine and her mother.

Elaine's talent is discovered by one of her mother's patronesses, and Elaine is taken into the class of a wonderful artist. The denouement is Elaine becomes the target, because of her beauty,



Ford Resents the Hindoo's Hypnotic Test

of the wily attentions of a Hindoo art student, who, using hypnotic influence, all but accomplishes his vile wish, when the artist Wayne and Elaine's fiancee break into the studio and—Elaine discovers a protector, a lover, and a long-lost father, who is soon forgiven by her mother.

Dramatically this picture interests, although the reason for the title or the why of the mother's bitterness against the man who murdered in self-defense is not clear. There is no infidelity on the part of the mother, as the audience knows the facts, and it is not clear why Elaine's father refused to allow her mother to testify the truth about the other man's presence in her rooms. If his believing his wife unfaithful is the thread which ties the story to the "infidelity," it is indeed a slight one, and one with which the audience will not sympathize, for the audience knows the wife is faithful, and the man's taking his punishment stoically, refusing to call on the woman to clear him of guilt, is not brought out with sufficient force to register as the big motive of the piece.

Anna Niellson as Elaine and Eugene Strong as Ford Maillard register pleasingly, while Fred Jones in the role of the Hindoo and Miriam Nesbitt as Elaine's mother handle their parts with marked talent.

"Bitter Truth"

(Fox Film—Six Reels)
REVIEWED BY PETER MILNE

WHENEVER the producers of Fox pictures want a vehicle they call upon the name of Mary Murillo. Mary Murillo seems to cover a multitude of scenarioists. "Bitter Truth" is credited to her. It is a picture in which a poor girl, reared in the slums, seeks vengeance on a judge who sent her to the "pen" for a year when she was innocent. Upon release she essays to practice the tactics of the vampire on the unsuspecting judge, who is quite susceptible, as his wife is very plain and very domestic. But the girl, instead of wrecking the career of the judge, forswears the whole thing, as she falls in love with him. She gives up, confesses, and then marries another ex-convict who had reformed for her sake.

The vehicle is there, and Virginia Pearson it is who carries the role of the poor girl who seeks revenge, but forgets to reckon with love. You see her first as the drudge, then you see her as a prisoner. From this position she jumps to that of private secretary, and from there she jumps into the judge's home, resplendent in a different gown in every scene and possessing all the gracious manners of a queen. The transformation is rather sudden when you stop to think. The only solution is that the girl must have been to the movies a lot to see just how the thing was done.

But when a producer knows his public after the manner of William Fox you have to recognize the box-office points of his pictures over and above such little things as mere inconsistencies. In "Bitter Truth" they are Miss Pearson and a picture of many thrills. Not the least of these is the scene in which the star leaps overboard from a Hudson River boat, and the climax, in which the good ex-convict takes a bad ex-convict and hurls him through a window into a fountain. A few healthy brawls serve to liven the action up to a considerable degree. A good bit of the attempted comedy touches should never have been attempted, though. The humor is rather flat; sometimes it borders on vulgarity, and only a little of it has anything at all to do with the story.

William H. Tooker, Jack Hopkins, Alice May and Sidney D'Albrook support Miss Pearson. Kenean Buel directed.

"The Gilded Youth"

(American-Mutual—Five Reels)
REVIEWED BY PETER MILNE

"THE Gilded Youth" is a weak production inasmuch as the producers started out minus a good foundation. They had no story. A good many other evils usually result from this lack of a foundation and they have meandered in to "The Gilded Youth" and made themselves right at home. The picture lacks the property customarily described as "punch." The first two reels are just composed of scenes which under other circumstances might be described as colorful.

The lives of the majority of motion picture characters have much more action in them than those of the two lovers here in hand. She is a slavey in a boarding house and he is one of the inmates who loves her. They get the saving habit and open a bank account and then he skimps himself of even a shave and goes to the office every day with a trampish hirsute adornment that makes him the laughing stock of the office and of the audience for a short time. Subsequently his eyes are opened to the fact that "clothes make the man" and with fine traiment he is able to wend his way to a fashionable restaurant where brokers dine and speak of stocks that are going way up. He acts on his eavesdropped information and becomes a millionaire over night. The slavey thinks the end of the romance has come but it only remains for her to get some good clothes too.

Richard Bennett is featured and gives a performance terribly handicapped by excess footage. Rhea Mitchell is a pretty slavey—very pretty—but never looking the part. Aaron Hoffman is the author and Anthony Coldeway the scenarioist.

"The Girl Who Can Cook"

(Star-Mutual—Two Reels)
REVIEWED BY AGNES D. CAMP

MARY SHELDON, impersonated by Lois Meredith, proves that a wise man who is going to depend upon his wife for a good dinner is proof against good looks, fine clothes and a fashionable demeanor, if the owner of these attractions cannot cook.

Robert Blake and his uncle pay a visit to Mrs. Sheldon and her two daughters, Lucy and Mary. Robert is expected by his uncle and the ladies to propose to Lucy during this visit. Lucy is a student of good style, and her sister is just Mary. At an early stage of the visit Mrs. Sheldon finds a big darkie dining in her kitchen. She tells her servant that she does not allow friends to be entertained that way. To which the cook retorts that the man is not her friend—he is only her husband. She is mightily offended, and leaves.

Lucy is instructed to cook luncheon while her mother and Mary go to the city for another maid. They are told that a girl will

be sent next day; this leaves another meal to be cooked by the family. The luncheon cooked by Lucy is a dismal failure, and Robert is about ready to bring his visit to a close, when little Mary offers to cook the dinner. The men prepare to make martyrs of themselves, but the dinner is such a success that Robert declares to his uncle that Mary is fashionable enough for him. The little cook of the family has been hopelessly in love with Robert all along, and is now rewarded by an offer of marriage.

"The Girl Who Can Cook" is a good little comedy. The points are brought out without any housebreaking and somersaulting.

"God's Crucible"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

IF ever there was a director who took full advantage of the scope of his art it is Lynn Reynolds. His stage knows not the limit of any line of the studio. He gets all the bigness of outdoors into his pictures. For "God's Crucible" he got the Grand Canyon of Arizona for a setting. The old guide in the picture makes some remark to the effect that to stand on the rim of the canyon and to look down to its distant depths is to "get religion." "God's Crucible" is not preachy at all, but to put it plainly, it gets you.

In the marvelous setting supplied by the Grand Canyon Mr. Reynolds tells a story of an old grouch who is reformed and made a jovial fellow by a little boy. It is rather a slim story when you come right down to it, but strange as it may seem, it never drags the slightest bit. The beautiful scenery and the skill of the director takes care of that. There are other threads to the plot besides. The old grouch didn't want his son to marry the daughter of his old friend just because the friend had said that the boy must reform. So the son left home and just at the propitious moment when the shell of the grouch has been removed, the son happens along and everything is lovely—for the girl, and her father arrives too.

George Hernandez is starred as the grouch. His is a remarkably fine performance tinged with humor of the highest order. Myrtle Gonzales, Val Paul, Frederick Montague, Jack Curtis, Edward J. Brady, Francis Lee and Harvey Griffith have the supporting roles. The photography, an all-important issue in a subject of this kind, is excellent.

"The White Raven"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HERE is a good story, with really something to tell, and the director and star have made it alive in pictures. From dance hall singer in abbreviated dress to handsomely gowned grand opera prima donna, Miss Barrymore acts a natural part with distinction, and with an obvious feeling that every moment of the life pictured is real and worth attention.

We have not in a long time witnessed a more enjoyable five reels. Charles Logue's story kept on going, kept unfolding, and there were not pauses, and flash-backs, and views of everything from the clouds in the sky to the depths of the ocean, because (we imagine) the director had enough story to go around, for five reels.

Nan, whose father has been broken by an unscrupulous banking partner, finally lands in a frontier mining camp, and then passes out leaving his daughter as his only legacy a five dollar bill given him by his cruel partner who says, "Take this and buy a gun and shoot yourself." Nan, finding this life unendurable, offers herself as the stake "for tonight—tomorrow I go free," and "The Stranger" wins her with a lone pair of deuces.

Finding her not the ordinary dance hall girl, The Stranger does not claim his prize, but takes an I. O. U. from Nan—"I. O. U. Myself, Nan Baldwin." It is agreed that at the moment of her triumph as a grand opera prima donna, The Stranger may claim her. This creates the suspense, and after we have followed Nan to the pinnacle of success, and through the accomplishment of her life's desire to punish the man who ruined her father, she is claimed by The Stranger, who first wins her true love, and all ends happily, as it should.

Ethel Barrymore takes her place among the big stars of the pictures in this production. William Davidson as The Stranger, George Wright as Smithson, Nan's father's clerk, Walter Hitchcock as Blaisdell, the villain, and Ethel Dayton as Sylvia, his daughter, are the prominent members of the supporting cast, which is well balanced and meets every requirement.

Audiences are going to like this play. It can be heralded as an offering of first magnitude and will meet expectations.

"The Princess of Patches"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY

TAKE the plots of half a dozen successful serials, boil them down to five reels, and you will have a close approximation of "The Princess of Patches." In it are the same sort of action and incidents that characterize the average serial—the mystery and melodrama; the plotting and counter-plotting; the "proofs" that are stolen, regained, and restolen; the unalloyed wickedness of the villains, and the impeccable righteousness of the good characters; and everywhere the straining arm of coincidence to keep the story moving.

Exhibitors who have found serials a paying proposition will make no mistake in booking "The Princess of Patches." Its basic appeal is identical with that of the continued photoplay. The picture will also find favor in theatres that do not regularly run serials, since the spectator loses the impression of improbability in the rapidity of the action.

Major Silverthorne, a Southern plantation owner, discharges Judas, a field hand. Judas later kills the Major, and kidnaps Selma, his baby daughter. The major's will provides that his large estate shall go to Selma, if she is found within twenty years, otherwise it is to go to his nephew and niece, Lee and Juliet.

The part of Selma in her younger years is taken by Violet DeBiccari. Miss Biccari is an unusually gifted and good looking child actress, and is easily the best player in the cast. Her work in the picture will make the film attractive to children. Vivian Reed portrays Selma's riper years with considerable charm. The remainder of the cast, consisting of Burke Wilbur, Hildor Hoberg, Roy Southerland, Cora Lambert, Frank Weed, Charles Le Moyne, Maude Baker, Grant Wood, Margaret Pitt, and R. H. Kelly, do conventional but effective work.

Al Green was responsible for the good directing. The Southern atmosphere is excellently created. The comedy touches are very well done. The sets and photography are fair. The locations used are good.

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Faithfully Yours
Elsie Mackay

"Patria" to Be Shown in Keith Houses

"PATRIA," the photoplay serial of society and preparedness, had its first New York showing in the entire B. F. Keith circuit of theatres in Greater New York commencing Monday, January 15. Negotiations to this end have been progressing for some time past and final arrangements were only recently consummated between E. F. Albee and A. Paul Keith of the Keith circuit and executives of the producers after all the fifteen episodes had been shown.

In booking "Patria" at the Keith houses, Messrs. Albee and Keith claim they are introducing an innovation and establishing practically a new policy for their houses, particularly for the Palace. The latter theatre caters to the better element of audiences, and it was because of this that "Patria" appealed so strongly to the management.

Mrs. Castle's personal appeal and her great popularity, too, had much to do with the decision of the management to book "Patria." The success of the private showings of "Patria" in the grand ball room of the Ritz-Carlton several weeks ago was also an important factor. Upon that occasion more than one thousand members of New York society viewed the picture, and were most enthusiastic over it. So great was the crowd that two showings were given, the second starting at 11 o'clock. Since the showing at the Ritz, similar private showings have been held at the Congress Hotel in Chicago, at the Tremont Theatre in Boston, Bellevue-Stratford in Philadelphia, Georgian Terrace in Atlanta, St. Francis in San Francisco, Alexandria, in Los Angeles, and at leading hotels in Providence, Omaha and other cities. Arrangements are now being made for a private showing in Washington, D. C., which is to be attended by government officials, as well as the delegates to the preparedness congress to be held in the capital.

According to an official of the producing firm, "Patria" has cost half a million dollars to place on the market. He says: "When the idea was first conceived, W. R. Hearst directed that no expense be spared.

Metro Holds Election

At the annual meeting of the Metro Picture Corporation, held last Friday, John Kunsky, a prominent Detroit film man, was placed on the board of directors.

The officers were re-elected with the exception of Mr. Fitzgerald, the first vice-president, who retired some time ago.

The elected officers are: Richard A. Rowland of New York, president; first vice-president, Louis B. Mayer of Boston; second vice-president, James B. Clark of Pittsburgh; treasurer, Joseph W. Engel of New York; general counsel, J. Robert Rubin of New York; executive committee, Richard A. Rowland, Joseph W. Engel and Louis B. Mayer; directors, Richard A. Rowland, Joseph W. Engel, Louis B. Mayer, John Kunsky, L. Lawrence Weber, A. S. Beymer, O. N. Davies, John D. Clark and James B. Clark.

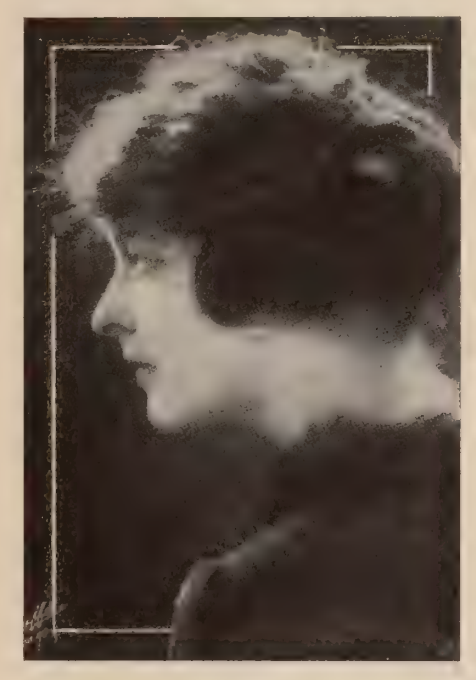
How a Star was Pulled Out of the Sky

A Sprightly Interview with H. A. Spanuth, Who Has Secured Elsie Mackay for Three Years

Elsie Mackay (whose portrait appears as a supplement in this issue) now playing leads with Sir Herbert Beerbohm Tree, has signed up with Commonwealth Pictures Corporation for three years.

Blue Monday could be nothing compared to the Gray Wednesday we were enduring—fog pressing upon the roofs and sneaking through the windows—when suddenly our door was flung open and in breezed H. A. Spanuth, President of the Commonwealth Pictures Corporation.

His smile filled the room and his spirits could only have come from good news.



Elsie Mackay

"Out with it!" we said. "A blind man could see you have something on your mind."

"I don't have to be urged," gloated Spanuth, "We have invaded the sky and pulled down its biggest star."

"They all say that," we ventured. "Talent?"

Spanuth beamed.

"Looks?"

Spanuth emitted a sound between a sigh and a whistle and made a dive into his pockets.

"I have an eye—an eye you can't fool—but when it comes to words I'll pass the description of this particular brand of beauty to specialists in that line. Here's what my friend, Dick Little—"

"But who is she?" we broke in, sitting forward a bit.

Spanuth flared up. "Can't you guess? Where've you been. Elsie Mackay! of course."

This time *we* did the whistling!

Spanuth dashed on. "I should think you would sit up! Ever since her Chicago debut as Anne Boleyn in Sir Herbert Tree's production of Henry VIII, the country has been eating out of her hand. This is what Dick Little said of her in the Chicago *Herald*, December 3, 1916:

"And now a few words regarding Elsie Mackay, at present *the toast of the town*. It's like the good old days when an actress becomes the talk of clubs and parlors and places of general and popular resort.

Miss Mackay is so lovely as Anne Boleyn that when she makes her first appearance in the scene in Wolsey's palace everybody in the audience gasps with delight and revises his previous notions concerning old Henry VIII. No longer can one blame Henry for divorcing Katherine in favor of Anne Boleyn, not if Anne looked as Elsie Mackay does. But Anne didn't. If she had, Henry never would have permitted her head to be cut off. And even if he had ordered it done, nobody would have carried out the royal mandate.

"The headsman would have taken one good look at Anne Boleyn and then gone right over to the palace and chopped off the king's head, and the army and the nation after they saw Anne would have backed him up. Go to the Illinois and then ask yourself what you would do if the mean old king said: 'Off with her head!'—why—if they even tried to do that *in the play* the audience, led by the orchestra, would climb right up on the stage and tear down the scenery and chase the supe army down the alley.

"Mary Pickford hasn't been mentioned since Elsie Mackay burst upon the delighted gaze of the audience last Monday evening. Nor any movie queen for that matter. An actress upon the legitimate stage is again a public idol. Managers raced wildly after her the day following her first appearance at the Illinois."

"I beat three of them by a nose," Spanuth added, then reaching into his pocket again:

"Hammond of the *Tribune*—about the most fastidious of them all—has this to say:

"Miss Mackay was so blithe and so beauteous a chit that I believe that there was in the audience no King Henry who would not have divorced his queen to acquire her, even if Conscience had not figured in the consideration. She was, as a matter of reporting, the hit of the play. What care we for Kings and Cardinals when Sirens are about!"

Spanuth paused for breath.

"I've just started," warmed the enthusiast. "Charlie Collins, in the Chicago *Evening Post*, writes:

"Elsie Mackay must not be forgotten—everyone who sees her performance pays tribute to her in a mood of something like ecstacy. She is an enchanting Anne Boleyn and a most radiant winner of hearts. Affections capitulate to this slender Shakespearean heroine with greater unanimity than to any of Mr. Ziegfeld's choicest sirens."

"They say," Spanuth proceeded, "she has received 475 proposals of marriage by mail since December 1, that she has an income of $50,000 a year from her father, who has a big kangaroo, or sheep, or some kind of ranch in Australia.

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The Black Circle" and "The Trail of Graft." (Kalem. Episodes of Grant, Police Reporter. One reel each.)—Robert Welles Ritchie, the author of "Grant, Police Reporter," is evidently leaving no stone unturned to provide perilous positions for the nervy George Larkin, and the latter apparently knows not what fear is, for he undertakes every hazard without a tremor and comes up smiling. The same amount of thrills fills the films and the subjects treated are, in a measure, new material and where not new, are treated in a novel, appreciative manner. In "The Black Circle," of course, Larkin's keen detective ability comes into play, but in "The Trail of Graft" a novel scheme is introduced to defeat the nefarious machinations of a corrupt and grafting politician. Grant gains the good-will and the confidence of Edna Dale, secretary to Boss Kelly, and from her he is to obtain the data for a newspaper article he has promised the Chronicle.

From the window of a vacant office over Boss Kelly's, Grant lets down a telephonic outfit, one end of which the stenographer attaches to her typewriter, and she, being also an expert telegrapher, clicks off on her typewriter through the medium of the Morse code a message which Grant interprets as "have all necessary papers—meet me at Field's restaurant at 2 o'clock."

Boss Kelly, however, at this time has missed these incriminating papers, one of his henchmen in the composing room of the Chronicle having put him wise to what was coming off, and he uses every endeavor to curtail the reporter's activities. Things now get interesting indeed—thrill follows thrill in rapid succession, and though for a time put "hors de combat," Grant recovers, places his story, causes the arrest of the boss politician and receives the congratulations of Mansfield (William McKey), his city editor.

"The Wrecked Station" and "The Railroad Claim Intrigue." (Kalem. Episodes of "Hazards of Helen." One reel each.)—Up to the standard in photography, plot and technique these two episodes of "Hazards of Helen" add still more lustre to this already acknowledged winner in film life.

Helen Gibson as the operator at Lone Point has already performed many stunning feats, but in "The Railroad Claim Intrigue" she almost excels herself in ready wit and quick conception.

An old game of buying antiquated automobiles to have wrecked on an out of the way railroad crossing and collect damages therefor is the theme. One such deal goes over successfully and the crossing flagman is discharged for "negligence," but on a second scheme of the same calibre being staged, their plans are overheard by the discharged flagman and then he inadvisedly announces his presence and his intentions to exploit them and it devolves upon Helen and the railroad detective to prevent not only a railroad wreck, but a murder, for the man being rendered unconscious was left in the "stalled" auto right in the path of the oncoming limited. Helen saves the day.

This picture is another of the series full of thrills and exciting situations and will doubtless be well received wherever Helen Gibson has been allowed to present her personality.

"The Making of Bob Mason's Wife." Selig. Sat., Jan. 13.)—Judging from the moralistic plot and the clothes worn by the players, this release was filmed some time ago. The picture will doubtless get by in houses that do not require ultra-modernity in story or treatment. The cast is composed of Robyn Adair, Virginia Kirtley, and E. J. Brady. Bob Mason, a ranch-owner, marries Kittie Gray, a city girl, and takes her to his ranch. She soon tires of the monotony, and plans to elope with Jack Duncan, the local ne'er-do-well. Bob discovers this plan, and his gentleness reawakens Kittie's love. She decides to stay with him. Later Duncan appears with a gang of desperadoes, and tries to kidnap Kittie, but she resists them until her husband and friends rescue her.

"A Tale from the Decameron." (Essanay. Two reels. Tues., Dec. 26.)—This is a good program offering in spite of the story's thinness. The players, Nell Craig, Ernest Maupain, John Cossar, and Victor Benoit, are very well cast. The settings, photography and other production details are excellent. Mildred Tomes rejects the advances of Richard Ryder, a wealthy roue. Mildred's father, who is a bibliomaniac, steals a rare volume from Ryder's library. Mildred returns this book to Ryder, and the man attacks her. She kills him with a spindle. She is arrested for the murder, but her father confesses that he committed the crime. Then Mildred's fiance confesses that he was the murderer. The police discover the facts, and release all the suspects.

"Among Those Present." (Essanay. Two reels. Tues., Jan. 9.)—This release can be recommended as an excellent number for nearly any class of audience. There is plenty of romance and humor, with an agreeable dash of mystery. Richard Travers, Gertrude Glover, and John Cossar play the leads admirably. The sets and photography are unusually good. Colonel Stanton refuses to let Bob Ricketts marry his daughter Grace because the young man is a gilded idler. The Colonel is chief of police, and is being roasted by the newspapers because he has not arrested a notorious "society burglar" who is terrorizing the city. Bob decides to catch the thief, and Grace secretly plans to do the same thing. In their efforts the pair constantly thwart each other. Bob finally effects the capture and is rewarded by the Colonel's consent to the marriage.

"Canimated Nooz Pictorial, No. 22." (Essanay. Split reel. Wed., Jan. 10.)—Some more good-natured fun is poked at the news reels by Carlton's animated cartoons. Bits of Alaska and Yukon scenic fill out the reel.

"The Wide Wrong Way." (Essanay. Three reels. Sat., Jan. 13.)—Not shown for review; the story follows. Chilvers has seen life and wants to settle down. Constance, his wife, is eager for untasted pleasures. Ardmore, Chilvers' best friend, craftily decides to give her what she wants. Ardmore has the young girl in a compromising situation, when Agnes, her sister, shoulders the blame. Then Agnes discovers that Ardmore is the man who ruined her life. Ardmore is conscience-stricken and marries Agnes, while Constance is happily reunited with her husband. In the cast are Marguerite Clayton, Edward Arnold, Sydney Ainsworth, and Thomas Commerford.

"On Italy's Firing Line." (Selig. Three reels. Mon., Jan. 1.)—Italy hasn't received much attention in the flood of films depicting the European war. On this account these pictures of the Italian troops may go well even with audiences that are surfeited with war films. Especially interesting are the views showing the difficulties of the troops in crossing the Alps. The hazardous feats performed by the soldiers in making this journey put to shame the classic deeds of Hannibal's infantry. With the exception of some marching scenes that might have been shortened, the editing was skillfully done. The photography is good, when the difficulties of the cameraman are considered.

"Starring in Western Stuff." (Selig. Two reels. Mon., Jan. 8.)—In this release Tom Mix burlesques the every type of film that has made him famous, and doesn't spare even himself in the good-natured arraignment. There have been numerous comedies made at the expense of a third-rate moving picture company "on location," so all of the business worked into this film is not original, but there is enough that is new to get the picture by nicely. In Tom Mix's support are Victoria Forde, Pete Bender, Sid Jordan, Pat Chrisman, and Mrs. Pat Chrisman. Tom Sage, a cowpuncher, is in love with Vivian Larkin, a moving picture actress, that is, he has fallen in love with her on the screen. The company of which she is a member goes to Tom's ranch for taking some Western stuff. The temperament of the leading lady, the effeminacy of the leading man, and the irascibility of the director are all held up to ridicule. Tom sees a girl being kidnapped by bandits, and rescues her. He finds that the scene was only staged for the camera, but he wins Vivian's love, nevertheless.

"Powers Educational." Wonders of the Orient, as seen by Dr. Dorsey. (Split reel. Sun., Jan. 14.)—Synopsis—Peking, with its numerous outdoor restaurants, primitive building methods and Chinese labor; women burden bearers; pottery and willow shops, a friendly enjoyable game of dominoes are depicted, and in the distance is seen a Christian Mission Church.

"Mr. Fuller Pep Celebrates His Wedding Anniversary." (Powers Comic Cartoon. Split reel. Sun., Jan. 14.)—He celebrates by imbibing too freely of strawberry concoctions at various soda fountains, with the result that he is the victim of frightful nightmares, and on awakening he resolves to forever abjure strawberry cocktails.

"The Right Hand Path." (Selig. Sat., Dec. 30.)—Synopsis: Allen Kent leaves his home to seek his fortune, and becomes a pugilist. After five years he has lost his money, friends, and boxing skill. He decides to lead a better life and in doing so finds wealth, prosperity and love. The leads are taken by Robyn Adair and Virginia Kirtley.

Mutual Program

Reel Life, No. 37. (Gaumont.)—"Making Kid Gloves" is one of the most interesting industries shown on this reel. Every phase of the business, from a view of kids browsing in green pastures to milady neatly gloved in their skins, is demonstrated. "Producing Pickles" is both informing and appetizing. This favorite relish is seen in the picking, sorting, bottling by hand, and the final sealing, ready for delivery. "Good Teeth and Good Health" shows the importance of care of the teeth. There are several scenes which give a description of the work done in this direction by the public schools.

"Jerry's Winning Way." (Horsley-Mutual.)—In this funny reel George Ovey, as Jerry, gets mixed up with a hose and several policemen. He gets out of this mischievous tangle a great deal better than he deserves. A girl, presumably his girl, asks him in a letter to aid her in an escape from a boarding house in which her father has placed her. She explains that her room number is 13. Meantime her father has the number removed from the door and 14 put on. This causes Jerry a good deal of trouble. His love of mischief diverts him from his real errand. In room 13 he does not find the girl, but he finds a woman's clothes. He puts them on and cuts a most ridiculous figure. By mistake, he stumbles into the room of the girl's father. The old man mistakes Jerry's confusion for coyness and starts a flirtation. These scenes are very silly, but they will doubtless appeal to fun-loving audiences who don't want to watch the unraveling of a deep plot. Jerry does not rescue the girl; instead he is arrested and to judge from the last glimpse of the young man, the girl's father intends to keep him out of mischief for some time.

Metro

"Her Perfect Husband." (Drew Comedy. Mon., Dec. 25.)—This theme is not new and will please only as you do or do not care for continued marital bliss of the Sidney Drews. However, a twist is put into the ending that should be mentioned, as helping get it over with the audience. It is the same story of husband too good to be human, and wife wishing he were real develish for once, and the wish coming true. Then wifie wakes up and finds hubby patiently waiting to give her a diamond ring, hugs, kisses and she is quite satisfied with "her perfect husband."

"Cave Man Buff." (Drew Comedy. Mon., Jan. 8. Metro.)—Mr. Marsh is advised to try the Cave Man tactics if he is too bashful to propose. Marsh remembers this advice later on when his boss asks him how it is done. He suggests the Cave Man idea and learns later when he invites the boss to dinner that he has been admiring Mrs. Marsh without knowing who she is. Mrs. Marsh invites an ancient spinster to meet the boss, thinking that he would like to meet some one his own age. There is no fillip to this comedy, but it is good all through.

Pathe Exchange

"Drama's Dreadful Dent." (Rolin.)—Skinny Lampton, the fat boy of the Rolin studio, has the lead in this comedy. Luke is absent. It is a very good affair of its kind that might be benefited were a closeup of a filthy pair of feet omitted. The various methods employed by Skinny to dress sans exertion are hugely entertaining, while the whole has enough original business to put it across with much to spare.

"North and South." (Florence Rose Fashions. Number Sixteen.)—This, the last of the fashion pictures, besides showing off the usual number of elegant gowns finds Betty, the chief model of the series, engaged to be married to a very cute young fellow who gave her a ring secreted in a bunch of flowers. "Butterflies and Bees," a nature study in color, shares the reel.

"The Stolen Inheritance." (Re-issue.)—This was made by the old Pathe western stock company and has in its cast Douglas Gerrard and

George Gebhardt. It is old fashion melodrama from the start; the woman and child turned from the cruel man's door and a "take back your wife and child and I'll tear up the papers" line being among the tricks present.

Paramount Program

"Fine Art With Hammer and Anvil." (Paramount. One reel.)—Synopsis—The great ductability of copper was responsible for its being really the first metal to be worked into the wonderful ornament and vessels in the olden days, as it is today; Paramount pictures deal with this end of smithing and quotes Prof. Edward Thatcher of Columbia University as an authority.

"How Niagara Falls Is Harnessed." (Paramount. One reel.)—Synopsis—This film deals with the great waste of water, which for centuries has expended itself over the falls, has now, through the medium of electricity been brought to bear materially upon the mercantile industries of today. "Beauty and Utility Meet" the sub-title, which in itself is surely self explanative—for the Falls, whose geographic beauties have been heralded everywhere within the ken of men, have gradually been encroached upon for manufacturing purposes until there really is danger of the grasping hand of Commerce marring the beauties of the landscape and the fallscape.

"How Useful Citizens Are Re-Made." (Paramount. One reel.)—Synopsis—A pictorial subject dealing with "Children's Village" at Dobbs Ferry, N. Y., where there is established a colony where children are taught the advantages of vocational training and upon them is impressed the idea of self-reliance. These embryo citizens are taught to make their own clothes, print their own literature, cultivate their own land and thus eliminate the high cost of living. They are trained to become expert telegraphers, plumbers, printers, painters, and almost every other trade in which there is today a demand.

Weeklies

Universal Animated Weekly, No. 51. (Wed., Dec. 20.)—Dam dynamited to prevent back flow of water from menacing country, Whitney, N. C.; eight-mile walk indulged in by men and women, New York city; girls dance in Greek garb, St. Louis, Mo.; hoisting engine on board U. S. Cuyama, Mare Island Navy Yard, Cal.; Christmas trees arrive, Chicago, Ill.; rounding up cattle, Silverbell, Ariz.; U. S. transport goes ashore, near Barnegat, N. J.; elephants work on German frontier, in Roumania; newest skating fashions; cartoons by Hy Mayer.

Selig-Tribune, No. 100. (Thurs., Dec. 14.)—James W. Gerrard, Ambassador to Germany, sails to Berlin with his wife after vacation, New York city; funeral of John D. Archbold, Tarrytown, N. Y.; President Wilson leaves capitol after delivering message to Congress, Washington, D. C.; society woman of Philadelphia plays billiards as recreation; views of the recent big fire in Brooklyn, N. Y.; annual cat show, New York city; stock show in Chicago, Ill.; feminine footwear; Shriners' convention, New Orleans, La.



Crane Wilbur of the Horsley Studios

Selig-Tribune, No. 101. (Mon., Dec. 18.)—Governor Johnson drives first stake in $10,000,000 canal, Sacramento, Cal.; building of the Falketind, largest wooden ship on west coast, Oakland, Cal.; Congressman Adamson of Georgia, prominently connected with Adamson law, Washington, D. C.; riders prepare for coming six-day bicycle race, Newark, N. J.; "Open Window" and "Walk to Work" week comes to successful conclusion, New York city; English soldiers training, Manchester, Eng.; latest fashions in furs and evening gowns; old sewing machines and castings transformed into munitions, Lebanon, Pa.; Southern Commercial Congress opens with parade, Norfolk, Va.

Pathe News, No. 4. (Wed., Jan. 10.)—Winter sports, Truckee, Cal.; Grecian dances, Galveston, Texas; automobile magnates gather to witness try-out of new safety fender, New York City; rehabilitating the Serbian army, Monastir, Serbia; ice harvesting, Waltham, Mass.; exhibition of the "sea robin," rare species of fish, Washington, D. C.; boy scouts have experiences in snow and ice, Seattle, Wash.; army engineers construct pontoon bridges, Fort Brown, Texas; munition workers, Le Creusot, France; Jack Barry (new manager of Boston Red Sox), for Boston only.

Selig-Tribune, No. 102. (Thurs., Dec. 21.)—Herbert Munter starts on aeroplane flight to Portland from Seattle, Wash.; Clara Ruth Mozer, first woman to be appointed Assistant States Attorney General, Denver, Colo.; high school pupils make wooden toys for poor, Denver, Colo.; fire destroys residential block, New Orleans, La.; U. S. Transport, Sumner, goes ashore, Barnegat, N. J.; polo game, San Mateo, Cal.; torpedo boat destroyer Shaw christened, Mare Island, Cal.; British marines play water polo, Richmond, Eng.; Fifth Avenue, New York City, thronged with Christmas shoppers; U. S. Collier, Caesar, loaded with foodstuffs for starving Syrians and Armenians, Brooklyn, N. Y.

Selig-Tribune, No. 103. (Mon., Dec. 25.)—Supplies for Christmas trees shipped, Turkey Creek Canyon, Colo.; caterpillar tractors inspected, Marfa, Texas; furnaces, long out of date, used again for smelting, Cornwall, Pa.; General Smut finds advance difficult owing to primitive transportation methods, Kufro, German East Africa; Newfoundland regiment gets colors, Aldershot, Eng.; girl takes icy plunge in Chicago River; society skates on "crystal ice," a new substitute, Boston, Mass.; Frank Lowden, governor-elect of Illinois, Oregon, Ill.; and other events.

Selig-Tribune, No. 104. (Thurs., Dec. 28.)—Lord Mayor's Show, London, England; preparing specimens of butterflies for decorative purposes, Jamaica Plain, Mass.; horse racing at Juarez, Mexico; sailors from U. S. S. Nevada visit Washington, D. C.; wild fowl turned loose in cage, New Orleans, La.; Universities of Pennsylvania and Princeton play annual soccer game in snow, Philadelphia, Pa.; society women to be active in Allied Bazaar, Chicago, Ill.; airmen of Allied forces, Western Headquarters of the French Army on the Somme, France.

Selig-Tribune, No. 1. (Mon., Jan. 1.)—Wreck of U. S. submarine H-3, Eureka, Cal.; installation of double track bridge structure in record time, Omaha, Neb.; business men exercise to retain good health, Philadelphia, Pa.; hunting meet, Bakersfield, Cal.; physical training at girls' school, New Orleans, La.; new oil-burning freighter christened, Quincy, Mass.; women turn to farm work on King George's estates, Sandringham, England; automobile costing $9,000 added to equipment of Colorado National Guard, Denver Colo.; and other events.

Pathe News, No. 1. (Sat., Dec. 30.)—Singers celebrate Christmas with carols, Washington, D. C.; municipal coal mine opened, Terre Haute, Ind.; Russian war ships on the Baltic Sea; dugouts of the Allied generals on the Somme front, Chaulnes, France; animated cartoon by F. M. Follett; prominent suffragists honor memory of Inez Milholland Boissevain, Washington, D. C.; Dixie Highway christened in snow storm, Danville, Ill.; building toboggan slides, Dorchester, Mass.; caterpillar tractor train tested by government, Marfa, Texas.

Universal Animated Weekly, No. 53. (Wed., Jan. 3.)—Ice skating, Chicago, Ill.; clearing away fire ruins, Los Angeles, Cal.; thousands sing Christmas carols, Washington, D. C.; horses have holiday, Boston, Mass.; volunteers attend church, Southend-on-Sea, England; retreating Bulgars loot Macedonia, Greece; Mummers parade in Philadelphia, Pa.; suffragists honor Inez Milholland Boissevain, Washington, D. C.; Governor Whitman inaugurated for second term, Albany, N. Y.; cartoons by Hy Mayer.

Mutual Weekly, No. 105. (Gaumont.)—U. S. submarine wrecked, Eureka, Cal.; oil-burning steamer launched, Quincy, Mass.; 22nd Engineers back from border, New York City; chorus sings Christmas carols, Washington, D. C.; park employees get Christmas gifts, New York City; Cardinal Gibbons sends 110,000 telegrams to raise money for charity, Baltimore, Md.; children have Christmas party on battleship, Brooklyn, N. Y.; Suffragists pay tribute to Inez Milholland Boissevain, Washington, D. C.; Christmas tree for horses, Boston, Mass.; marathon, Venice, Cal.; squadron A back from border, New York City; and other events.

"Selig-Tribune, No. 4." (Thurs., Jan. 11.)—Oldest dated bell rings in New Year, Oakland, Cal.; ice yachting at Red Bank, N. J.; tobogganing, Boston, Mass.; ranchmen participate in three-day rabbit drive, Amarillo, Tex.; twenty-five German prisoners from Australia arrive en route to Denmark for exchange, San Francisco, Cal.; largest steamer ever built south of Newport News is launched, Sidell, La.; last of San Diego exposition, California; U. S. submarine N-1 launched, Seattle, Wash.; dancing in Grecian costumes, Galveston, Tex.; skating, Washington, D. C.; "Mummers" parade, Philadelphia, Pa.

"Selig-Tribune, No. 5." (Mon., Jan. 15.)—James Cox inaugurated Ohio's Governor, Columbus; Prince Arthur of Connaught distributes decorations to French officers and soldiers, Paris, France; judges attend service at Westminster, London, England; two hundred members of Olympic Club hike through Golden Gate Park and plunge into Pacific, San Francisco, Cal.; annual rose tournament, Pasadena, Cal.; Frank O. Lowden inaugurated Illinois' Governor, Springfield; beaches used as settings for artists to rehearse musical productions, Los Angeles, Cal.; Eighth U. S. cavalry holds annual parade and entertainment, El Paso, Tex.; the late Col. William Cody, known as "Buffalo Bill," as he appeared when visiting the Selig studios in Chicago, Ill.; chimpanzees disport themselves in Lincoln Park, Chicago, Ill.

Rothacker

"The Cody Road to Yellowstone Park." (Rothacker. Three reels.)—Synopsis. Under the caption, "Seeing Western America—Tour No. 1," this picture depicts the beauties of the scenery along the Cody road to Yellowstone Park, then on to Shoshone Dam. The beautiful Sylvan Pass and Sylvan Dam are also pictured, as are also the famous geysers and the Grand Canyon of Yellowstone. Each one of the three reels is introduced by an animated album effect, the third showing on a map of the United States, the exact location of the scenes pictured.

"The Rocky Mountains and National Park, Colorado," and "The Kiddies' Paradise." (Rothacker. Three reels.)—Synopsis. The Colorado fish hatcheries and numerous short, spectacular views of the scenery of surrounding country are shown in this series. The Fall River road and the famous high drive are among other scenic wonders portrayed. A picture somewhat out of the ordinary shows the gathering and breaking of a mountain storm with the lightning registered clearly in the sky. All the scenes are handled in colors, both tints and tones, giving duo tone and triple tone effects.



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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Dec.—21. Lash of Destiny (Gertrude McCoy) 5
Dec.—28. Whoso Taketh a Wife (Jean Sothern) 5
Jan.— 4. The Rainbow (Dorothy Bernard and Jack Sherrill) 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

Dec.—25. The Right to be Happy (Rupert Julian) 5
Jan.— 1. Black Orchids (Cleo Madison) 5
Jan.— 8. The Piper's Price (Dorothy Phillips) 5
Jan.—15. Her Soul's Inspiration (Ella Hall) 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren) 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5
Feb.—19. The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon) 5
Feb.—26. The Saintly Sinner (Ruth Stonehouse) 5

Fox Film Corporation

Jan.— 1. The Island of Desire (George Walsh) 5
Jan.— 8. The Price of Silence (William Farnum) 5
Jan.— 8. A Modern Cinderella (June Caprice) 5
Jan.—15. Bitter Truth (Virginia Pearson) 5
Jan.—22. The Darling of Paris (Theda Bara) 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5
Feb.—12. North of 53 (Dustin Farnum) 5

International Film Service

Through Pathe Exchange, Inc., after January 10th.

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) 5

Kleine-Edison-Selig-Essanay

Dec. 25. The Truant Soul (Henry Walthall), Essanay 7
Jan. 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison 5
Jan. 8. The Master Passion (Mabel Trunnelle and Robert Conness) Edison. 5
Jan. 15. Little Shoes (Henry B. Walthall and Mary Charleson), Essanay 5
Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Feb. 5. Skinner's Dress Suit 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5

McClure Pictures*

Jan. 29. Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere) 5
Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guerre) 5
Feb. 19. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Dec. 25. Pidgin Island (Harold Lockwood and May Allison) 5
Jan. 1. Vanity (Emmy Whelan), Popular Plays and Players 5
Jan. 8. A Wife by Proxy (Mabel Taliaferro), Columbia Pictures Corp. 5
Jan. 15. The White Raven (Ethel Barrymore), Rolfe 5
Jan. 22. The Promise (Harold Lockwood and May Allison), Yorke Film Corp. 5
Jan. 29. The End of the Tour (Lionel Barrymore), Columbia Pictures Corp. 5
Feb. 5. Bridges Burned (Madame Petrova), Popular Plays and Players 5
Feb. 12. One of Many (Frances Nelson), Arthur James 5
Feb. 19. Threads of Fate (Viola Dana), Columbia 5

Mutual Film Corporation

Dec. 25. The Innocence of Lizette (Mary Miles Minter) Minter 5
Jan. 1. A Gilded Youth (Richard Bennett), American 5
Jan. 8. The Butterfly Girl (Margarita Fischer), Fischer 5
Jan. 15. Beloved Rogues (Kob and Dill), American 5
Jan. 22. The Gentle Intruder (Mary Miles Minter), American 5

Paramount Pictures Corporation

Dec. 23. Snow-White (Marguerite Clark), Famous Players 6
Dec. 28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco 5
Jan. 1. The Slave Market (Pauline Frederick), Famous Players 5
Jan. 4. The Evil Eye (Blanche Sweet), Lasky 5
Jan. 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players 5
Jan. 11. The Happiness of Three Women (Myrtle Stedman and House Peters), Morosco 5
Jan. 15. Betty to the Rescue (Fannie Ward), Lasky 5
Jan. 18. A Girl Like That (Irene Fenwick and Owen Moore), Famous Players 5
Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky 5
Feb. 19. The Fortunes of Fifi (Marguerite Clark), Famous Players 5
Feb. 22. On Record (Mae Murray), Lasky 5
Feb. 26. Winning of Sally Temple (Fannie Ward), Lasky 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Dec. 24. The Romantic Journey (William Courtenay, Alice Dovey and Macey Harlan), Astra 5
Dec. 31. Joy and the Dragon (Baby Marie Osborne and Henry King), Balboa 5
Jan. 7. Her New York (Gladys Hulette, William Parke, Jr., and Robert Vaughn), Thanhouser 5
Jan. 14. Kick In (William Courtney, Mollie King, Robert Clugston and Suzanne Willa), Astra 5
Jan. 21. The Image Maker (Valkyrien), Thanhouser 5
Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Feb. 11. Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa 5
Coming—When My Ship Comes In (Jane Grey), International 5

Red Feather Productions

Dec. 25. A Child of Mystery (Hobert Henley and Gertrude Selby 5
Jan. 1. Polly Put the Kettle On 5
Jan. 8. Fighting for Love (Ruth Stonehouse and Jack Mulhall) 5
Jan. 15. The Double Room Mystery (Hayward Mack and Ed. Hearn) 5
Jan. 22. Heart Strings (Allen Holubar and Maude George) 5
Jan. 29. Love Aflame (Ruth Stonehouse and Jack Mulhall) 5

Selznick Pictures

Oct. 15. The Common Law (Clara Kimball Young) 6
Dec. 1. War Brides (Mme. Nazimova), Herbert Brenon, Prod. 8
Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. —. The Argyle Case (Robert Warwick) 5
Jan. —. The Eternal Sin (Florence Reed and William E. Shay), Herbert Brenon Prod. 5
Jan. —. Panthea (Norma Talmadge) 5

Triangle Film Corporation

Dec. 24. The Heiress at Coffee Dan's (Bessie Love), Fine Arts 5
Dec. 24. Three of Many (Clara Williams), Kay Bee 5
Dec. 31. The House Built Upon Sand (L. Gish), Fine Arts 5
Dec. 31. The Female of the Species (Dalton-Markey-Hickman), Kay Bee 5
Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Feb. 4. Jim Bludso (Lucas), Fine Arts 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 11. The Girl of the Timber Claims (Constance Talmadge), Fine Arts. 5
Feb. 11. The Gun Fighter (Wm. S. Hart), Kay Bee 5

Unity Sales Corporation

Dec. 1. Land Just Over Yonder 6
Dec. 15. Humanizing Mr. Winsby 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Dec. 25. My Official Wife (Clara Kimball Young and Earle Williams), Reissue 5
Dec. 25. Whom the Gods Destroy (Alice Joyce, Marc McDermott and Harry Morey) 5
Dec. 25. The Christian (Earle Williams and Edith Storey), Re-issue 5
Jan. 1. The Ninety and Nine (Lucille Lee Stewart) 5
Jan. 8. Indescretion (Lillian Walker) 5
Jan. 15. The Man of Mystery (E. H. Sothern) 5
Jan. 22. Her Hight to Live (Peggy Hyland and Antonio Moreno) 5
Jan. 29. Blind Justice (Ben Christie) 5
Feb. 5. The Glory of Yolanda (Anita Stewart) 5
Feb. 12 Money Magic (Edith Storey and Antonio Moreno) 5
Feb. 19. The Courage of Silence (Alice Joyce and Harry Morey) 5
Feb. 26. Kitty McKay (Lillian Walker) 5

World Pictures

Dec. 25. The World Against Him (E. K. Lincoln and June Elvidge) 5
Jan. 1. A Woman Alone (Alice Brady) 5
Jan. 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell) 5
Jan. 15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) 5
Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines) 5
Feb. 5. A Hungry Heart (Alice Brady) 5
Feb. 12. The Red Woman (Gail Kane) 5
Feb. 19. A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche) 5

SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips)..... 2 reels
1—15. Noah's Ark (Hank Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company

Monday, January 22, 1917
SELIG—On Italy's Firing Line, 3 parts, 21655-56-57
VITAGRAPH—The Vagabond (Frederick Hiller and Caroline Vaughn), 1 D... 21658
SELIG—Selig-Tribune, No. 7, 1 Top.... 21659
Tuesday, January 23, 1917
ESSANAY—What Would You Do? (8th of Black Cat Series), 2 C-D..... 21660-61
KALEM—The Blundering Blacksmith (Ham Comedy), 1 C..... 21662
Wednesday, January 24, 1917
ESSANAY—Canimated Nooz Pictorial, No. 23, and Alaska, Sc., Split reel.... 21663
KALEM—The Wolf of Los Alamos (24th episode of the Girl from 'Frisco), 2 D. 21664-65
Thursday, January 25, 1917
SELIG—Selig-Tribune, No. 8, 1 Top.... 21666
VIM—Title not announced, 1 C..... 21667
Friday, January 26, 1917
KALEM—The Violet Ray (15th of Grant, Police Reporter, Series), I D..... 21668
VITAGRAPH—His Little Spirit Girl (Mr. and Mrs. Sidney Drew), 1 C..... 21669
VIM—Title not announced, 1 C..... 21670
Saturday, January 27, 1917
ESSANAY—The Magic Mirror (7th of Is Marriage Sacred Series), 2 D.....21671-72
VITAGRAPH—The Valley of Lost Hope (Romaine Fielding), 3 D.....21673-74-75
KALEM—The Railroad Claim Intrigue (Hazards of Helen Series), 1 D..... 21676
SELIG—The Luck that Jealousy Brought (Tom Mix), 1 D..... 21677

Metro Pictures Corporation

Monday, January 1, 1917.
ROLMA—The Matinee Idol (Ralph Herz) 1 C.
TRAVELOGUE—No. 27. Subject not announced.
Monday, January 8, 1917
DREW—Cave Man's Buff (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 1, The Secret Seven), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, January 15, 1917
DREW—His Perfect Day (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 2, The Casket of Tainted Treasure), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, January 22, 1917
SERIAL—The Great Secret (Chapter 3, The Hidden Hand), Francis X. Bushman and Beverly Bayne, 2 D.
ROLMA—Married But Single (Ralph Herz), 1 C.
Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 4, From Sunshine to Shadows), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 5, 1917
DREW—Blackmail (Mr. and Mrs. Sidney Drew), 1 C.
Monday, February 12, 1917
ROLMA—Winning an Heiress (Ralph Herz), 1 C.

Mutual Film Corporation

Monday, January 22, 1917
MONOGRAM—Shorty in the Tiger's Den (Adventure of Shorty Hamilton No. 2) 2 D 05289-90
Tuesday, January 23, 1917
GAUMONT—Tours Around the World, No. 1 (Bordeaux to Pauillac, France. Monastery of St. Thessalonica, Greece. Gorges of Nive, French Pyrenees.) 1 Top..... 05291
Wednesday, January 24, 1917.
MUTUAL—Mutual Weekly, No. 108, 1 Top 05292
GAUMONT—See America First (Historic Virginia), Sc., Kartoon Komics, Split Reel 05293
Thursday, January 25, 1917.
CUB—Jerry and the Outlaws (George Ovey), 1 C..... 05294
Friday, January 26, 1917.
MUTUAL—Afloat and Ashore (Uncle Sam Defenders, No. 4), 1 Top..... 05295
Saturday, January 27, 1917.
AMERICAN—A Double Revenge (J. Warren Kerrigan)..... 05296
Sunday, January 28, 1917.
VOGUE—A Circus Cyclone (Ben Turpin and Paddy McQuire), 2 C..... 05297-98
GAUMONT—Reel Life, X-Ray in War Time, Decorative Butterflies, Salt: the Cheapest Necessity, The Real Hula Hula, 1 Mag..... 05299
Monday, January 29, 1917
MONOGRAM—Shorty Goes to College (Adventures of Shorty Hamilton, No. 5), 2 D.....05300-01
Tuesday, January 30, 1917
GAUMONT—Mutual Tours Around the World (Teheran, the Capital of Persia; coast resorts of Normandy, France; winter in the Vosges Mountains, France), 1 Trav..... 05302
Wednesday, January 31, 1917
MUTUAL—Mutual Weekly, No. 109, 1 Top. 05303
GAUMONT—See America First (San Diego, Cal.), Sc., and Kartoon Komics, split reel..... 05304
Thursday, February 1, 1917
CUB—Jerry and His Pal (George Ovey), 1 C..... 05305
Friday, February 2, 1917
MUTUAL—Scouts of the Sea and Sky (Uncle Sam Defenders, No. 5), 1 Top. 05306
Saturday, February 3, 1917
AMERICAN—Title not announced (J. Warren Kerrigan), 1 D..... 05307
Sunday, February 4, 1917
VOGUE—Sticky Fingers (Paddy McQuire), 2 C.....05308-9
GAUMONT—Reel Life, Making Lace by Machinery; Toddles: New York's latest dance; Raising Fresh Water Fish; Design Your Own Gown, 1 Mag. 05310

Paramount Pictures Corporation

Monday, January 15, 1917
BURTON HOLMES—Montreal, Old and New, 1 Trav.
KLEVER KOMEDY—Did It Ever Happen to You? 1 C.
PICTOGRAPH—Subject not announced.
Monday, January 22, 1917.
BURTON HOLMES—Ottawa and Toronto. 1 Trav.
BLACK DIAMOND—He Did It Himself, 1 C.
PICTOGRAPH—Subject not announced.
Monday, January 29, 1917.
BURTON HOLMES—Georgian Bay to Winnipeg, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—Subject not announced.
Monday, February 5, 1917
BURTON-HOLMES — Regina to the Rockies, 1 Trav..... T-1096
COMEDY—Title not announced.
PICTOGRAPH—No. 53, 1 Mag.

Pathe Exchange, Inc.

Sunday, January 21, 1917.
Patria, No. 2 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 8 (International Diplomacy), Astra, 2 D.
The Stolen Birthright, Pathe, 3 D.
Luke's Busy Days, Rolin, 1 C.
Florence Rose Fashions, No. 15 (Rose), Fash: Small Birds of War Climates (Pathe), Colored Ed. Split reel.
Wednesday, January 24, 1917.
Pathe News, No. 8, 1 Top.
Saturday, January 27, 1917.
Pathe News, No. 9, 1 Top.
Sunday, January 28, 1917.
Patria, No. 3 (Mrs. Vernon Castle), International. 2 D.
Pearl of the Army, No. 9 (The Monroe Doctrine), Astra 2 D.
The Stolen Inheritance, Pathe, 1 D.
Drama's Dreadful Deal, Rolin, 1 C.
Florence Rose Fashions, No. 16 (Rose), Fash.; Butterflies and Bees (Pathe), Colored Ed., Split Reel.
Wednesday, January 31, 1917.
Pathe News, No. 10, 1 Top.
Saturday, February 3, 1917.
Pathe News, No. 11, 1 Top.
Sunday, February 4, 1917
Patria, No. 4 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 9, Astra, 2 D.
Rods of Rath, Pathe. 3 D.
Luke's Trolley Trouble, Rolin, 1 C.
Florence Rose Fashion, No. 17 (Rose), Fash.: An Algerian Harem (Pathe), Colored Educ., Split Reel.
Wednesday, February 7, 1917
Hearst-Pathe News, No. 12, 1 Top.
Saturday, February 10, 1917
Hearst-Pathe News, No. 13, 1 Top.

Triangle Komedies

Sunday, January 14, 1917
Love Under Cover. 1 C.
The Pipe of Discontent, 1 C.
Sunday, January 21, 1917
A Noble Fraud, 1 C.
Honest Thieves, 1 C.
Sunday, January 28, 1917
Heart Strategy, 1 C.
A Grab Bag Bride, 1 C.
Sunday, February 4, 1917
The Male Governess, 1 C.
The Road Agent, 1 C.

Unicorn Film Service*

Sunday, December 10, 1916.
RANCHO—His Battling Blood, 2 W..... 963A
Monday, December 11, 1916.
SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B
Tuesday, December 12, 1916.
JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B
Wednesday, December 13, 1916.
SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B
Thursday, December 14, 1916.
RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C
Friday, December 15, 1916.
JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B
Saturday, December 16, 1916.
SUPREME—The Challenge of Chivalry, 2 D 1118A
Sunday, December 17, 1916.
JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B
* Releases issued every two weeks.

Universal Film Company

Monday, January 22, 1917.
NESTOR—A Macaroni Slueth (Eddie Lyons, Lee Moran and Edith Roberts) 1 C 02107
Tuesday, January 23, 1917.
GOLD SEAL—Souls United (Voilet Mersereau) 3 D..... 02108
VICTOR—The Honeymoon Surprise (Fred Church and Eileen Sedgwick), 1 C... 02109
Wednesday, January 24, 1917.
L-KO—The Battle of "Let's Go" (Dan Russell) 2 C..... 02110
UNIVERSAL—Animated Weekly, No. 56. 02111
BIG U—The Red Goddess (Mona Darkfeather), Re-issue, 1 D..... 02112
Thursday, January 25, 1917.
BIG U—A Wife's Folly (Ben Wilson and Edna Hunter), 2 D..... 02113
IMP—Black Evidence (Kingsley Benedict and Lois Wilson), 1 D..... 02114
VICTOR—The Black Mine (Billy Mason), Re-issue, 1 C..... 02115
Friday, January 26, 1917.
IMP—The Fugitive (Louise Lovely), 2 D 02116
VICTOR—Hell by the Enemy (Pat Rooney), 1 C..... 02117
Saturday, January 27, 1917.
BISON—The Daring Chance (Wm. V. Mong and Nellie Allen) 2 D..... 02118
JOKER—Love Me, Love My Biscuits (Gale Henry and Wm. Franey), 1 C. 02119
LAEMMLE—The Blood-stained Hand (Matt Moore and Jane Gail), 1 D..... 02120
Sunday, January 28, 1917.
REX—The Old Toymaker (Allen Holubar and Leah Baird), 1 D..... 02121
POWERS—Boomer Bill's Awakening (C. Cart.), and Dorsey Ed., Split Reel... 02122
BIG U—A Jungle Tragedy (Marie Walcamp), 2 D..... 02123
UNIVERSAL SPECIAL—Ablaze in Mid Air (5th Episode of the Purple Mask), (Grace Cunard and Francis Ford), 2 D 02124
Monday, January 29, 1917
NESTOR—Why, Uncle (Eddie Lyons, Lee Moran and Priscilla Dean), 1 C..... 02126
Tuesday, January 30, 1917
GOLD SEAL—June Madness (Roy Stewart and Wadsworth Harris), 3 D.... 02127
VICTOR—Some Baby (Nov.) and Nellie the Fireman's Daughter (Com), Split Reel (Re-issue) 02128

(Continued on page 605)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatrix Michelena) ....

Christie Film Company
Oct.— 2. The Sad Sea Waves.....1 reel
Nov.—27. Tramp, Tramp, Tramp.....1 reel
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Educational Film Corp. of Amer.
Oct.— 1. The Land of Silence.....1 reel
Oct.—15. To the Rainbow.....1 reel
Oct.— 8. The Hermit of Hood.....1 reel
Oct.—22. Hans and Henri and the Neophyte .....1 reel
Oct.—29. Mazamas and the Three Sisters..2 reels
Nov.— 5. Deschutes Driftwood.....1 reel
Nov.—12. Oddities in Film Form, No. 1...1 reel
Nov.—19. The Snows of Many Years.....1 reel
Nov.—26. Hiyu Skookum Pow-wow La Push .....1 reel

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Monarch Photoplay Co., Inc.
Common Sense Brackett.....6 parts

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

SHORT SUBJECTS

(Continued from page 604)

Wednesday, January 31, 1917

L-KO—Faking Fakirs (Phil Dunham), 2 C 02129
UNIVERSAL—Animated Weekly, No. 57, 1 Top 02130
BIG U—The Gold Lust (Re-issue), 1 D... 02131

Thursday, February 1, 1917

VICTOR—It's Cheaper to be Married (Babe Sedgwick), 1 C..... 02132
UNIVERSAL SPECIAL—The War Waif (Allen Holubar and Zoe Rae), 2 D.. 02133
IMP—The Diamond Thieves (Robert Leonard and Margarita Fischer), Re-issue, 2 D..... 02134

Friday, February 2, 1917

IMP—The Forbidden Game (Edward Hearn), 2 D..... 02135
UNIVERSAL—Screen Magazine, No. 6, 1 Mag. 02136
VICTOR—The Hero of Binko Hill, 1 C.. 02137

Saturday, February 3, 1917

BISON—The Boonton Affair (King Baggot), 2 D..... 02138
JOKER—His Coming Out Party (Gale Henry and Wm. Franey), 1 C..... 02139

Sunday, February 4, 1917

IMP—Diamonds of Destiny (Louise Lovely), 1 D..... 02140
POWERS—Mr. Fuller Pep—His Wife Goes for a Rest (Com. Cart.), and "In North China," as seen by Dr. Dorsey (Ed.), Split Reel..... 02141
IMP—When New York Sleeps (Re-issue), 2 D. 02142
UNIVERSAL SPECIAL—The Silent Feud (6th episode of The Purple Mask), (Francis Ford and Grace Cunard), 2 D. 02143

Vitagraph-V-L-S-E.

Monday, January 1, 1917.

Shanks and Chivalry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks' Getaway (Frank Daniels)...1 C.
The Secret Kingdom (Second Episode, Royalty at Red Wing).....2 D

Monday, January 8, 1917.

Speed and Spunk (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks' Love Insurance (Frank Daniels) .....1 C.
The Secret Kingdom (Third Episode, The Sealed Packet) .....2 D.

Monday, January 15, 1917.

Bullies and Bullets (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Cobbler (Frank Daniels.)1 C.
The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham).....2 D

Monday, January 22, 1917.

Jolts and Jewelry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Widow (Frank Daniels) 1 C.
The Secret Kingdom (Fifth Episode, Carriage Call No. 101).....2 D

Monday, January 29, 1917.

Big Bluffs and Bowling Ball (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Baby (Frank Daniels).....1 C.
The Secret Kingdom (Sixth Episode, Human Flotsam) .....2 D

Monday, February 5, 1917.

Somewhere in Any Place (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Dilemma (Frank Daniels)...1 C.
The Secret Kingdom (Seventh Episode, The Ghost Ship).....2 D

LATE NEWS

Enid Bennett to Be Presented by Ince

Debut of Australian Beauty Will Be Made in "Princess of the Dark"—To Be Followed by Other Subjects Now in Preparation

THAT he soon will lift the curtain and reveal for the first time on the screen his new star, Enid Bennett, was the announcement made, this week, by Thomas H. Ince from his studios in California. The announcement came, as part of a general outline, given by Ince to MOTION PICTURE NEWS, of his plans for the current year.

Miss Bennett will make her initlal appearance in a play by Lanier Bartlet, entitled "Princess of the Dark," and her work, according to Ince, will meet with instant approval. Her role is that of a blind girl, and she has invested it, Ince declares, with a rare charm that will place her at once among the most fascinating of screen stars.

"Princess of the Dark" is an enchanting tale of the Virginia hills, chronicling the joys and sorrows of a little, blind waif. It is rich in romance, with here and there an intense dramatic situation, and a profusion of magnificent settings to lend beauty to the production. It was selected to be Miss Bennett's introductory vehicle, because of its adaptability to her peculiar talents.

Miss Bennet was engaged by Ince, during the producer's visit to New York last summer. She was not "discovered"; she already had "arrived," when Ince first laid eyes on her. But she had not attained stardom. Ince, however, studied her work on the legitimate stage, and, after careful reflection, concluded that a remarkably successful career awaited her in the field of the motion picture. So, he persuaded her to abandon the footlights; and a week later, the radiant little star-to-be left for the Ince studios, where she immediately went to work before the camera, under the direction of Charles Miller. She is, at present, in New York, on a brief vacation, but shortly will return to the coast to resume her appearances.

"I truly think," declared Ince, in discussing his new star, "that Miss Bennett will win intimate favor with the American public. She is an actress of rare merit, and in addition to this asset she possesses beauty, grace and personality. Her performances of the role of the blind girl in "Princess of the Dark" was a revelation to me. Of course, I calculated that she would do well in the difficult part, but her portrayal far exceeded my expectations."

The release of the Bennett vehicle will be the first of a series of big productions that have been in the making for the past few months. These, of course, include subjects which will offer Ince's other stars, each at the head of a strong cast.

"We have been working harder and spending more money recently," continued Ince, "than at any other time during the past year and a half. Our stars—William S. Hart, Dorothy Dalton, Charles Ray, Bessie Barriscale, William Desmond, Louise Glaum and Clara Williams, in addition to Miss Bennett—all are under contract to appear exclusively under my supervision, and we have been bending every



Enid Bennett, Ince's New Star

effort to make our 1917 output of plays more appealing than ever. The scenario bureau has prepared manuscripts that fit, each of them, a particular player and the ranks of the stock players have been augmented to give each star splendid support.

"We are ready to supply Hart with some virile stories, bigger in thought, I think, than any of his past successes. The first of these will be 'The Gun-Fighter,' and it will be followed by other strong subjects. For our two other male stars, William Desmond and Charles Ray, we are also planning great things. It is my intention to continue Desmond in stories of a romantic interest, for those are what he is best liked in; while Ray will be offered in the type of play, in which he has scored most of his triumphs, with an occasional comedy-drama to relieve the monotony of sameness. For Miss Bennett, Miss Dalton, Miss Barriscale, Miss Williams and Miss Glaum we are clearing our stages for action, and each is looking forward to a busy year."

That Ince means to eclipse, if possible, his achievements of 1916, with his 1917 productions, is apparent from the signs of unusual activity at both the Inceville and Culver City studios. The forces of the production department, under the direction of Art Director Robert Brunton, have been extensively increased, in order to cope with the task of completing each subject on schedule time; while the authorial staff is combing the country for available material to be employed when the present stock of plays shall have become exhausted.

"Purity" Excites Ire of Cleveland Mayor

"Purity" the Audrey Munson picture which was shown for two weeks at the Strand, Cleveland, created quite a sensation, and incidentally had some free advertising. Following the announcement that Miss Munson appeared in the picture clothed only in the proverbial smile and hairpin, Chief-of-Police Rowe sent Police Sergeant Carey to view the film.

"There was nothing objectionable in the picture, and it wasn't interfered with," Rowe said. "My understanding is that police are not to stop the showing of pictures carrying the license of the state board of censors."

Nevertheless, after hearing the chief's report, Mayor Davis has ruled that this production will be the last motion picture exhibited in Cleveland in which nude women are shown, at least as long as he is mayor.

Carey's written report recited that the picture violated no laws or ordinances, but his verbal report to the mayor caused the decision to bar pictures of a similar nature in future.

As long as "Purity" has been passed by the Ohio censor board, and Manager Adler booked it in good faith, the mayor said he would not interfere with this run of the production, but that the ban is on in the future.

Brandon Called to Mutual Home Office

B. J. Brandon of the Mutual office, in Boston, has been recalled to the home offices in Chicago, where he will assume a responsible position. Mr. Brandon was the guest of honor at a dinner given by the members of the Screen Club at the Iroquois Hotel, on Tuesday, January 9, at which time he was presented a handsome amethyst ring. G. K. Christoffers, manager of the Buffalo Mutual offices, made the presentation speech. Mr. Brandon has been a member of the board of governors of the Buffalo Screen Club ever since its organization and his leaving town is regretted by not only the club, but all exhibitors in Western New York.

Second Buffalo Ball Set for 29th

The Buffalo Screen Club holds its second annual ball Monday evening, January 29, with Francis X. Bushman, Beverly Bayne, Muriel Ostriche and other screen stars as the guests of honor. The event will be held at Elmwood Music Hall. The Buffalo Park band and an orchestra of forty musicians under the direction of Joseph A. Ball, director of the Shea's theatre orchestra, will furnish the music. The hall decorations will be most elaborate and will be carried out in an Oriental scheme.

A supper will be served at midnight and on Sunday the Screen Club will entertain the visiting stars with a trip to Niagara Falls and a supper at the Iroquois hotel in the evening.

Visiting delegations of "fans" will attend from Rochester, the Tonawandas, the Falls, and other Western New York towns. All the boxes have been sold, and it is expected that one will be occupied by Mayor Fuhrmann, and Commissioners Kreinheder, Hill, Heald and Malone.

Gaumonts for Jan. 28

The Gaumont laboratories will issue for the week of January 28, "Reel Life" No. 39, the Mutual Film Magazine. It contains pictures of a mobile X-Ray apparatus transferred from point to point by the French on the western battle front where hospitals are hastily set up. Butterflies used for decorative purposes by artistic designers are shown in the various stages of preparation. A third section shows the method of extracting salt from sea water. The reel concludes with a pictorial exposition of the hula-hula as danced by a native to the accompaniment of native ukulele players on the beach at Weikiki.

The second reel of the week is "Tours Around the World," No. 13. It takes spectators to Teheran, Persia, the Coast Resorts of Normandy—Etretat, Honflour and Trouville, and winter scenes and sports in the Vosges Mountains. It is released January 30.

"See America First," No. 73, released January 31, shows San Diego, Cal. The city is remarkably interesting from a pictorial point of view because here was established the first of the California Missions, here is the Theosophical Institution, the leading resort hotel of southern California, and an exposition which kept open for two years. On the same reel is a Gaumont Kartoon Komic, "Never Again."

The fourth single-reel of the week is The Mutual Weekly, made by Gaumont.

"Mask" Draws Well in Capital City

The initial episode of "The Purple Mask" serial made its appearance at the Maryland, Washington, D. C., playing to capacity during the entire day. The Maryland is a down-town house of short subjects. Manager Johnson has been able to maintain its patronage while many of his competitors have entered the feature field. "The Purple Mask" promises to be a big drawing card during its run at the Maryland, which makes daily changes of program.

Stability of Market Is Spanuth's Aim

Plans of New Commonwealth Corporation Are Discussed by Originator of Mutual Idea

"A STABLE, guaranteed market for the producer, an equitable arrangement for exhibitors, and mutual interests for both—that is the Commonwealth aim," said H. A. Spanuth, originator of that corporation in an interview outlining his plans to a representative of Motion Picture News last week.

"We are not seeking a monopoly through supplying all the productions booked by exhibitors interested in our proposition," he continued. "It is a stable market for the productions which we do make, and for the pictures of outside manufacturers that we will handle which is our desire. Because of this guaranteed market our exhibitor will be able to book the productions without paying the excessive overhead of faulty and uncertain distribution methods. In addition he is sharing in the profits. But even under those conditions it is not our aim to force the exhibitors mutually interested in the organization to take each of our releases. It is our aim to make each production so good that our share-holding exhibitors, who have absolute territorial guarantees, will *want* to book each picture."

Friends of H. A. Spanuth, the originator of the Commonwealth idea, as applied to the picture field, point to his record in the film industry since the days of the Patents Company as evidence of his ability to put over a project of this sort. He was actively connected with the early moves of the independents, when in 1912 he produced the first American-made five reel drama, "Oliver Twist," with Nat Goodwin in the leading role. It was with this picture that Spanuth is said to have originated the State rights' selling plan.

Of recent years Mr. Spanuth has been active in Chicago, with Alfred Hamburger and the Jones, Linick and Schaefer interests. When asked by a representative of Motion Picture News as to the reception accorded his Commonwealth Corporation, he declared:

"While we are not ready to make a complete announcement yet, I can assure you some surprises when the names of prominent exhibitors in all sections who have signified their willingness to join us, are announced. Our coming ads will contain full information, but for the present we are proceeding slowly and carefully, every film move we make prompted by years of film experience, every business move we make approved by the financial authorities who are interested with us."

W. K. Vanderbilt Heads War Films Company

Prominent Men Incorporate to Handle Official British War Films Which Will Be Released Through General Film—Profits for Relief Funds

A new motion picture company has just been organized, to be known as Official War Films, Inc., with Wm. K. Vanderbilt as president, Walter Scott, vice-president; H. P. Davison, treasurer, and Wm. De-Forest Manice, secretary. Other directors are Wm. Sloane, James Logie, Charles Urban, Henry D. Sleeper, and G. McLeod Baynes, chairman of the board.

The object of the company is to raise funds for the American Ambulance Corps and general war relief. Its entire gross profits will be devoted to this work.

The corporation has taken over the rights of the Patriot Film Company for the exhibition in the United States of the Official War Films of the British government, photographed as a part of the permanent records of the War Office. Those films include pictures of the great battle of the Somme, as well as pictures of the manufacture of munitions, the training of Britain's army of 5,000,000 men, the Grand Fleet in the North Sea, etc. The films also include the pictures of American boys at the front, shown at the Strand Theatre.

In addition to the official British war pictures, the new corporation expects to secure control of all the French government war pictures for the United States, and is now negotiating with French officials with that end in view.

Arrangements have been made for the widest possible exhibition of all the pictures now or hereafter controlled by Official War Films, Inc. General Film Company has entered into a contract to distribute the pictures in serial form. Eventually it is proposed to exhibit the films in every motion picture theatre in the country, and the resulting profits will, it is believed, constitute the greatest war relief contribution yet raised in the United States.

The corporation itself is formed on a non-profit basis, ample funds having been raised for its organization and maintenance. Its gross profits will be divided as follows: Fifty per cent to the American Ambulance Field Service in France and fifty per cent to general war relief—preference being given to needy funds rather than to those already in possession of ample resources.

Hammons Off on Trip

E. W. Hammons, vice-president and general manager of Educationl Film Corporation of America, will soon leave on a ten-day trip. He will visit several exchanges handling educational and scenic subjects. Mr. Hammons has purchased the Ditmars Animal Pictures, which have been playing for the last sixteen weeks at the Strand Theatre, New York City. Mr. Harold Edel of the Strand, will continue to run these pictures, until the whole series has been shown.

On this trip Mr. Hammons will visit some of the largest theatres that have been writing for the Ditmars pictures. The exchanges that Mr. Hammons will visit will be the Feature Film Company, Minneapolis, Metro Picture Service, Chicago and Pittsburgh, Regal Film of Toronto, and the Broadway Film Company of Detroit.

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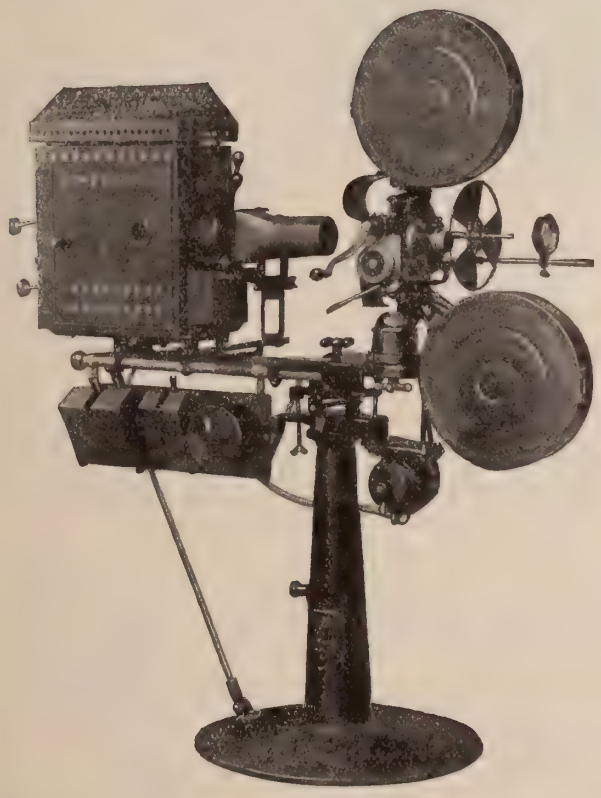
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INCE STUDIOS

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(*Continued from page 4244*)

aid" outfits for the ready alleviation of possible injuries to employes.

Then follows the receiving depot. This is a structure measuring 48 by 50 feet and is designed for the invoicing of all goods delivered for any of the departments. Several times every day automobile trucks drive up to this depot and there deposit consignments of merchandise, which, after being [illegible] tematically chec[illegible] to the custody of their res[illegible] partments.

A short dist[illegible] from the receiving depot is the carpenter shop. This measures 50 by 190 feet and, when in operation, it provides one of the most awe-inspiring sights of the place. Humming with activity from sunrise to sundown, its giant machine saws and long work-benches, presided over by master-carpenters, constantly are turning out the finished settings daily required on the stages. In a loft at one end of the building are employed a staff of wood-carvers, whose rare skill is responsible for the pretentious decorative effects in many of the Ince settings.

The last in the line of buildings fringing the eastern boundary of the plant is the garage. This measures 50 by 90 feet and houses the trucks and "location" automobiles used daily by the company. This is fitted with all devices necessary for a machine shop, where almost every "ailment" of an automobile or truck may be remedied. On the outside of the building is a 500-gallon underground tank for gasoline equipped with Bowser automatic measuring pump, similar to those used at all gasoline stations. The number of cars needed by the company require of expert mechanics for their proper care. [illegible] automo[illegible] are included in the equip-



Business Manager A. H. Allen

and creating a pool twelve inches deep on top.

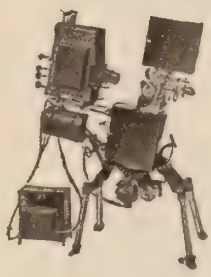
Just beyond the film vault is the varied arts building. This is two stories in height and measures 31 by 90 feet. On the ground floor are located two projecting rooms and a department wherein the tinting of the sample positive is done. In this are installed three 6A and one 6B Power's Cameragraphs, supplied to Mr. Ince by the Pacific Amusement Company, who have been handling these machines for a considerable time. The upper floor is devoted to the cutting and assembling rooms, sub-title art work rooms and "still" department, and on the roof is a thoroughly-equipped portrait gallery for publicity purposes.

Even greater pains have been taken to secure absolute fire protection for this building. There are five rooms for film cutting. Each is fitted with fire shutters furnished by the Variety Manufacturing Company, of Chicago. In case of fire, a shutter drops on both sides of the door, and over the windows. At the same time a ventilating flue is opened. Such equipment assures that in case fire in one cutting room starts, no other portion of the building will be injured in the least. The Varied Arts building is also fitted with water pipes extending on all sides which gives the same protection as for the film vault.

Next, in alignment with the Varied Arts building, is the commissary. This measures 100 by 60 feet and is capable of accommodating four hundred persons at a sitting. The food is prepared by culinary experts and served at cost to the employes. In a corner of this structure is a barber-shop and manicure-parlor for the convenience of the players. It has an elegant soda-fountain and well-equipped cigar-stand.

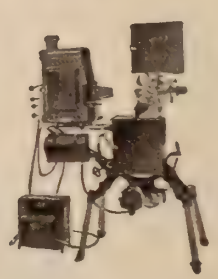
Horizontal to the dres[illegible] building and bi[illegible]k. This meas[illegible]ures [illegible]

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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

THE SUPPLY MAN TALKS

WE are pleased to be able to report progress. We have heard favorably from several of the leading supply houses in reply to our editorial which appeared on this page last week. We might even go further and say that we have not had a single comeback which was not in favor of the plan. From the tone of the letters received, and they are from some of the biggest men in the trade, it is evident that the new fields which are being opened by the Motion Picture are about to be sought after by the live wire supply men of the country.

* * *

IN order that all may benefit by the expressions of some of those already heard from, I am quoting from three letters from various parts of the country:

"Answering yours of the 6th. We are always interested in new devices placed on the market and would be glad to have the manufacturers take the matter up with us. We have a nice supply business which is constantly growing.

"In connection with your service department, we are wondering if you could obtain from the ——— instructions for using one of their cameras."

* * *

ANOTHER letter says:

"Your letter of the 6th instant received and contents noted. In reply would say that the people who are selling motion picture cameras at the present time seem to be photograph supply dealers. We presume that the reason why the people interested in Motion Picture cameras go to them is because they sell stationary cameras.

* * *

"YOU readily understand that there is quite a difference in service required in connection with Motion Picture cameras than the ordinary Kodak. We know one photograph supply dealer here in the city, who says that he has had so much trouble in this respect with Motion Picture cameras that he does not care about handling them.

"Of course, the trade would have to be worked up by a Motion Picture supply dealer on account of his not being in touch with the amateurs who desire to purchase Motion Picture cameras. We believe, however, that this trade, as well as stereopticon, rightly belongs to the Motion Picture supply dealer.

* * *

WE know there is little chance of working into this line unless the dealer is protected by the manufacturers. That is the paramount issue today of the supply dealer. He will spend all his time and do missionary work in working up sales for a certain article or device and after he has got it started, the manufacturer quotes several other concerns in the city the same discount as he is getting.

The result is that the other fellow, if he can get the same discount, and has no service to offer, in connection with the article or device, will get the price under what the dealer can sell for, as he knows that he must take care of the customer after he is sold."

* * *

ANOTHER man writes:

"Yours of the 6th instant, together with the copy for the article which appeared in your last issue, has been read and carefully noted.

"You are right. Many users of cameras spoil their negatives by having the films light struck before they have been exposed. Furthermore, in many instances the camera boxes or the magazines leak light and the reel requires the attention of an experienced person to guard against troubles of this kind.

* * *

"ONE can hardly imagine a greater annoyance and disappointment to a person using a camera, than to spend a considerable amount of money for film, then to take several scenes of certain subjects or happenings, which can perhaps never be reproduced, and then to take such exposed film to the developer and printer and find that all of the work has been done for nothing, due perhaps to old stock being used, light leakage or similar preventable cause.

* * *

"I DO not know whether or not the average supply house is in a position to handle this business, but no doubt, if the demand would be large enough, such an addition to any supply and equipment house, would be of mutual benefit and profit. I think your article is very timely and the only difficulty seems to be, at the present moment at least, that those selling cameras are so anxious to make a sale, that they neglect to impress upon the user of the camera, if he is not an experienced one, the difficulties which he will meet in loading, developing and having his films printed.

"Your article ought to open up an interesting discussion and line of thought along this line."

* * *

THERE are several points which are worth attention. First —The supply houses are anxious to be put in touch with the goods for the amateur as well as for the theatre.

Second—The photographic dealer is no man to handle Motion Picture goods. They are not to be compared with still cameras in any way, and must be handled separately and by men who know the Motion Picture business.

Third—There is a fine opportunity for building up this business. When this is admitted by men of the standing of those quoted above, there is absolutely no room left for doubt.

* * *

FOURTH—The dealer should be given some kind of protection. This is assured if only the dealer will get out and show the manufacturer that he is capable of taking care of the business.

Fifth—The need that there is for proper care to be taken of the film in loading the camera, as well as in developing and printing, which last should be done in a permanent laboratory and not in a makeshift tank. Therefore the dealer in this respect will act as the agent for the developing plant.

* * *

SIXTH—The need of being honest with the public in selling the goods. They must be told of the difficulties so they will not become discouraged over poor results at first. In other words they must be carefully coached from the start.

* * *

LOOK up the January 20th issue of the NEWS, read the page corresponding to this, then write us just what your opinion is in the matter. Pick out the difficulties as you see them. Hammer the idea if you want, but give it thought.

E. K. GILLETT.

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EQUIPMENT OPERATING

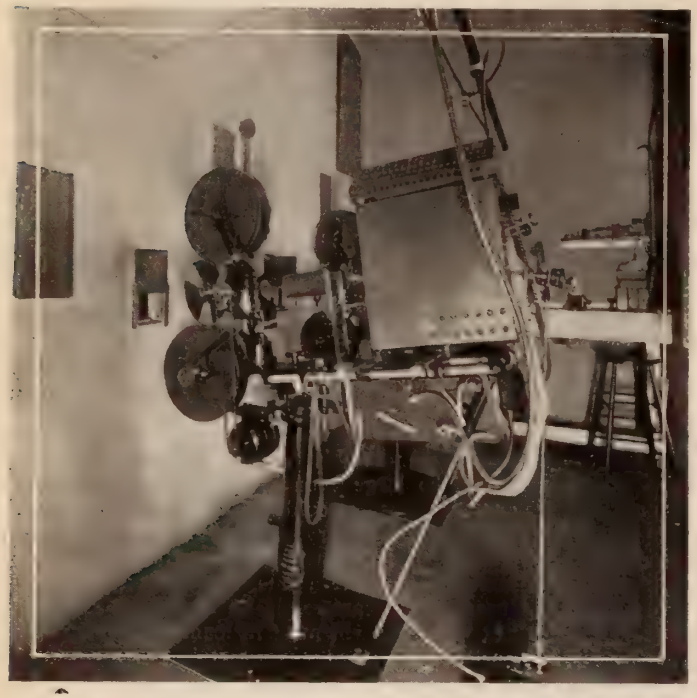
PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Another Fine Operating Room

THE accompanying illustration is of the operating room of the Strand theatre, Main street, Akron, Ohio. The manager, M. C. Winter, sent in the photograph but forgot to mention the name of the operator or operators. And surely an operator who keeps his operating room in such a condition of cleanliness as shown by the photograph is worthy of some mention.



Projection Booth of the Strand, Akron, Ohio. Motiograph Machine in Use

The theatre, which is 110 by 55 feet, has a seating capacity of 1,200, 850 of which are on the main floor while the balcony takes care of the remaining 350. The equipment consists of two 1916 model Motiographs, motor driven, and the arcs are controlled by Speedco arc controllers. The screen, a Minusa Gold Fibre, is giving great satisfaction, as is the entire equipment. The throw is announced as being 118 feet, which seems to be contradictory to the dimensions of the theatre unless, as I suspect, the operating room is built outside of the theatre proper.

I would call the attention of operators in general to the neatness of this room and the evidence that the operator is one who takes pride in his work and the equipment under his care. Others would do well to emulate his example, and thus prove to their employers that they are "craftsmen" and not "crank pushers."

Bishop Installs New Machines

MANAGER HENRY BISHOP, who conducts the theatre bearing his name, opposite the City Hall, Hoboken, N. J., has just installed in his operating room two of the latest type Powers 6-B projectors with motor drive and special Gundlach lenses. The equipment was supplied by the Picture Theatre Equipment Company, New York City.

Mr. Bishop was one of the first exhibitors in Hudson County to take the business of exhibiting motion pictures seriously, and since opening his theatre to the lovers of the silent drama nearly four years ago, he has by constant attention to every little deail won a clientele of steady patrons to his theatre which is proof that the public appreciate his efforts in their behalf. Manager Bishop claims that he has lost only one patron since his theatre opened, he died—the patron.

The operators Louis Ulffers and Frank Mauris, both members of L. U. 384, I. A. T. S. E. are putting over a really good picture which might be improved to some extent by the installation of arc controllers, which is found in nearly every up-to-date theatre at present. A progressive manager such as Mr. Bishop cannot afford to let his competitor beat him to it in the installation of the latest improvements, which not only lessen the burden of the and enable him to give more attention to projection, but insures the patrons of always seeing a high class show at Bishop's.

Bell & Howell Transformer for Two Machines

Harry J. Spingarn, Washington, N. C.: *Is it possible to connect a Bell and Howell transformer so that I may use it on both machines? If it can be done I would appreciate your kindness very much if you would tell me how. I am using 110 volt, 60 cycle, alternating current. Have a rheostat on one machine and the transformer on the other, but the transformer gives the best results.*

Answer: Naturally, you would have better results with the transformer than with a rheostat, as well as effecting a great saving in current. This fact alone should be enough to recommend your employer to purchase another transformer so that each projecting machine would have its own. This would allow you to dissolve your pictures one into the other with good results. This can be done, I admit, with one transformer by "stealing" the arc, but the results are not as good as where two are used.

The method of connecting is to bring the two line wires leading into the operating room to the line side of the transformer, the wires leading to the lamp side may be connected to the center poles of a double pole single throw switch, and the machine leads connected one on each end of this switch, or the switch may be connected in multiple for the purpose of stealing the arc. You must remember, though, that you cannot burn both arcs at the same time when this connection is used, for when you bring the carbons together on the idle lamp this immediately puts out the light of the arc that is working.

A little practice will enable you to steal the light in such a manner as to be hardly noticeable on the screen, but, I repeat, it is the better policy to have a transformer for each machine.

The Fort Wayne Compensarc

J. R. B., Angola, Ind.: *Can you give me a brief diagram of the construction of the Ft. Wayne Compensarc, A. C. to A. C.? Is it a transformer or a reactance?*

Answer: A description seems unnecessary, as a transformer is generally made up of two coils insulated from each other, one of these coils being called the primary, the other the secondary. The transformer, such as used in the operating room and to which class belong the Economizer, Inductor and Compensarc, are slightly different in construction, as the windings are not insulated from each other; the secondary winding becoming a part of the primary winding, thus the transforming action is more efficient than that obtained with a straight transformer.

The Type A Alternating Current Compensarc is a transformer and not a reactance.

In the case of a choke-coil, which is a reactance coil the choking effect of the transformer is obtained, but there is no difference in the amperage. The amperage taken from the secondary side will be the same as on the primary side, while the voltage will vary. In the compensarc, which might be termed a step-down transformer, you are enabled to decrease the voltage and increase the amperage.

In this way it is possible to use double the amperage at the arc which you are taking from the line, while with a reactance coil the same amount of current used at the arc would have to be taken from the line.

I am writing the General Electric Company, Ft. Wayne, Ind., to send you complete diagram of this device which will give you details of construction and method of wiring.

Commutator Brushes Spark

A. J. K., Akron, Ohio: *Have been annoyed lately by the sparking of the brushes on my motor-generator set. Can you tell me the cause of this, and also what to do to stop it?*

Answer: Sparking at the brushes may be due to several causes. The brushes or commutator may have become dirty. The brushes may not be making proper contact with the commutator, caused by not enough tension on the springs holding them in place.

The brushes may be stuck in the brush holder, or the commutator may have become worn too thin; this latter seems to be improbable, though, so I will try and give you the remedy to be applied to the faults first outlined. If the brushes and commutator have become dirty, which might have some effect upon the generator picking up its load at starting, and which will give an unsteady arc, the brushes should be taken from their holders and cleaned with fine sandpaper, then put back in the holder, and with a strip of sandpaper on the commutator, and with the sand side against the brush, pull it back and forth a few times until a new surface has been ground which will fit the curve of the commutator.

After you have done this, remove the brushes again and proceed to clean the commutator itself. This can be done by using a small brush stiff enough to remove any particles of carbon or graphite which may stick to the surface of the commutator. Do not use a brush that is stiff enough to injure the surface of the commutator. After you have removed this surface dirt, hold a piece of fine sandpaper on the commutator while it is revolving; then when you have the surface perfectly clean put a few drops of light oil or vaseline on a cloth and hold this cloth against the commutator while running. Be very careful not to get too much oil on the commutator.

Now, put back the brushes, being sure to notice whether the tension is as it should be. The tension should only be sufficient to insure its making perfect contact with the commutator. If the springs are too strong the brushes will cause unnecessary wear to the commutator and themselves. The possibility of the brushes sticking in the holders has been eliminated if you carried out the the method of cleaning outlined. Remember that DIRT causes more than fifty per cent. of the operator's troubles. Avoid it.

Film Jumps

A. W. M., Missouri: *What is the reason of the film jumping? I never had this trouble until lately, and it sure is getting my goat. My machines are in first-class condition, so I know it cannot be them. Am anxiously awaiting your answer.*

Answer: Here it is—the answer. While you did not state the direction in which the film "jumps," I take it that it has an up and down motion on the screen; this may be due to several causes, among them the following: The sprocket holes may have become shrunken; this sometimes happens when a film becomes old and dry; sprocket holes may have become worn or stretched through too much tension at the aperture; or it may be due to the method of perforating (which is doubtful), or else the camera may have had some lost motion. The above named reasons should contain the answer to your question if—and there's the rub, that if means this: If your machines are in first-class condition.

It is quite possible that your machines have badly worn intermittent sprocket teeth, or the intermittent movement may have become loose, which would cause more or less of a jump. If the jump occurs on both machines, you may be right in making the claim you do, and your trouble lies in the reasons first given; but if it only happens on one machine, then the trouble is there, and you should examine the teeth of the sprocket with a small magnifying glass to see that they have not become undercut; if they have, put in a new one at once; also be sure that there is no great amount of play in the intermittent sprocket shaft.

Condensers for Motiograph

H. J. M., Rochester, N. Y.: *Would like to have you inform me through the department the correct condenser combination to use with a Motiograph machine, where the throw is 60 feet. How far should they be spaced, and will Mensicus Bi-Convex be better for me to use than the regular plano condenser?*

Answer: Again let me call attention to the necessity of inquirers sending all the data possible when asking for information. You omitted to inform me the size of the picture being projected; or, in other words, the equivalent focus of the projection lens. But, presuming that you are using a lens of four-inch E.F., it seems that two 6½-inch condensers would do you very nicely.

They should be placed in the mount in such a manner as to have the concave sides almost touching, never more than three-sixteenths of an inch apart. The distance from condensers to aperture can only be determined by experimenting with the film gate open and your arc with a perfect crater, so that you can observe the light on the screen, having the spot just large enough to cover the aperture. A few experiments will enable you to determine the relative positions of the aperture and the arc with regard to the condensers.

There is no doubt but what the mensicus bi-convex would be a great improvement, but you must remember when ordering to specify that the focus of the combination should be equal to two 6½-inch plano convex spaced in their mount as per above instructions.

Wants to Become an Expert

W. E. G., Manning, S. C.: *I have had about four years' experience as a motion picture operator and am desirous of becoming an expert. That is my reason for writing you: to find out the best plan for me to pursue. Would it be to my advantage to join the operators' union? My experience has been chiefly with the Edison and Powers machines; my knowledge of electrical appliances (rectifiers, motor generators, etc.) is very limited.*

Do you think I could pass the union's examination with this knowledge? I am a hard worker and put all my energy in the business, and if you can tell me any way to further my knowledge so as to become a union man (if the union is beneficial) I would appreciate it very much.

Answer: Yours is a rather peculiar letter to answer, and I am going to try and answer it so as not to hurt your feelings. The "four years of experience" which you have had should be of great help to you if in those four years you have delved into the subject of "what makes the wheels go round"; that is, have you made a study of your work; have you tried to experiment in any way that would further your knowledge? The fact that you are a hard worker is greatly in your favor, but that will not help you as far as the union is concerned.

They insist that a man must have sufficient knowledge to pass their examination, and in a majority of the locals that examination means something, for it is the only safeguard the union has, and when a man is sent on the job from the union headquarters it is a guarantee to the exhibitor that he is getting a high-class man, one who can meet any emergency and who is able to handle any equipment.

The union undoubtedly would be beneficial to you or any other operator, for whether you are a member or not you are reaping the benefits of what the organization has done for operators. Were it not for the unions the laboring man would have a hard row to hoe in trying to make both ends meet. My suggestion to you would be to get a set of Hawkin's Electrical Guides, and study up on electrical action and its application to the motion picture projector. In the mean time join the local nearest you if you can, and by an exchange of opinions and general discussion you will get the benefit of the experience of others and thus add to your own knowledge. The key to success in this game, perhaps more than any other, is study, *study,* STUDY.

Generator Starts Poorly

H. B. J., New York State: *Have been having trouble with my motor generator lately and am writing to ask you if you can help me.. The generator refuses to start at times, and I have put more tension on the brushes which has helped some, but would be glad if you could suggest anything.*

Answer: The refusal of your generator to generate may be due to a number of causes, possibly the loosening or dirtying of one or more of the electric connections; the partial demagnetisation of the field as a result of a sudden heavy overload; or too much resistance across the shunt field when starting up.

The best way would be to start at the beginning and give the commutator a good polishing with fine sandpaper held down on a wooden block shaped to the curvature of the commutator's circumference. When the segments are thoroughly smoothed and polished go over the faces of the brushes lightly and rub off the surface which has become polished in order to dislodge any grit or grease which may have found its way there by accident.

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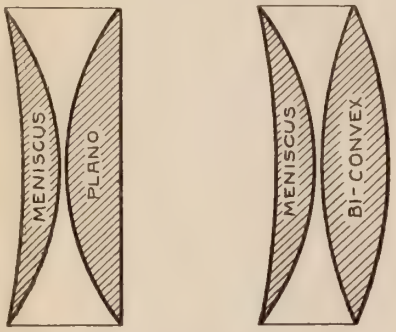
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Examine all connections, after which let down the brushes, start up, at the same time regulating the speed so that it is slightly above normal, and cut out the shunt resistance. The generator will now almost certainly excite, after which you may advance the shunt resistance and reduce the speed to normal. It would be a good plan to let the generator run on a rather light load for an hour or so, so as to give the field a chance to settle down again in case it should be suffering from a recent accidental overload.

The Best Thing

H. L. L., Sorel, P. Q., Canada: *Please tell me what is the best thing to be used to obtain a good light on 120 volts, 30 cycle current? Eighty feet throw; just now using resistance, but results are bad.*

Answer: To recommend any one thing as being best would bring a storm of protest from the different manufacturers, but I take it that you are desirous of installing some inexpensive device to take the place of rheostatic resistance. There are a number of these listed in the advertising pages of the NEWS, any one of which will give better results than you are now obtaining, and the cost is very reasonable.

The transformer manufactured by the Bell and Howell Company, Chicago, Ill., is a most practical device, and will require practically no attention after once being installed. In mentioning the throw you failed to give the size of picture, which is equally important.

The Mercury Arc Rectifier is another device that, while more expensive than the general run of transformers, is nevertheless much more inexpensive than the motor generator sets, and with careful handling should perform for an indefinite time, giving very satisfactory results. Would suggest that you write to the people herein mentioned and get further information from them, which lack of space prevents me from giving.

Rothacker Ball Is a Success

THE recent ball, held in the new motion picture studio of the Rothacker Film Manufacturing Company of Chicago, has gone down in history as one of the most notable events in Chicago. The studio was beautifully decorated with southern smilax, yellow and red poppies, oak leaves, palms and roses. Music was furnished by Benson's orchestra of fifteen pieces, which was supplemented later in the evening by the famous Chicago Brass Band. At eleven o'clock supper was served by Gaper.

An idea of the size of the studio can be obtained from the fact that there were 468 guests seated at tables around the wall, and yet there was room enough in the center of the floor for dancing. During the evening Josephine Harriman, hostess at the Congress Hotel dances, gave an exhibition in solo dancing. Josephine and Cross, feature players of "Go To It" at the Chicago Princess theatre, were present and danced for the entertainment of the guests.

The guest list included many names of prominence in Chicago society, and well-known film people throughout the country. The following members of the Chicago Grand Opera Company were there: Dalmores, Ruffo, Dua, and Scionti. By the aid of the wonderful lighting system of the studio, many novel and artistic lighting effects were produced during the dances.

(*Continued on page* 616)

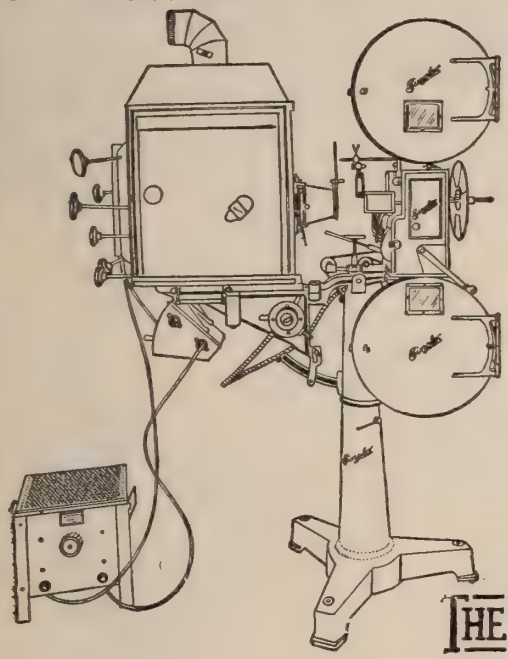


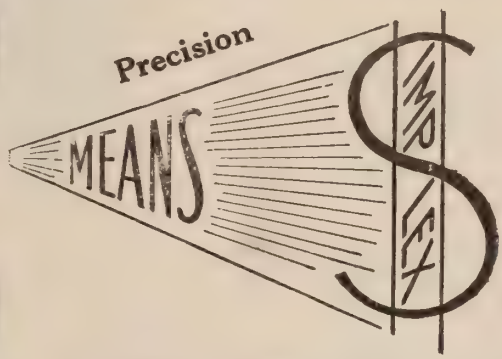
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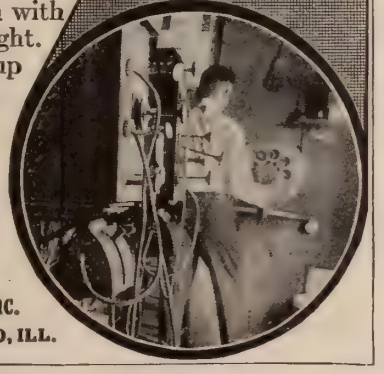
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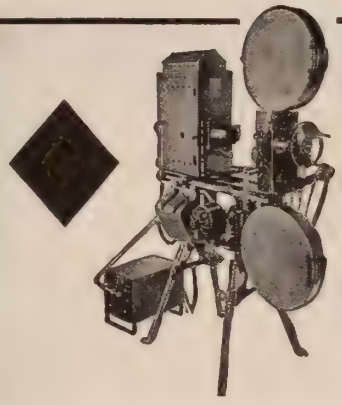
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ROCHESTER, N. Y.



"After the Ball"—Rothaker Film Company Studio

(*Continued from page* 614)

The first of the two photographs, showing the guests at dinner, will give an idea of the enormous set which it is possible to place in the studio. It also shows the number and size of the light tanks which Mr. Rothacker has installed. This is one of the largest of its kind in the country and is one of the prize exhibits of the Cooper-Hewitt Company, manufacturers of the light.

The second photograph shows one end of the studio, before the dinner was laid. It gives a very good idea of the width and depth of the studio and the possibility which it has for enormous interiors.

Mr. Rothacker had one of his cameramen busy taking pictures of the ball, which he says he is going to show each year at this annual affair, which gives promise to be one of the leading annual social functions of the city.

Rabell Resigns from Hallberg

WILLIAM H. RABELL, for four years connected with J. H. Hallberg as sales manager, salesman and projection engineer, has resigned. Mr. Rabell is at the present time devoting his entire attention to personal interests. However, he does not anticipate being outside of the field for very long.

Latest Simplex Installations

B. F. PORTER, supply man and projection engineer of 1482 Broadway, New York City, has furnished the projectors for many of the largest spectacular productions in the film world. Among these are: "The Birth of a Nation," "Civilization," "The Fall of a Nation" and "Intolerance."

Mr. Porter reports that business is improving each day and that the slacking down, which generally occurs during the holiday season, has not affected him the least.

The most recent big installations were in the Strand theatre, Covington, Virginia, where two Type S Simplex machines, with motor drive, were installed; Proctor's Palace, Newark, New Jersey—also two Type S motor drive; the Griswold theatre, Troy, New York—same equipment; and Proctor's Schenectady theatre, and Max Spiegel's Palace theatre, also Schenectady, have each installed two Type S motor driven Simplexes.

The Williamson Brothers of submarine picture fame, operating at the Bahama Islands, have purchased a Simplex projector which they use to entertain the mermaids.

The New York Polyclinic Hospital has installed one Simplex hand-driven for use in their laboratories.

Herman F. Jans of the New Jersey Metro Film Company is using one type B, motor driven machine, in his projection room at Twenty-third street, New York City.

Last but not least the great feature film in which Geraldine Farrar is starred, "Joan the Woman," is being projected by the latest type Simplex projector.

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G. A. Metcalfe, 117 Golden Gate Ave., San Francisco, Cal.; 1210 Fourth Ave., Seattle, Wash.
The Perkins Electric Co., 322 Craig St., W., Montreal, Canada (Sole Canadian Distributors).
Interocean Film Corporation, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives).

SPEER CARBON COMPANY, St. Marys, Pa.

THE CAMERA

An Improved Formula for Reducing Negatives

IN giving over the Camera Department to laboratory considerations this week, we select as our principal topic an improved formula for use in reducing the density of the image deposits on films (both negative or positive) which, on account of overexposure or overdevelopment, are unsuitable for exhibition or other use.

Considering the matter from a purely cinematographic aspect, we may assume that nothing but negatives are to be subjected to the reducing process, because a reduced film positive is, generally, an abomination and from the standpoint of laboratory efficiency, it will be found cheaper in the long run to *reprint* any positive strips which are found, upon projection, to appear overexposed.

Before proceeding to examine the competency and chemical constituency of the various mixtures used in negative reduction, we must emphasize one or two elementary points of sensitometry, which, although of vital importance in film processing are unknown to most laboratory experts (so-called) and superintendents, according to our observations.

The first consideration relates to the mistaken idea, so prevalent among those who are entrusted with the development of negatives, that errors of over and underexposure are easily corrected in development. It is our intention to set forth, in a future issue, a description of the principles and practice of sensitometry, but, it is necessary that we anticipate our future article to the extent of suggesting that it was shown long ago, by Hurter and Driffield, that if an overexposed negative is underdeveloped (in an effort to secure satisfactory printing density) the gradations of the negative image are altered, and also, that prolonged development of an underexposed negative results in nothing but an added accumulation of "fog density," and no gradations or details which were not secured at the time of exposure can be conferred upon an underexposed negative by forcing the development.

As mistaken ideas regarding development are commonly entertained, so likewise are erroneous beliefs indulged in concerning the action of reducing baths, and since the makers of negative film stock are constantly striving to improve the quality of negative emulsions as regards tone rendering, we submit the reasonable proposition that the film laboratory should realize, in the finished product, the utmost in results which the film stock is capable of yielding. Under present practice this is not achieved in the case of overdense negatives which are rendered printable by the action of a reducing bath.

It is not our intention to consider all types of reducers in this article, but merely one or two, of representative type, which are commonly used in cinematographic film laboratories. The usual standby of most laboratory superintendents is the Ferricyanide and Hypo or Farmer's reducer, which, being easy to prepare and energetic in action, enjoys great popularity. This bath is open, however, to the serious objection that it acts more rapidly on the shadows (parts having least density) of the negative than on the highlights, and by the time the highlights are sufficiently reduced the gradations of the image are severely altered and the shadow detail is so extensively effaced as to yield, in most cases, a very contrasty image. The only instances in which the Farmer reducer may be competently employed, therefore, are in the case of flat negatives (which are improved by increasing the contrast) or when it is desired to remove a slight veil of fog from the negative by a very brief immersion in the Ferricyanide bath.

Another bath, which, although primarily a bleaching bath, is frequently used as a reducer in the laboratories, is that composed of Potassium Ferricyanide and Potassium Bromide. Although not as yet confirmed by authorities, we are of the opinion that this solution tans the gelatine of the film to some extent in those portions which have been acted upon by light. Our reason for presuming this is of such interesting nature as to warrant relating here: Under our observation rejected cine films were being bleached in a Ferricyanide and Bromide bath, chased in Hypo, and then immersed in a composite dye bath with the idea of converting them into opaque black leader stock. Positive films thus bleached were readily penetrated by the dye solution, but, in numerous instances, negative films so treated were not susceptible to coloration by the dye bath. An examination of several dozen frames of negative film (bearing exposed images of course) revealed an interesting condition. The negative images (produced by the action of light and the developer) were in the transparent condition produced by the bleach bath, while the shadow portions of the images had taken up the dye to some extent, and were, therefore, transformed into dye positives in a manner resembling results produced by the Kodachrome process of color photography. Returning to practical considerations it appears that a reducer compounded with Potassium Ferricyanide and Potassium Bromide exerts the strongest reducing action on the shadow detail (as does the Farmer reducer) and does not well lend itself to the improvement of negatives thus processed.

We have now to consider another class of reducer—that which attacks the highlights (denser portions) of a negative with most vigor, and has only a slight action on the shadows. The representative reducer of this class is the Ammonium Persulphate bath, and since most photographers (and cinematographers) are nowadays striving for soft results, it follows that should reduction be necessary the Ammonium Persulphate bath would produce a more acceptable result than the Farmer reducer, since the action of the Persulphate reducer in attacking the highlights first must necessarily produce a flat instead of a contrasty negative. Briefly stated the procedure when using this bath is as follows: The negative is reduced in a bath of Ammonium Persulphate and water until it has been cut to nearly the desired density, and is then chased in a bath of Sodium Sulphite in order to stop the reducing action which would otherwise continue, to some extent, during the washing of the negative which is the concluding step in the process.

Another reducer sometimes employed in the film laboratories and producing tolerable results, when used with wet film, is the Permanganate reducer, composed of Potassium Permanganate (10 per cent. solution), Sulphuric Acid (10 per cent. solution), and water. After reduction in a Permanganate bath, negatives are quite heavily stained or tinted, and this coloration is removed by immersion in a 10 per cent. Sodium Sulphite bath to which a very slight quantity (about 2 per cent.) of oxalic acid has been added. Considerable trouble is frequently experienced by the average laboratory worker in judging the degree of reduction by the Permanganate solution, on account of the deep color which it imparts to the negative. This renders its use rather hazardous with valuable negatives in the hands of inexperienced workers, such as are frequently employed in film laboratories.

The ideal bath for use in the reduction of overdense negatives would obviously be one which would reduce both the highlights and the shadows at the same rate, which would result, of course, in preserving the integrity of the gradations in the negative. A reducer which can accomplish this is known as a Proportional Reducer, on account of its proportionate action in reducing with the same degree of activity (or nearly so) both highlight and shadow portions of a negative.

During the year 1916 a formula for a reducer said to be proportionate in action was proposed by a Mr. Norman Deck and by reason of the undoubted value of such a reducing bath the subject was investigated by Messrs. Huse and Nietz of the Eastman Research Laboratory. The result of their investigations was published in the form of a communication in the "British Journal of Photography" of October 27, 1916, Page 580-82, and we recommend the perusal of this report by all interested in the subject of correct procedure in reducing cinematographic negatives.

The formula by which Mr. Deck claimed to produce proportional reduction was a combination of Potassium Permanganate and Ammonium Persulphate, the respective actions of which as reducers we have previously considered. When the action of Mr. Deck's proposed reducer was tested, in approved scientific manner, by Messrs. Huse and Nietze, they found that it was indeed capa-

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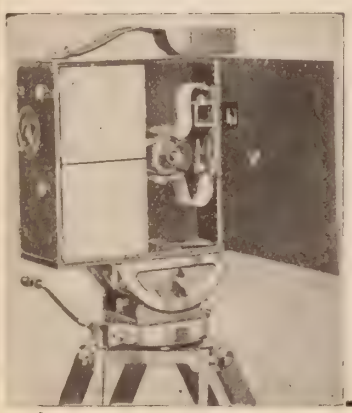
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ble of a more even reducing action on shadows and highlights than was characteristic of any of the formulae generally used in negative reduction.

The characteristic action of Deck's reducer, being mathematically plotted out from the measured densities of the test negatives was found, however, to be not strictly proportional, but as a result of their experiments Messrs Huse and Nietze have evolved a reducing formula which exerts an almost equal action on highlights, half-tones and shadows and so may be claimed a truly Proportional Reducer.

We need not dwell here upon the details of Messrs. Huse and Nietze's improvements on the Deck formula, but we are pleased to present for the attention of all laboratory workers the formula for proportional reduction which Huse and Nietze have set forth in the communication previously referred to:

PROPORTIONAL REDUCER

SOLUTION A

Potassium Permanganate	0.25	gram.
Sulphuric Acid 10 per cent. solution	15	c.c.s.
Water	1,000	c.c.s.

SOLUTION B

Ammonium Persulphate	25	grams.
Water	1,000	c.c.s.

For use take 1 part of A to 3 of B. Both solutions will keep well separately but it is not advisable to mix them until shortly before using. Reduction completed, the negative should be immersed for five minutes in a 1 per cent. solution of Potassium Metabisulphite, followed by a short wash. It has further been determined that the action of this reducer is most even and satisfactory when the film is submitted to the bath in a dry condition, instead of having been previously soaked.

For the sake of authenticity we have published this improved reducing formula just as it appeared in the published communication from the Eastman Research Laboratory, but should any reader desire to experiment on a larger scale, and have any trouble in converting the original formula into larger amounts, we will be pleased to provide the necessary data.

Denny, Signal Company, Invents Laboratory Aid



A VERY useful attachment which will eliminate work in film laboratories, has been perfected by Orrin Denny, superintendent of the Signal Film Corporation laboratory, Los Angeles, and application for patent has been made.

The device consists of a brass spring placed on the top of the end piece of the film racks when the rack is placed in the tank. Claws on this spring hold the rack and film in the developer. Heretofore all laboratories have used a wooden wedge, which was driven down between the rack and the end of the tank to hold the rack in position. This scheme ultimately caused the loosening of the end of the tank, and its final destruction, together with loss of developing fluids.

Booklet Illustrates Corcoran Tanks

A. J. CORCORAN, INC., 9½ John street, New York City, has just issued an attractive catalog describing and illustrating Corcoran tanks. In the introduction to this catalog it is stated that when the business was started in 1865 the basic principles adopted were to build the most efficient tanks possible and sell them at fair prices.

A number of tanks of all types are shown together with illustrations of hoops or bands, devices for indicating depth of water in the tank, details of construction, and table giving measurements and capacities. A number of installations are also presented.

In addition, Corcoran improved windmills are shown by means of illustrations. A view of a single town in which one hundred windmills are in evidence is shown. The closing pages of the catalog are devoted to a list of owners of Corcoran tanks.

Bradley Studios Receive Furniture Shipment

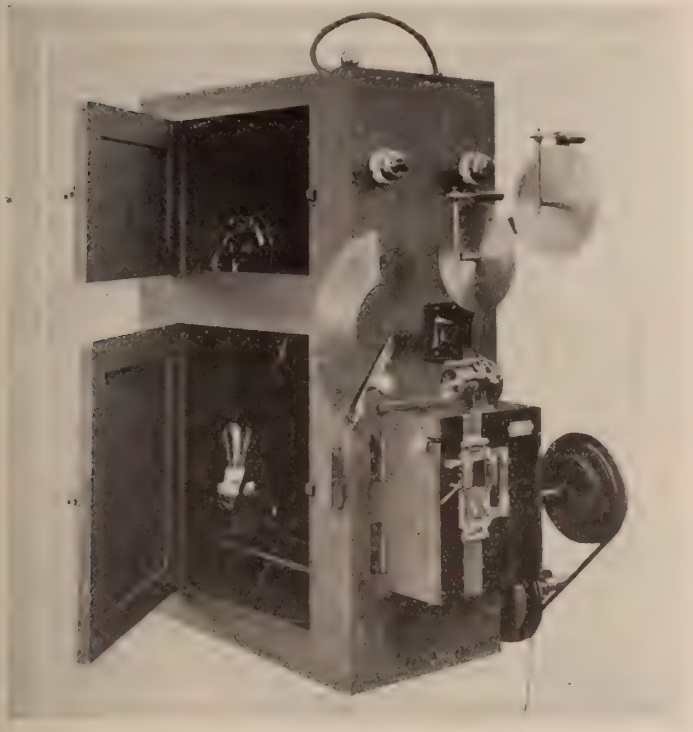
WILLIAM BRADLEY STUDIOS, 318 West Forty-third street, New York City, specializing in making settings for motion picture plays and stage productions, have just received a large shipment of furniture that will interest studio managers. This includes furniture of all styles and periods, also properties of all descriptions. This company also specializes as builders, dealers and furnishers of every studio essential.

William Bradley, general manager, has had many years' experience in this line, and was formerly connected for a long time with David Belasco and several other well known producers. A visit to the Bradley studios by studio managers will result in their finding many things which can be utilized to great advantage.

Fried of Los Angeles Introduces New Film Printer

ALTHOUGH modern conception in the designing of motion picture positive printers seems to favor the pedestal type of machine, there are many who still prefer the "wall type" printer, and the wall type machine, if accurately constructed, can compete with any of its more ornate looking brothers when it comes to the question of ease of manipulation and accuracy in the finished film positives.

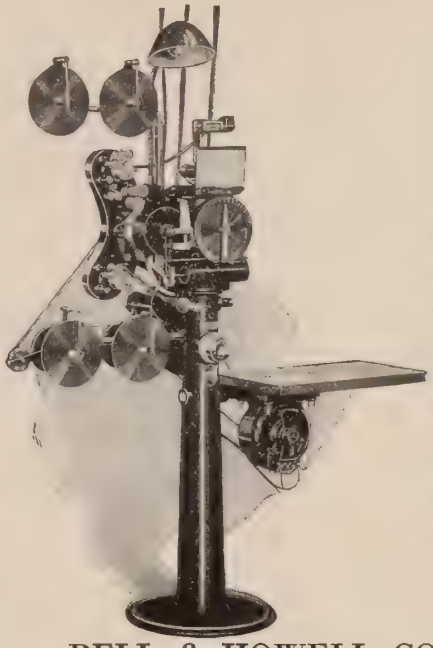
We are pleased to present Camera Department readers with an illustration and description of the latest in wall type printers—the Fried printer—manufactured and supplied by Mr. A. Fried of 2415 San Pedro street, Los Angeles, California.



As the illustration shows, the Fried printing machine greatly resembles the well known Williamson printer (of English manufacture) but Mr. Fried has produced a machine having numerous improvements over former apparatus of similar design. A good idea of the Fried printer may be gained from the illustration, but among the salient features which are not apparent in the cut may be mentioned the following: The machine is started or stopped instantaneously by means of a clutch, and has an aperture plate and framing device of finest tool steel. Perfect tension is secured at the exposure aperture by means of a clamp which is released during the downward travel of the films during exposure, thus eliminating undue wear on the negative as well as danger from scratches.

All gearing in this machine is of steel with spiral cut teeth and the light-shift has a range of 20 different intensities. While we have not personally examined or used the Fried printer, it is expected that some of these machines will shortly be in use in the East, where they will undoubtedly create the favorable impression which we know they have made in the Golden State.

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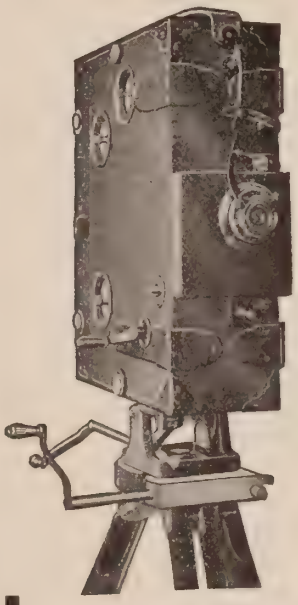


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MUSIC AND THE PICTURE

Killing a Good Picture

A GREAT many of our first class exhibitors throughout the country are paying special attention to their musical programs as accompaniments for pictures, and it is an established fact, that these theatres are the most successful ones to-day.

It is also a fact that exhibitors who have considered their orchestras as important factors of their shows, although they have lost money in the beginning have in time increased their orchestras in proportion to their business. But we still have exhibitors who are decreasing their orchestras as soon as they notice any diminishing box office receipts, and these managers keep on reducing until they're reduced all together.

To prove my above statement, I will as an example mention an exhibitor who, because living up to the principle that good music means better business has made a success out of a theatre, which has never done any business.

Edward A. Zorn, manager of the Temple theatre in Toledo, Ohio, took charge of the Alhambra theatre in the same city, and in a recent conversation with Mr. Zorn at the Biltmore Hotel in New York City, Mr. Zorn told me the following story, which should serve as a lesson and warning to all those who think that music is nothing else but a non result bringing and unnecessary expense. Mr. Zorn said:

"I got the Alhambra theatre, and business was bad all around. This theatre had no orchestra for some time because it didn't pay them to engage one and although they showed the best pictures, they couldn't do any business at all. The first thing I did was to engage an orchestra consisting of twelve men, purchased a music library of about 3,000 numbers and the result you know—business is fine since—and last week I added two more men to my orchestra, as I'm convinced of the fact that a better orchestra means a better show and better business.

"Mr. Zorn also engaged a musical director in New York, who is reviewing for him every picture in advance, in order to make up musical programs in time for rehearsals and performances.

Recently Mr. Zorn booked "The Truant Soul," an Essanay picture of exceptional value. I personally have arranged the musical program for this picture to be used in the Alhambra theatre.

I will now analyze the picture—versus the music—I happened to hear in one of the New York theatres and the music Mr. Zorn played in his Alhambra theatre.

The plot of this picture maintains from the very start a tremendous tension. Just as the spectator believes that the dramatic pressure is lessening, a new thrill, bit of suspense, or surprise gives him a jolt. Henry B. Walthall plays the part of Dr. Lancaster, a great surgeon. This man, of normally noble instincts, possesses a despicable second nature. He is a drug addict, and when doped appears cruel, vindictive and unscrupulous. When in his normal condition he is able to perform great feats of surgery, and in other ways to do good. He is the absolute slave of Myers, his secretary.

During all these scenes the orchestra and the organist played such numbers as "Moana," a Hawaiian hesitation waltz; "Merry Whirl," one step, and another selection of some popular songs. And then for about twenty minutes the entire music force seemed to be dead.

This gave me a chance to overhear the following remarks, "Thank Goodness, now we can at least look at the picture." "Gee! this is a shame, why doesn't he charge ten cents and give us some real music," and so it kept on for about ten minutes? Then silence; everybody seemed to enjoy the picture, until like a flash from heaven the organ commences "Yaaka Hula," accompanied by several kids in the rear row and this gave some people the finish. "Now I'm going, that's enough! I know the end of the picture, anyway," they exclaimed.

Of course, when the manager sees all these people walking out, he believes that they have seen the finish of the picture in the last showing, and last but not least this "Yaaka Hula" music was performed during the following part of the picture.

Joan, a nurse, after helping Doctor Lancaster fight his craving for drugs and when she is sure of his recovery, lets him go to a neighboring city to perform an operation. Two hours later he returns raving drunk, escorted by Myers. Joan is prostrated, but resolves to fight for him again. He attacks her, but she is rescued by—Dr. Lancaster.

Then the secret is out; the cruel, cynical Lancaster is the surgeon's half-brother and double. This man had debauched his brother, robbed him, and posed as him before the world, only letting the real Dr. Lancaster come out of his coma when delicate operations are to be performed.

Baffled, Myers sets fire to the house that night, but is caught in the flames himself. An insane woman whom the evil Lancaster has wronged shoots him and avenger and victim are burned. Dr. Lancaster rescues Joan.

By playing such popular numbers as "Yaaka Hula" for such scenes as described above, the picture is bound to be killed. First of all the audience commences to sing and whistle after the organist. The result is—that before anybody knows how it happened and encouraged by few too loud kids and half grown ups, the picture is forgotten by just enough to annoy those who care to see it.

It is true, every minute an ignoramus is born and sometimes they are twins, but I hardly believe that so many of them get born just in a certain neighborhood to keep such a theatre going, as I firmly believe that the better class of picture goers will not patronize such places.

The following is the musical setting as played in the Alhambra theatre for "The Truant Soul:"

"Dawn of Hope" by Casella is the Theme.

1—Solitude by Eilenberg until—T: "And doctor John Lancaster, etc."

2—Continue to action until—T: "Lancaster hospital."

3—Reconciliation (from suite of four) by Bendix until—T: "Everything is ready doctor."

4—La Reve by Golterman until—T: "What is your name."

5—Lost Happiness by Eilenberg until—T: "The Superintendent wants to see you."

6—Melody in G flat by Cadman until—T: "The despair of fulfilling her life's mission."

7—Organ to action until—T: "Doctor Lancaster near automobile."

8—Organ improvise "We Won't Go Home Till Morning Song" until—T: "You go straight up to his home."

9—For Thee, Kate Vannah until—T: "Joan decides to see Doctor Lancaster."

10—Theme until—T: "You heard of the Lancaster Institute, etc."

11—Farewell Sweet Flower Song by Barney to action until—T: "With the night comes, etc."

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12—Any short mysterioso until—T: "The beginning of a journey."

13—In Cupid's Net by Armand until—S: "Interior of Doctor Lancaster's room."

14—Continue ff until—T: "Doctor Jenkins resident physician, etc."

15—Serenade by Chaminade until—T: "There is nobody here, nobody except, etc."

16—Organ to action until—T: "In the heavy shadows of the night."

17—Organ to ff until—T: "Joan's first meeting in the hills."

18—Theme until—T: "If you fire that woman, etc."

19—Aragonaiso from Le Cid by Massenet until—T: "The Vigil of hours beside the sick man."

20—Chanson sans Paroles by Techaikowsky until—T:

21—Short Agitato to action until—T: "Please Miss Wentworth."

22—Organ to action until—T: "And Myers, you get me a few more, etc."

23—Agitato pp or ff until—T: "Remember if the storeroom, etc."

24—Continue pp until—T: "The truce in the evening shadows."

25—Theme until—S: "Joan lays down to sleep."

26—Melody by Kretschmer until—S: "Old woman with knife."

27—Agitato until—T: "You are responsible for this."

28—Reverie by Vieuxtemps until—T: "The passing days bring relief."

29—Souvenir by Drdla until—T: "Joan I cannot loose you, etc."

30—Theme until—T: "I have a telegram for Doctor Lancaster."

31—Organ to action until—T: "The fear of the unknown menace, etc."

32—Serenade by Widor until—T: "Joan open the door."

33—Agitato to action until—T: "All right dearie we wont quarrel."

34—Love's Sunshine by Wolf until Note Play only until Animato movement T: "Don't be a fool, etc."

35—Continue "Love's Sunshine. Note begin with Animato until—T: "You asked me to stay, etc."

36—Agitato until—T: "Who is this man?"

37—Largo from "The new world symphony" by Dvorak until—T: "The fight."

38—Agitato to action until—T: "After the fight."

39—Organ to action until—S: "Old woman walks out of her room."

40—Silence until—T: "The shot is fired." Note—watch this shot very carefully."

41—Shot (effect) then silence until—T: "Fire Scene."

42—Long Agitato beginning pp gradually increasing, etc. to action pp of ff until—T: "And as the burning embers, etc.

43—Theme until— * * * * * * END.

Pacini Uses Bartolas

CHARLES PACINI of Kenosha, Wis., has certainly shown by his purchases what he thinks of the Bartola musical instrument.

After a great deal of argument about two years ago, Mr. Pacini bought a Style A Special Bartola for his Majestic theatre in Harvard, Ill. It satisfied him that the music was most suitable for a picture theatre and one year ago he purchased a Bartola Grand for his Majestic theatre in Kenosha and disposed of his five-piece orchestra. He attributes his increase in business to this installation and states that it has saved him a great deal in salaries. On December 28 he purchased his third Bartola for his beautiful new Butterfly theatre that he is building in Kenosha.

Mr. Pacini states that he would never use anything else in his theatres but a Bartola, because it has brought him the results desired and is superior to any music he has ever used.

Ernest Luz Is Not Conducting "News" Music Department

SOME of our readers seem to be under the impression that Ernest Luz is still conducting this department. On or about December 1 Mr. Luz entirely severed his connection with the NEWS owing to the necessity of curtailing his work to meet the demands placed upon him by those who have prior claims on his services.

If any of our readers wish to correspond with Mr. Luz, they may do so either through MOTION PICTURE NEWS, or direct at 1493 Broadway, New York City.

"FIGHTING FOR LOVE"

(Reviewed on page 271)

(Red Feather Photoplay)

"Heloise" (2/4 Andantino) Intermezzo by Langey is the Theme

1—"Albumleaf" (4/4 Andante) by Kretscher until—T: "Just across the border."
2—"Oriental Veil Dance" by Aronson until—T: "In another land."
3—"Western Allegro" by Winkler until—T: "In Saxonburg the land of youth."
4—"La Rose" (intermezzo) by Ascher until—T: "That was King Ferdinand."
5—"Melody" (Andante) by Trinkaus until—T: "There is going to be a Queen."
6—"Dramatic Tension" by Reissifier until—T: "A king's proposal."
7—"Dramatic Maestoso" by Ascher until—T: "What more natural, etc."
8—"Intermezzo" (2/4 Presto) by Arensky until—T: "An ultimatum."
9—"Maestoso" by Ascher until—T: "Ain't you got no bringing up."
10—"Serenade" (6/8 Andantino) by Czerwonky until—T: "What are you doing here?"
11—"Theme" until—T: "There was no getting away."
12—"Sparklets" (Intermezzo) by Langey until—T: "War Scene."
13—Hurry—by Bendix until—T: "Change of Scene."
14—"Last Spring" (4/4 Andante) by Crieg until—T: "Mostly for you."
15—"Nocturnal Piece" by Schumann until—T: "Going to lick the enemy over."
16—"Maestoso" by Loraine until—T: "From over the sea came a message."
17—"Western Moderato" by Bach until—T: "Waiting to hear from the bunch."
18—"Esperanza" (2/4 Moderato) by Johnstone until—"End of the third reel."
19—"Courtesy" (Intermezzo) by Wiegand until—T: "In the old Empire."
20—"Maestoso" by Loraine until—T: "You forget that I'm the king."
21—"Dramatic Tension" by Funck until—T: "Order the advance."
22—"Lakesonian March" by Lake until—T: "Take them weapons."
23—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Battle Scene."
24—"The Tempest" by Lake (an eight minute hurry) until—T: "An American wallop, etc."
25—"Finale from 'Ariele'" by Bach until—T: "A formal proposal."
26—"Theme" until— * * * * * * END.

"THE PRICE OF SILENCE"

(Reviewed on page 437)

(A Fox Super De Luxe Production)

"Love Theme" Berceuse (4/4 Lento) by Karganoff

"Congressional Theme" "Dramatic Meestoso" by Ascher

1—"Congressional Theme" until—T: "The McCarthy Mill."
2—"Petite Bijouterie" (Valse Intermezzo) by Bohn until—T: "The accident in the mill."
3—Continue ff until—T: "The owner of McCarthy's mill."
4—"Serenade" (2/4 Allegretto) by Drdla until—T: "Joe Dugan father of Jimmy Dugan."
5—"Agitato" to action pp or ff until—T: "Don't forget we expect you at our reception."
6—"To Spring" (6/4 Allegro appasionato) by Grieg until—T: "My greatest ambition, etc."
7—Continue to action until—T: "The night of the reception."
8—"Vision" (6/8 Andante) a characteristic by Blon until—S: "Dancing."
9—Any good one step pp during scenes not dancing until—S: "In Garden."
10—"Love Theme" until—T: "Jimmy's father in bed."
11—"Mysterioso Agitato" No. 33 by Becker to action until—T: "I'm scared to go home, Mister."
12—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—T: "Once aroused by Jimmy's story, etc."
13—Organ to action until—T: "What about it."
14—"Prelude Du Deluge" (4/4 Adagio) by Saint Saens until—T: "The result of the investigation."
15—"Noveletta" (4/4 Moderato) by Ambrosio to action pp or ff until—T: "Unknown to Grace, etc."
16—"Love Theme" until—S: "Old man is taken sick."
17—"Forsaken" (Paraphrase) by Kretschmer until—S: "Crippled boy in chair."
18—Organ to action until—T: "Frank tries in vain, etc."
19—"Au Matin" (9/8 Andantino) by Goddard until—T: "The child labor bill comes before, etc."
20—"Congressional Theme" until—S: "Interior of room—boy with dog, etc."
21—"Cavatine" (4/4 Larghetto) by Raff until—T: "The following day the Senate, etc."
22—"Congressional Theme" until—T: "And I corrupted, etc."
23—"Agitato" to action pp or ff until—T: "But there are two hearts, etc."
24—"Love Theme" until— * * * * * * END.

"PIDGIN ISLAND"

(Reviewed on page 272)

(Metro Production)

"Longing for Home" (Andante) by Jungman is the Theme

1—"Characteristic for Waterfalls, etc." by Lovenberg until—T: "Harold Lockwood of the Costume House."
2—"Springtime Overture" by Ziegler until—T: "May Allison as Diana Wynne."
3—"Trinity Intermezzo" (4/4 Moderato) by Tobani until—T: "Her return brought her to a great house."
4—"Second Valse" by Godard until—T: "His words revealed her situation."
5—"Theme" until—T: "The bitter memories fled in the open sunlight."
6—"Basking in the Sunshine" (4/4 Caprice) by Cameron until—T: "Contrasts."
7—"Chinese Wedding Procession" by Hosmer until—T: "The inner ring of crains, etc."
8—Continue pp until—T: "Hop Sing, his faithful assistant."
9—Continue ff until—T: "Philip Gaston, the ringleader."
10—Organ to action (short scene) until—T: "At last a promising clue."
11—"Chinese Serenade" by Puerner until—T: "The hell hole of Chinatown."
12—"Piano Improvise Rags" until—T: "Cranford butts in, etc."
13—"Mysterioso" until—T: "Trying to find a way out."
14—"Piano Improvise Rags" to action until—T: "Sending Hop Sing on a fast errand."
15—Piano ff until—T: "Deep in the heart of the underworld."
16—"Mysterioso" until—T: "The response to Bradford's message."
17—"Long Hurry" until—T: "After the fight."
18—"Return to me soon" (3/4 Allegro Vivace) until—T: "Cranford's big coup gained him a holiday."
19—"Gretchen" (Intermezzo) by Martin until—T: "His first morning in the great outdoors."
20—"Whispering Flowers" (Characteristic) by Blon until—T: "Mason the Canadian accomplice."
21—Organ to action until—T: "Exterior ocean scene."
22—"Passacalle Intermezzo" (3/4 Allegro Moderato) by Gregh until—T: "Look at me, I'm just as wet."
23—Continue pp until—T: "Diana, toy of destiny, etc."
24—"Theme" until—T: "Fate delights in cringing, etc."
25—"Harmony of Love" (4/4 Andante) Romance by Brooks until—T: "After days of patient waiting."
26—Organ to action until—T: "Delay the message twenty-four hours."
27—"Melody" (4/4 Moderato) by Friml until—T: "The storm commences."
28—"The Tempest" (4/4 Agitato) by Lake to action until—T: "After the sweep of the mighty northern."
29—"In Lovers' Lane" (6/8 Allegro Moderato) by Pryor until—T: "The smuggled pearls."
30—Organ to action (short scene) until—T: "You deserve full credit."
31—"Dramatic Tension" No. 2 by Reissiger until—T: "And in the meantime on the island."
32—"Theme" until— * * * * * * END.

"THE PIPER'S PRICE"

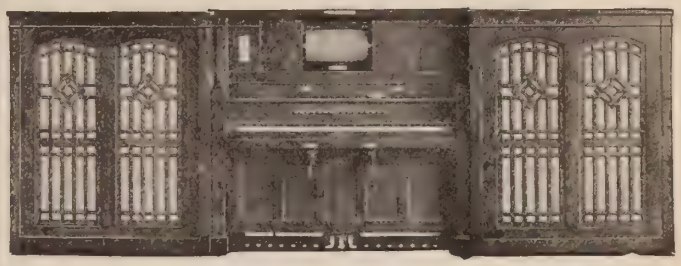
(Reviewed on page 275)

(Bluebird Photo Plays)

"Serenade" (4/4 Moderato) by Widor is the Theme

1—"Martinique" (Intermezzo by Loraine until—T: "Feminine influence."
2—Continue to action until—T: "It seems possible."
3—"Solitude" (3/4 Largo) by Czibulka until—T: "The presence of others."
4—"Dramatic Maestoso" by Ascher until—T: "Are you sure, Mr. Hadley?"
5—"Serenade" (3/4 Allegretto Grazioso) by Chaminade until—S: "Grounds—exterior house."
6—"Fata Morgana" (4/4 Allegretto) by Tobani until—T: "Scandal's scorching breath."
7—"Sieste" (4/4 Lento) by Laurens until—T: "I'll bring the papers to your office."
8—Continue pp until—T: "For the first time since."
9—"Theme" until—T: "Here are your papers."
10—Continue pp until—T: "Midnight—a fitting time."
11—"Quietude" (4/4 Moderato) by Gregh until—S: "Jessica on couch."
12—"Reverie" (Andante) by Barton until—T: "The following morning."
13—"Heart to Heart" (Serenade) by Trinkaus until—T: "The withered rose."
14—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Door opens and Amy enters."
15—"Theme" until—T: "I'll take you to the car."
16—"Love Song" (6/8 Andantino Amoroso) by Puerner until—S: "Talking over phone."
17—Continue pp until—S: "Jessica playing piano."
18—"Improvise Piano Solo" to action until—S: "Jessica stops playing."
19—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Hadley realized that."
20—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis until—S: "View in ballroom."
21—"Dreams of Delight" (Waltz) by Milok until—T: "And Jess, those kisses."
22—"Garden of Love" (4/4 Caprice) by Ascher until—T: "The world of responsibilities."
23—"Dramatic Tension" by Reissiger until—T: "How sweet of you to call."
24—"Theme" until—T: "Jessica's great hour."
25—"Dramatic Andante" by Ascher until—S: "Talking over phone."
26—"Melody" (4/4 Moderato) by Kretschmer until—T: "It was midsummer madness."
27—"Dramatic Tension" by Winkler until—T: "Mr. Kilmartin has every right."
28—"Dawn of Hope (4/4 Andante Expressivo) by Casella until—T: "The Piper's Price."
29—"Theme" until— * * * * * * END.

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PUBLISHED

LAST OF FEBRUARY

BUILDING AND FURNISHING

The Sumner Is the Temple of Motion Pictures of Brooklyn

THE Sumner since its opening in the Spring of 1915 has been the leading motion picture house of Brooklyn and is still heading the list.

This theatre is controlled by the Ansonia Amusement Company and is owned by Sol Brill. Harry Thoms is the manager of the Sumner. He was manager of William Fox's Academy of Music and Audubon.

The Sumner, which is entirely fireproof, is constructed of steel, concrete and brick. The theatre has a frontage of 110 feet on Sumner avenue and a depth of 125 feet. The exterior is very simple in construction and its attractiveness is greatly added to by the numerous display frames and a large electric sign. There are also several electric lamps, which used in conjunction with the electric sign, make the exterior as bright as day.

Above the doors leading into the lobby are mahogany stained display frames in which the daily program for the coming week is posted. On either side of the entrance to the lobby are two larger display frames in which stills of current and coming features are displayed.

The lobby is most artistically decorated in steel gray marble, the trimmings being of gold. On the side walls of the lobby are display frames containing pictures of different stars who appear on the screen. On a ledge above the doors leading to the street and those leading into the theatre are oil paintings of stars and principals of the different film companies, these pictures being in neat gold frames.

The box-office, which is constructed of marble and plate glass, is located in the center of the lobby. Flower boxes have been placed on top of this and a small box-wood tree on either side. An automatic ticket seller is used, this having been installed by the Automatic Ticket Seller Company. There is also a small electric fan in the box-office for use in warm weather. The direct lighting system is used in the lobby, two heavy gold electroliers containing thirty lights each and four lights on top, at each corner of the box-office make the lobby very bright and pleasant. The doors leading into the theatre are finished in mahogany and have plate glass mirrors set into them. All trimmings in the lobby are of brass.

The interior of the theatre gives a pleasing and home-like impression. The general interior decorations are green and pink with gold trimmings. The walls are divided into panels. The ceiling, which is arched, is of an ivory tint and is also divided into immense oval panels. There are no columns in the theatre to obstruct the view.

The stage setting was installed by the General Flower and Decorating Company. A gray blue curtain of floral design hides the screen from view when not in use and also shields it from much dirt and dust. A lattice work on each side of the screen has been very cleverly draped with artificial flowers and two huge pots of artificial flowers complete the stage setting.

For lighting the interior both direct and semi-indirect lighting is used. There are nine amber glass bowls suspended by chains from the ceiling, each containing a 250-watt nitrogen bulb used in conjunction with the side lights, which have been concealed in flower boxes above the doors, make the auditorium very light.

Steam heating is used throughout the theatre and in the lobby an automatic system regulates the temperature of the theatre and keeps it evenly heated at all times. The ventilating system consists of two exhaust fans, one forcing fresh air into the house while the other draws the impure air out.

The theatre has a seating capacity of 1,100. The chairs are mahogany finish, leather upholstered and were furnished by the American Seating Company. The projection room contains two of the latest type Simplex projectors equipped with the Feaster Film Feed Machine, which eliminates the rewinding of each reel after it has been shown. A double dissolving stereopticon is also used. Harry Rogers, who has had fifteen years experience at



Front of Sumner Theatre, Brooklyn

motion picture operating, is in charge and deserves credit for his efforts and the results he obtains. The length of throw is ninety feet and a new screen has just been installed. The results that this new screen is giving has not as yet been equaled.

The music for the picture is furnished by a seven-piece orchestra, which is directed by Paul Gomez, who has won a place for himself in the hearts of the patrons of the Sumner for his wonderful interpretation of classical music.

For the weekly program, Paramount, Metro, Fox, Selznick, Pathe and General Film service are used eight and ten reels being shown at each performance.

Carlyle Blackwell, Anita Stewart, Marguerite Clark, Theda Bara, William Farnum, Charles Chaplin and Viola Dana are the biggest drawing cards at this theatre and many of the screen stars have appeared at the theatre in person.

Mr. Thoms, who is one of the most progressive men in the business, has discovered the worth of advertising and advertises extensively in the daily newspapers, on billboards and by handbills.

Samuels Succeeds Goode

TRESCOTT GOODE, advertising manager for the Individual Drinking Cup Company, 220-228 West Nineteenth street, New York City, will be on January 15, located with the Elliott Fisher Company, Harrisburg, Pa.

Mr. Goode has had many years' experience in the advertising and promotion business. While with the Individual Drinking Cup Company he developed many new ideas for its system for theatres and motion picture houses. He also succeeded in getting its system installed in some of the most prominent theatres in the country, including the Rialto, the Strand and the New York Hippodrome.

Mr. Goode's successor of the Individual Drinking Cup Co. will be R. G. Samuels, who is a man of experience and is thoroughly familiar with the exhibiting business.

James J. Frawley Traveling with Lobby Displays

JAMES J. FRAWLEY, representing Menger & Ring, of New York City, left a few days ago on an extensive tour of the Middle West, with what is described as a collection of the very latest creations in lobby displays. Mr. Frawley reported great business in the New England states, where he has many friends in theatrical circles.



Ralph H. Fulton Exhibit, Chicago Business Show, Showing Wicker Furniture and Fountain Suitable for Picture Theatre Use

Fulton Shows Fountains at Business Show

THE Rotary Club, an organization of Chicago business executives, recently conducted an important business exposition at the Hotel Sherman, Chicago. One of the most striking and popular of the many exhibits displayed was the one of the E. E. Fulton Company, Chicago dealers in motion picture supplies.

The exhibit was largely composed of a new line of electric fountains and wicker furniture. The Fulton firm is the exclusive distributor of those lines in the moving picture trade. These fountains are especially suitable for lobby displays in picture theatres, for the foyer, and for stage settings.

The fountains consist of a number of water jets which play upon a lighted art-glass globe in the center of the basin. The jets are operated by an electric motor, and use the same water continuously.

Newman Plant Is Enlarged

THE Newman Manufacturing Company, located at 719 Sycamore street, Cincinnati, O., and 68 W. Washington street, Chicago, Ill., has added another floor, forty feet by one hundred and seventy-five feet to the Cincinnati plant, which now comprises six stories.

This firm, which manufactures brass poster frames, easels, railings, grills and choppers, for theatres, are expanding with remarkable strides.

S. J. Newman states that his representatives are reporting excellent prospects for the year and that the last year was a very prosperous one.

He expects shortly to issue a new catalog.

National Theatre, Jersey City Heights, N. J., a New House

THE National theatre of Jersey City Heights opened its doors to the public on November 1, 1916. The theatre is located at 443 Central avenue and is under the management of Mr. L. F. Blumenthal.

This theatre is something new in design and construction and has been the source of much comment. The plans for the theatre were drawn up by the well known firm of E. C. Horn & Sons of New York. The contract for the construction of the building was awarded the Wells Construction Company, also of New York.

The exterior of the theatre is of a light brown tapestry brick. A projecting roof of red slate and ornamental vases on the roof add greatly to the general appearance of the exterior. Above the doors leading into the lobby is a beautiful stained glass window which nearly reaches to the top of the building. This is an unusual feature in construction and is far more attractive than an entire brick front. A large electric sign, 25 feet in height, containing 500 40-watt lamps, adorns the front of the theatre. This sign was constructed and erected by Strauss and Company and is one of the best means of keeping a theatre in the eye of the public at all times.

The lobby which measures 25 feet by 25 feet is most attractively decorated. The walls are of tan tapestry brick, into which are imbedded gold display frames, in which posters of current and coming attractions are displayed. The oval ceiling is of whitestone and reflects the light from a bronze electric lamp suspended from the ceiling above the box-office and makes the lobby as bright as day.

The doors leading into the foyer are of sheet metal and are finished to match the other surroundings. The foyer measures about 50 feet by 25 feet; the walls are of concrete and finished in cream-color with a stenciled design of a darker shade upon it. The floor is also of concrete and is of a tan color.

Passing through the doors of the foyer the interior of the theatre is reached, this having a distinguished atmosphere. Upon the left and right on entering are cast iron stairways which lead to the semi-circular balcony. These stairs are covered with a heavy red carpet, this blending well with the general interior decoration, the same color and design as the one used in the foyer being used throughout the theatre. The balcony is supported by huge marble columns.

The theatre has a seating capacity of 1,500, 1,100 on the main floor and 400 on the balcony. The seats were manufactured by the American Seating Company and are leather upholstered.

Steam heat is used, radiators serving decorative purposes as well as being useful are numerous and have been well placed. The pull air outlet system located under the seats is the medium of ventilation and works out to perfection.

The projection room constructed of reenforced concrete is on the balcony. The projection room is quite large measuring seven and a half feet by fifteen feet by nine feet three inches in height.



Foyer Auditorium and Lobby of the Strand Theatre, Livingston, Montana

LEE LASH STUDIOS

MOTION PICTURE STAGE SETTINGS
MOTION PICTURE SCREENS
STAGE LIGHTING EQUIPMENT
DRAPERIES — ARTIFICIAL FLOWERS

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BROADWAY & 42nd ST., NEW YORK



OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

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Complete guide to the cinema industry and commerce both in Italy and abroad—World wide circulation—20,000 addresses—500 illustrations—Contains all legal and business informations about the cinema trade. Big volume of 1000 pages, handsomely bound in cloth. Price: 10 frcs.

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in a beautiful gilt 3 inch width frame size over all 25 x 22 inches. Pictures are painted in oils and water colors of every popular player, all made from poses to appropriately fit this style of frame. Complete with brass name plate, $5.00 each.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

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TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $2.50 to $35.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.



The Strand, Akron, Ohio (Courtesy Enterprise Optical Co.)

Two Simplex projectors, spot light, dimmers, Hill Roder Converter and a motor film rewinder complete the equipment. This motor rewinder rewinds 1,000 feet of film in 30 seconds. An atmospheric screen 14 feet by 16 feet is used and this explains the usual clear pictures. This screen was installed by the Atmospheric Screen Company of 220 W. 42nd street, New York City.

Singers' galleries are located on either side of the screen and are artistically decorated, the stage settings having been installed by the Physioc Studios of New York.

The National has installed at a cost of over $15,000 an organ which is played by the competent organist Mr. Charles Grant. An orchestra is also maintained and the performance is greatly added to by the numerous musical numbers consisting of both popular and classic music.

Metro, Triangle, Greater Vitagraph, Artcraft, Clara Kimball Young and other productions of the leading producing companies are shown. Mr. Blumenthal uses program, poster and slide advertising extensively and his efforts are duly rewarded by the returns which are evident at the daily performances.

Admission prices range from ten to twenty-five cents according to the locating of the seats.

DIRECTORY OF NEW THEATRES

ARKANSAS

Scott McGehee opened the Gem theatre at Eighth and Railroad streets, McGehee, on the 8th inst., to a crowded house. The enterprise will be under the management of Joseph Bartlett.

CALIFORNIA

An imposing structure is in course of erection in the lower Broadway shopping district of Los Angeles, J. A. Quinn being the prime mover in the venture. F. P. Fay, owner of the property, will erect the building for which Mr. Quinn will pay $500,000 for fifteen years' rental. The building is to be ready for occupancy by April 15.

ILLINOIS

C. S. Austin has taken over a Paramount theatre at Effingham and opened it on January 9 with the Lasky-Paramount production of Geraldine Farrar in "Carmen."

Frank Schlotterbeck, of the new Gem theatre at Altamont, has signed a contract for the Paramount service beginning the first of February. His first production will be the Famous Players-Paramount picture of Marguerite Clark in "Seven Sisters."

LOUISIANA

The Alhambra Amusement Company of Birmingham, Ala., contemplates the erection of a photoplay theatre in New Orleans, La., and has already purchased a site near the business section of the city.

MISSOURI

The Willis Wood theatre, one of Kansas City's oldest playhouses, was destroyed by fire on Monday, Jan. 8, with an estimated loss of $60,000. The theatre was empty at the time of the outbreak. It was the object of the management to close the theatre this week for the purpose of remodeling.

OHIO

A number of Indianapolis capitalists are combining with Dayton, Ohio, men, to support a new theatre project for Dayton, with a proposed capitalization of $250,000. Mark Gates, Meyer Elroymson and Isadore Feibleman, of Indianapolis; Charles W. Doyle, Fred Rike, Harry Schenck and Sidney G. Kusworm of Dayton are the interested parties.

IOWA

The new Strand theatre at Grinnell opened recently to a large and enthusiastic audience. The unanimous verdict of all who passed through the portals of Grinnell's newest amusement house, was that Mart & Son, Paramount exhibitors, had provided a theatre that would be a credit to Grinnell for years to come. In its modern equipment, and in devices for securing the comfort of its audiences, the Strand is thoroughly up-to-date, having a seating capacity of 600, modern ventilation, and an effective system of indirect lighting. The walls are frescoed in Tiffany finish, very artistically done.

KANSAS

J. W. Adams, manager of the Royal theatre at Tonganoxie, is razing his present theatre, preparatory to the erection of a new theatre which will be equipped with all modern improvements and in which he will run Paramount Pictures.

MASSACHUSETTS

An undertaking is one foot by a group of men organized as the Lancaster Trust to erect a motion picture house at 31-37 Lancaster street, Boston, in the heart of the tenement district. A pretentious structure for that locality is projected, plans having been drawn by Blackall, Clapp & Whittemore and the contract was awarded to the Haynes Construction Company. The building of steel, brick and concrete will be two stories high, have a frontage of 118 feet and a clear depth of 65 feet and will cost approximately $60,000. It will be equipped with sprinkler service and hand extinguishers, will have iron stairways enclosed in terra cotta and have a seating capacity of 1,200. Work is to be rushed to have the puilding available for use by the end of February, if possible.

MINNESOTA

The Arcade theatre, of St. Paul, Minn., managed by Mr. Stone, was opened December 31, running Paramount pictures exclusively. The opening picture was "The Cheat," featuring Fannie Ward.

PENNSYLVANIA

As the site for a $1,000,000 playhouse to take the place of the Forrest theatre, Philadelphia, which it is reported will be torn down to make way for a twenty-story office building, the northeast corner of Sixteenth and Walnut streets is being considered by Samuel F. Nixon.

According to J. C. Neff, vice-president of the Fidelity Trust Company, which took title to the Forrest theatre and the properties bounded by Broad, Walnut and Sansom streets, and by the Witherspoon Building in the rear, it has not been definitely decided to raze the Forrest. "However," he added, "it would not be feasible to erect the contemplated sky-scraper over the playhouse."

Plans for a new theatre to be erected at 1712-14-16-18 Center avenue (corner Roberts street) Pittsburgh, by the Enterprise Amusement Company are completed and work on the structure, which will occupy a plot 60½ x 100 feet, will be commenced immediately. Louis O. Brosie is the architect and bids are now being asked. The building is to be of brick and will be fireproof; will be one story high and have space for two offices and storerooms and will represent an investment of nearly $70,000. M. Browarsky will manage the new theatre which will be completed by August 15 next.

NEW YORK

William Fox has purchased from the Level Realty Corporation seventeen and one-half lots at the northwest corner Grand Concourse and Fordham road, New York City. Mr. Fox will immediately erect thereon a theatre seating 3,500 persons, to be devoted to vaudeville and moving pictures, and to be similar in construction and policy to the other theatres conducted by Mr. Fox throughout Greater New York.

This theatre will be designed by Thomas W. Lamb, in the Adam style of architecture. Walls will be covered with imported tapestry and finished in French gray and gold. The Level Realty Corporation was represented by Mr. Sternberg, of Sternberg, Jacobson & Pollack, as attorneys, while Mr. Fox was represented by Messrs. Rogers & Rogers, his attorneys.

The Palace theatre in Huntington, Long Island, now under construction, will open, according to present plans, on February 12, next. The Palace is a new venture, instigated by business men of the town of Huntington, construction having been commenced last Summer. The house is modern in every detail, spacious and with seats, exits, etc., well arranged. It is owned by a corporation and will be managed by I. Whitestone, who heretofore has been engaged in another business in the town. The Palace will show three Paramount Features a week, opening with Pauline Frederick in "Ashes of Embers." In addition to the three big Paramount Features, Black Diamond and Klever Komedies will be shown, as will also the Burton Holmes Travelogues, Paramount Pictographs, the magazine-on-the-screen, and Bray Cartoons.

Several weeks ago it was reported in this paper that a new theatre would probably be built on the lower East Side in New York by Messrs. Steiner, Weisner & Schwartz. A week ago that trio leased for a term of forty-two years the property at 139 to 143 Houston street, whereon they will erect that theatre.

The house will be built to seat 1,600 and will be devoted to motion pictures. The estimated cost is $225,000. Instead of stairways, patrons will reach the balcony by an incline. Special effort will be directed toward making patrons comfortable. Particular attention will be given to the matter of ventilation and lighting. The chairs will be modeled after those in use at the Metropolitan Opera house.

The architectural scheme will be French renaissance, with an exterior of stucco and polished granite. Ground will be broken February 1, and the house will be ready in June.

RHODE ISLAND

The Nickel theatre at Providence, R. I., is being torn down and a vaudeville house is being built. The Keith house there is using the Nickel bookings.

CANADA

Trenton, N. S., is soon to have a new and up-to-date picture and vaudeville theatre. A company consisting of Messrs. N. W. Mason, H. B. McCulloch, A. F. McCulloch of New Glasgow, John Wood, and William Wood of Trenton, recently purchased the Thompson & Sutherland property, opposite William Wood's store on Main street, Trenton. The lot is 68 x 130 feet. Operations will commence immediately and a modern theatre will be erected. The new theatre will be a wooden structure and will be built in the most modern style at a cost of about $10,000. The men behind the project are the same who put up the $80,000 house in New Glasgow which opened January 15. They expected to get opened on New Year's Day but owing to various delays were set back two weeks.

At Sault Ste. Marie, Ont., was recently opened a new theatre called the Princess. This new house seats over 900 people and cost $60,000 to erect. Mr. Gibson, a well known film man is at the head of the new enterprise. Gerald Ruck, special representative of the Universal Company in Ontario, states that Bluebirds, Red Feather features and very likely "The Purple Mask" serial will be shown there.

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Have for years been the choice of exhibitors who were striving for perfect screen result. A large majority of the special photoplays De Luxe have been shown on RADIUM GOLD FIBRE SCREENS during their metropolitan runs. "THE BIRTH OF A NATION" on the road, is conceded to owe a share of its success to the splendid projection made possible by the RADIUM GOLD FIBRE SCREENS carried.

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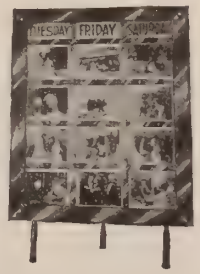
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No. 111 Photo Frame

Our modern, compact Brass Poster Frames lend a polish of refinement to your lobby. An investment that will greatly increase your receipts by adding select patrons who otherwise would keep distant.

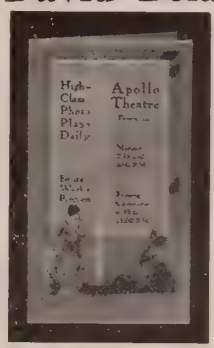
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because a well-appointed picture house like a well-produced drama (spoken or filmed) must have no jarring artistic note. Our De Luxe program comes in a series of twelve artistic designs and is printed in three colors. It is beautiful to look upon. No patron of your theatre will ever throw it away. On its two inside pages may be printed your full week's program and the

Back Page will Pay for It

The good business houses in your neighborhood will be anxious to insert their advertisements. We give you an exclusive territorial privilege. Be the first to get this. Write right away for samples.

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Vaudeville and Cabaret by the Best Artists
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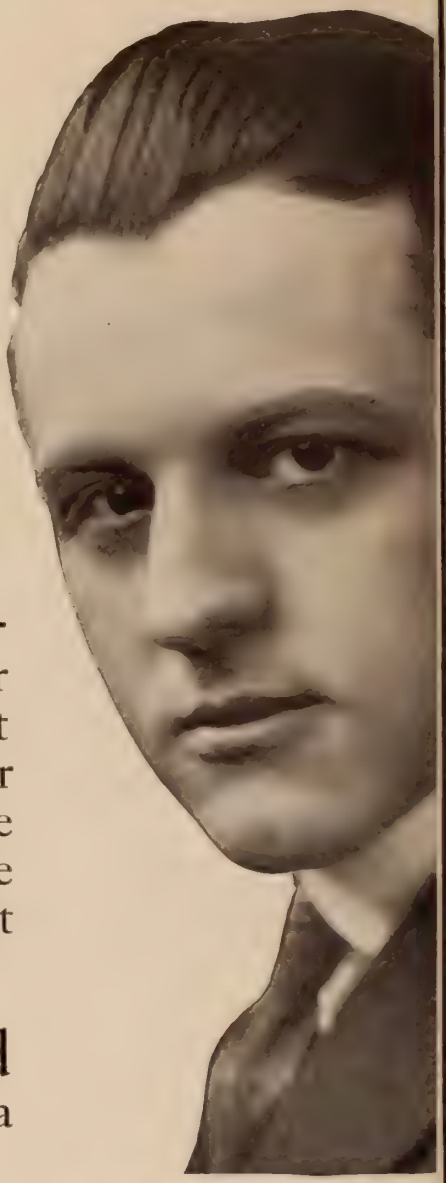
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These men are now emphatic and life members of the "Never Again" Club, and realize that perfect developing and printing, and proper tinting and toning, cost less in the long run, and are worth more all the time, than ordinary uncertain work at any price.

If your negative is any good at all it deserves to be handled by a reliable institution such as the

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FEBRUARY 3, 1917

Motion Picture News

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VOL. XV-NO. 5

PRICE 10 CENTS


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"ME AND M' PAL"
A Soul-Stirring Screen Characterization of Sweetness and tenderness, interwoven with smiles and tears. Like "My Old Dutch", it goes straight to the Heart.
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written by Richard Ganthony
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Book through any Universal Exchange
RED FEATHER PHOTOPLAYS
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Paramount Pictures

"Always in the lead"

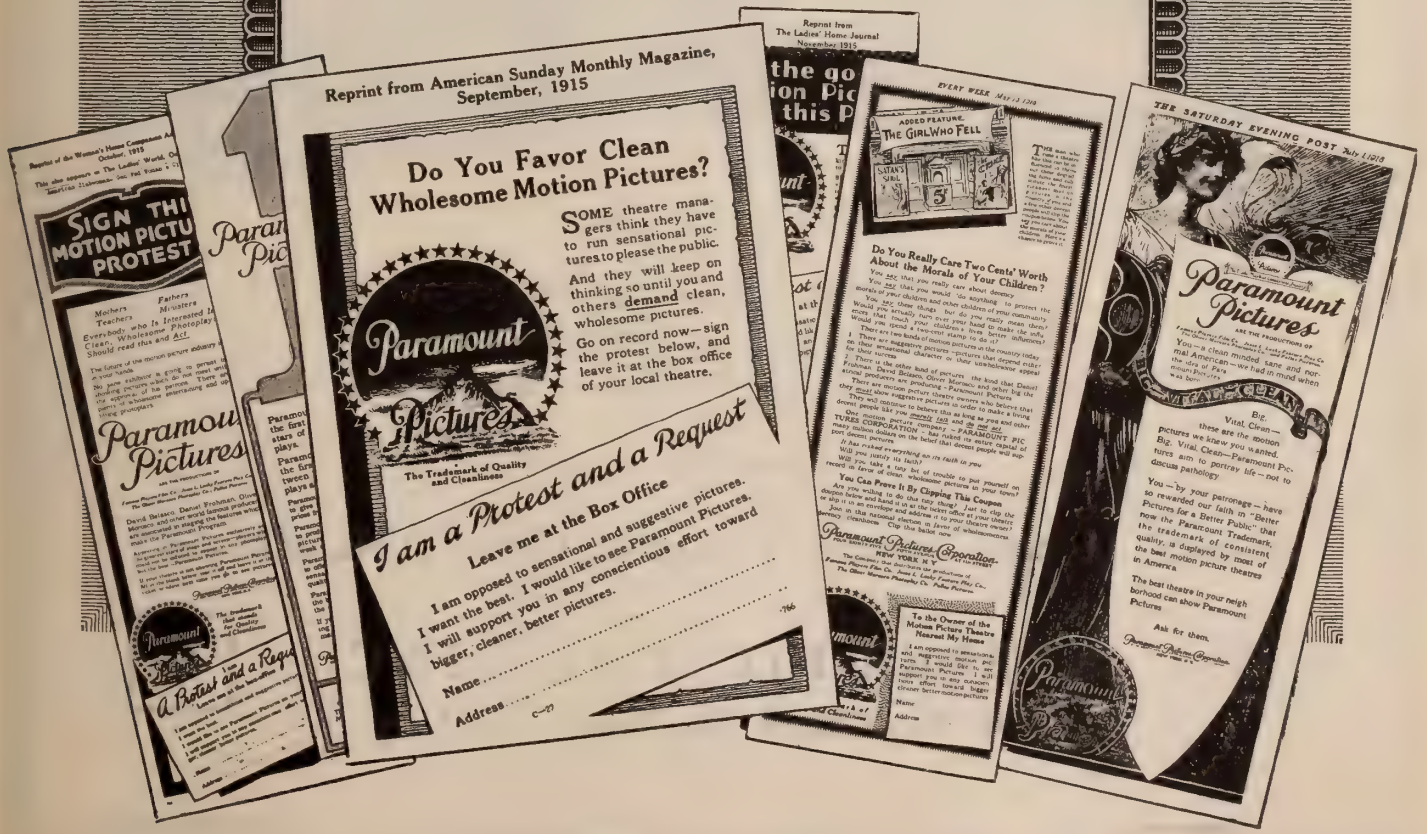
Over a year ago the producers of Paramount Pictures saw "the handwriting on the wall" and had inserted in the large magazines of the country, reaching 55,000,000 people, the information that they were making pictures that were *always* in good taste.

There is nothing new about fighting censorship; by removing the cause, Paramount producers did this from the beginning as a matter of course. This *foresight* helps keep Paramount Pictures always in the lead.

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Watch for the *new* Paramount national advertising campaign which starts in the Saturday Evening Post in February.

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Paramount announces Victor Moore

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23 EAST TWENTY-SIXTH STREET, NEW YORK

A magazine's success is measured by its advertising. Look at the "News!"

D. W. Griffith says:—

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W E ATKINS FIRST VICE PRESIDENT

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Day Message	
Day Letter	Blue
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Night Letter	N L

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RECEIVED AT GRAND CENTRAL TERMINAL, MAIN CONCOURSE, NEW YORK

A735NY M 57 BLUE RELAY

SI NY JAN 13-17

MISS GERALDINE FARRAR 815

HO BILTMORE

HAVE JUST SEEN YOUR SPLENDID PERFORMANCE OF JOAN THE WOMAN
I HOPE YOU WILL NOT CONSIDER IT A BOLDNESS TO
OFFER YOU MY MOST SINCERE CONGRATULATIONS ON THIS BEAUTIFUL CONTRIBUTION
TO OUR LITTLE NEW AND BUDDING ART SINCEREST AND BEST
WISHES THAT YOU WILL CONTRIBUTE MORE PICTURES LIKE THIS FOR
THE GRATIFICATION AND APPRECIATION OF US ALL

DAVID WARK GRIFFITH 951 PM

FROM EAST TO WEST THE PRAISES RING!

JESSE L. LASKY

NOW PRESENTING TO CAPACITY AUDIENCES
TWICE DAILY AT THE

44TH STREET THEATRE, NEW YORK, N. Y.

AND THE

MAJESTIC THEATRE
LOS ANGELES, CAL.

GERALDINE FARRAR

AS THE IMMORTAL JOAN OF ARC

IN

CECIL B. DEMILLE'S

MAGNIFICENT ELEVEN PART
PHOTOPLAY

"JOAN THE WOMAN"

BY JEANIE MACPHERSON

CARDINAL FILM CORPORATION

485 FIFTH AVENUE NEW YORK, N Y

The Age Old Problem

Is solved after trials and suffering in the wonderfully effective photo-play in which

WILLLIAM FOX *Presents*

GLADYS BROCKWELL

in

ONE TOUCH OF SIN

Written by L. Genez Directed by Richard Stanton

FOXFILM COMEDY SERVICE

Release for week of January 29th

"HIS TICKLISH JOB," two reels of hilarity

with

HANK MANN

"The Boy with the Bashful Eyes"

A two-reel Foxfilm Comedy is released weekly

Available for all exhibitors Independent of regular Fox Program

---

FOX FILM CORPORATION

VITAGRAPH
V·L·S·E INC.

The Most-Talked-of, Best Advertised Film of the Day



"The Girl Philippa" Art Calendar
More than a million and a quarter copies of this six-color calendar are being distributed by leading newspapers throughout the country.

Anita Stewart

In Robert W. Chambers' Greatest Story

"THE GIRL PHILIPPA"

An Eight Part Special Blue Ribbon Feature

Directed by S. Rankin Drew

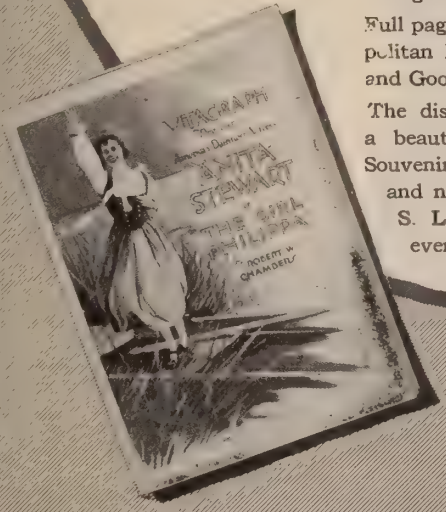
To Be Released January 21st

Except in the territory covered by the Dallas, Denver, Los Angeles, Minneapolis, San Francisco, Seattle and Salt Lake City Branch Offices of Vitagraph-V-L-S-E, in which the release date will be

January 28th

"The Girl Philippa" Souvenir Book

A handsome eight-page souvenir book, with three-color cover, has been prepared for distribution by exhibitors. It pictures the big moments of the film, the leading characters and many charming photographs of Miss Stewart.



The Tremendous Advertising Campaign for "The Girl Philippa"

All the Hearst newspapers throughout the country will carry full-page and quarter-page spreads for a period of eight weeks.

Full pages will be taken for three issues each in Cosmopolitan Magazine, Harper's Bazaar, Hearst's Magazine and Good Housekeeping Magazine.

The distribution of "The Girl Philippa" calendar, and a beautiful line of advertising helps including the Souvenir Book, seven styles of posters, heralds, slides and newspaper cuts, and the musical score by S. L. Rothapfel, of The Rialto, assure every exhibitor top prices and crowded houses.



"THE GIRL PHILIPPA" Broke the World's Box-Office Record at The Rialto, New York

Many a packed house is directly traceable to an advertisement in the "News."

VITAGRAPH
V·L·S·E INC.

A Five Part Blue Ribbon Feature

America's Daintiest Actress

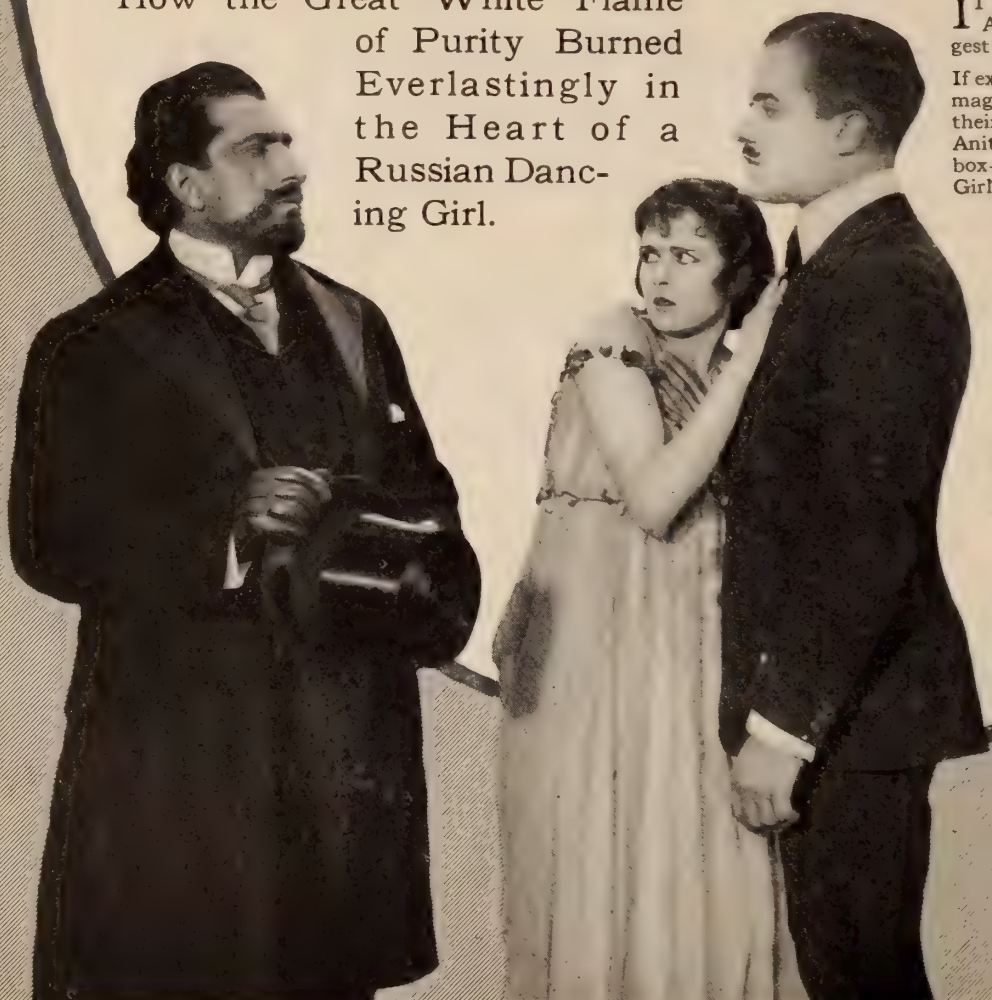
ANITA STEWART

In

"THE GLORY OF YOLANDA"

By Maibelle Heikes Justice

How the Great White Flame of Purity Burned Everlastingly in the Heart of a Russian Dancing Girl.



IT has been demonstrated again that Anita Stewart is the screen's biggest box-office attraction.

If exhibitors needed any evidence of her magnetic drawing power to supplement their own splendid experiences with Anita Stewart releases, the wonderful box-office record-breaking run of "The Girl Philippa" at The Rialto, New York, was proof positive.

More than 80,000 people—most of them paying 50 cents—crowded The Rialto during the week, drawn by Miss Stewart's irresistible charm. Managing Director Rothapfel stated that the run could have gone on indefinitely to excellent business.

Her newest release, "The Glory of Yolanda," should prove another record-breaker.



In Seven Tremendous Parts

VITAGRAPH
V·L·S·E INC.

An Ever Increasing Wave of Enthusiasm is Carrying

Thomas Dixon's

Mighty Message of Warning

"THE FALL OF A NATION"

To New Box Office Records Everywhere

Special Musical Score by Victor Herbert

Reports from the Firing Line—

Alhambra Theatre
Wilkes Barre, Pa.

"'The Fall of a Nation' proved an unusual success for my house, breaking all records since it was built, and clearing pretty nearly $500.00 in one day. I intend to play a two day return date."

C. R. Black

Criterion Theatre
Atlanta, Ga.

"Booked 'The Fall of a Nation' four days but our business was so big that we extended the engagement making the full week at almost capacity business. We take pleasure in recommending it to any exhibitor who wants a sure fire box-office winner."

W. C. Patterson

The Murray Theatre
Slayton, Minn.

"I played your wonderful picture, 'The Fall of a Nation,' to the biggest crowd that I ever played any picture to, and the second day was bigger than the first."

O. L. Viste



We have secured good advertisers to talk to YOU. Listen to them!

VITAGRAPH
V·L·S·E INC.

Live, Wholesome One Reelers To Spice Your Program

You Get a Big Laugh Both Ways!

Do you want the sort of a laugh that begins with a chuckle, becomes a grin, spreads into a smile that stays put, and ends in a button-popping spasm of merriment?

For this result try

FRANK DANIELS

——The Man with a Million Laughs——

in "Captain Jinks" Comedies

Or if you want the sort that starts off with a yell of joy, smashes along until you can't see any more for the tears of laughter that have been turned loose——the sort that makes you look around to see if the whole house is watching you,

Try

A BIG "V" COMEDY

Written by Lawrence Semon and Graham Baker
Directed by Lawrence Semon

with Hughie Mack, James Aubrey
and a host of
Vitagraph
fun-makers



YOUTH


BILLIE RHODES


NEAL BURNS


BETTY COMPSON


EDDIE BARRY


ETHEL LYNN

YOUTH

CHRISTIE COMEDIES ARE COMEDIES OF YOUTH!

The good looks, the cleverness and the *youthfulness* of the Christie Stars are in a large measure responsible for the popularity of Christie Comedies. Movie-goers *demand* bright, scintillating youth in pictures—they *get* it in CHRISTIE COMEDIES—and the exhibitor who supplies this demand by exhibiting Christie Comedies *profits*.



Week of Jan. 29th

Open Market Release

"A GAY DECEIVER"

Featuring

BILLIE RHODES, ETHEL LYNN AND HARRY HAM

CHRISTIE FILM CO

AL.E.CHRISTIE · DIRECTOR GENERAL

SUNSET BLVD AT GOWER ST

LOS ANGELES · CALIFORNIA

A magazine's success is measured by its advertising. Look at the "News!"

GOLDWYN PICTURES

What the Great Critics Think of Goldwyn Stars and Plans

ANNOUNCEMENT of Maxine Elliott, Jane Cowl and Mae Marsh as Goldwyn stars resulted in an amount of newspaper praise *unique in motion picture history.*

THESE voluntary comments by the greatest critics on powerful newspapers *should convince all exhibitors* in advance of the tremendous drawing power our stars and productions will have:

CHICAGO JOURNAL: "In Maxine Elliott Goldwyn has discovered a Goldmine."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

NEW YORK TRIBUNE: "There is only one Mae Marsh."

CHICAGO AMERICAN: "Jane Cowl is our greatest dramatic actress."

NEW YORK TELEGRAPH: "We welcome Goldwyn to filmland. Samuel Goldfish, Edgar Selwyn and Arthur Hopkins will greatly advance motion pictures."

INDIANAPOLIS STAR: "Goldwyn Pictures Corporation . . . the film Company with brains."

PHILADELPHIA LEDGER: "Goldwyn combines an exceptional group of stars and managers."

THE PITTSBURG DISPATCH: "Maxine Elliott, Jane Cowl and Mae Marsh. . . . Evidently Goldwyn has 'gone out for bear.'"

THE SEATTLE TIMES: "Goldwyn's announcements seem to forecast the greatest stars ever assembled under one management."

The force of *this* announcement lies in the fact that many great authorities say about our organization and its stars the things that, otherwise, *we* might have to say about ourselves.

ADVISORY BOARD:
SAMUEL GOLDFISH, Chairman
EDGAR SELWYN
ROBERT W. CHAMBERS
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE

GOLDWYN PICTURES
CORPORATION

Telephone, Vanderbilt 11

16 East 42d Street, New York

STATE RIGHTS

IS THE BASIS UPON WHICH
IVAN ABRAMSON'S
SEVEN ACT DRAMATIC
SENSATION

"ENLIGHTEN THY DAUGHTER"

WILL BE
DISPOSED OF

ADDRESS

ENLIGHTMENT PHOTO PLAY CORPORATION

220 WEST 42 ND STREET N.Y.C. SUITE 1005
PHONE BRYANT 7812
HENRY J. BROCK PRESIDENT

I want to convey to State Right Buyers and to Theatre Managers the idea that this theme is dressed in a manner that will command attention, and worth any amount of genuine endorsement on its good acting, good direction and absorbing plot. It shows genius of high quality.

GEO. N. SHOREY,
Motion Picture News.

ENLIGHTMENT PHOTOPLAY
OFFERS THE SUPREME DRAMATIC SPECTACLE

This is one of the most vivid and appealing lessons ever shown.

Mark this picture as a feature of worth for any house.

Exhibitors Trade Review







ENLIGHTEN

It is uncommonly well acted, not a single member of the company being miscast. There are several plots, and counterplots of a delicate family nature, all of them handled with tact, and a nicety that should not offend any but an uncompromisingly prudish individual. It is in proper style for sensational exploitation.

JOLO in Variety.

In "Enlighten Thy Daught Ivan Abramson again dem strates his keen sense of dram values.

"Enlighten Thy Daughter" solves itself into a powerful ob lesson on the object indicated the title.

The story of "Enlighten Daughter" moves forward wi sweep that is irresistible.

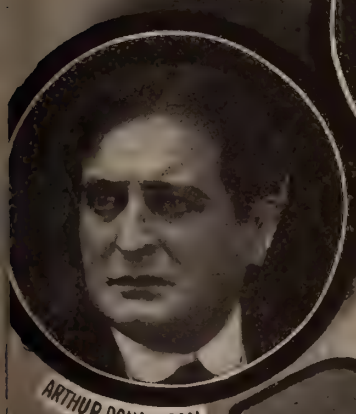
Of the work of the cast it pleasure to write.

EDWARD WEITZEL,
Moving Picture W

CORPORATION OF THE AGE







THY DAUGHTER

WRITTEN AND DIRECTED BY IVAN ABRAMSON

For two hours 2,700 people sat spellbound, women grew hysterical in their sympathy, strong men sniffed and wiped away their tears, hardened critics sobbed, 'twas the most remarkable demonstration of the effect of drama ever witnessed on Broadway.

Broadway Theatre
Dec. 21.



The most appealing dramatic climax ever screened.

N. Y. American.

It aroused a packed house to a fever heat pitch.

N. Y. American.

Mothers Just send your daughters to see "Enlighten Thy Daughter."

N. Y. Tribune.



FOLLOWING THE TRADE SHOWING OF "*ENLIGHTEN THY DAUGHTER*" AT THE BROADWAY THEATRE DEC. 21ST. ELEVEN EXHIBITORS OFFERED $14,000 FOR 11 WEEKS BOOKINGS IN NEW YORK CITY.
THE LARGEST THEATRICAL CONCERN IN AMERICA OFFERED A SUBSTANTIAL ADVANCE AND HIGH CLASS BOOKINGS IN $2.00 THEATRES THROUGHOUT THE COUNTRY.
THE RIGHTS FOR THE ENTIRE CIVILIZED WORLD WAS DISPOSED OF FOUR HOURS AFTER THE FIRST AND ONLY PUBLIC SHOWING AND ARE NOW BEING SOLD ON STATE RIGHT BASIS.

CAST

FRANK SHERIDAN
ZENA KEEFE
KATHARINE KAELRED
MARIE SHOTWELL
JAMES MORRISON
VIOLET HORNER
MATILDA BRUNDAGE
RUBY DEREMER
ETC.

"ENLIGHTEN THY DAUGHTER"

¶ *IS THE OUTSTANDING DRAMATIC SENSATION OF THE SEASON.*

¶ *NO FEATURE, NO MATTER WHAT THE PRODUCTION COST, EQUALS THIS PICTURE.*

¶ *ABSOLUTELY THE MOST POWERFUL STORY, STARTLING SITUATIONS, GRIPPING CLIMAXES AND ALL AROUND IMPORTANT CAST EVER ASSEMBLED.*

OPENING PARK THEATRE N.Y.C. JAN. 28TH
(INDEFINITE)

7 TREMENDOUS ACTS 1800 IMPOSING SCENES 100 SUPERB SITUATIONS

ADDRESS

ENLIGHTMENT PHOTO PLAY CORPORATION
220 WEST 42ND STREET N.Y.C. SUITE 1005
PHONE BRYANT 7812
HENRY J. BROCK PRESIDENT

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 3, 1917

CHARLOTTE WALKER IN "PARDNERS," BIG REX BEACH DRAMA

AS ITS feature release for the week of January 29, the Mutual Film Corporation will present Charlotte Walker, talented wife of Eugene Walker, the famous playwright, in a tremendously powerful Rex Beach drama of the North West, entitled "Pardners." Charlotte Walker has firmly established herself with the playgoing public as a star of the first magnitude. She brings both beauty and brains into her work and a finished character portrayal results, no matter what the role she assumes.

Story of North West.

"Pardners" is one of Rex Beach's most vivid and colorful stories. Its scenes are laid in the far North West. In adapting the story to films the utmost care has been taken to preserve the proper "atmosphere" and locale. Props, scenery and stage settings are all in keeping with the region they represent. The costuming is exact and accurate. Special pains were taken in the selection of proper "types" for even the most minor roles. Miss Walker has been surrounded by a cast of real note.

Tremendous Box-Office Possibilities.

Exhibitors will quickly realize the tremendous box-office possibilities in "Pardners." They will instantly recall such Rex Beach film successes as "The Spoilers," "The Ne'er Do Well," "The Barrier" and others. All were adapted from Rex Beach novels. There is something about this writer's work that particularly fits it for the screen. His following among the American public is tremendous. A Rex Beach story will bring to the theatre hundreds who never otherwise attend. Any exhibitor can capitalize this interest in Rex Beach and his works by booking "Pardners." It can conscientiously be announced as a banner attraction. Bookings can be made at any Mutual Film Exchange.

Beautiful Scenery In "Lumberlands"

No chapterplay that has ever been released has evoked one-half the comment that is resulting from the beautiful scenery that forms the background for the latest Mutual photo-novel, "A Lass of the Lumberlands." Almost daily the Mutual office receives letters from exhibitors voicing their delight over this feature of the production. The current release of this chapterplay is particularly notable for its wonderful mountain views.

FORTHCOMING MUTUAL PHOTOPLAYS ILLUSTRATE "BIG STARS ONLY" POLICY

Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Marie Cahill, Mary Miles Minter, Margarita Fischer, Charlie Chaplin and William Russell Are Among Those Featured

THE list of forthcoming Mutual Photoplays clearly illustrates the Mutual Film Corporation's 1917 policy of "Big Stars Only." In this list the exhibitor will find such noted players as Marjorie Rambeau, Nance O'Neil, Gail Kane, Edna Goodrich, Marie Cahill, Mary Miles Minter, Margarita Fischer, Charlie Chaplin and William Russell. All of these headliners are established favorites. The public has already shown its interest in them.

The plays are the works of America's foremost authors. Marjorie Rambeau, for instance, will first appear in "The Greater Woman," an adaptation of Algernon Boyesen's successful play. Her second vehicle is "Motherhood," by the well-known author, Frederick Arnold Kummer, who wrote "The Brute," "The Ivory Snuff Box," "A Lost Paradise," "Mr. Buttles," "A Daughter of Eve," "The Painted Woman" and others. Nance O'Neil's first Mutual Photoplay is "Mrs. Balfame," prepared from Gertrude Atherton's famous novel of the same title. The Atherton novels are read by millions, and each new work is looked forward to with eagerness. Gail Kane and Edna Goodrich are each being equipped with vehicles worthy of their talent. No expense is being spared in securing the most notable works of the world's masters of literature. Marie Cahill, who is to appear in a series of two-reel Cahill-Mutual Comedies, offers as her first effort "Flirting With Romance," a story from the pen of a celebrated humorist. The other stories of the series will be provided by equally notable authors. Mary Miles Minter-Mutual Photoplays are specially prepared with a view to exploiting Miss Minter's unusual traits, and future offerings will be even more notable than those already released. Her next appearance will be in "The Gentle Intruder." "The Devil's Assistant," the next Margarite Fischer photoplay, is a powerfully impressive bit of screen literature that points a moral. It presents Miss Fischer at her very best. Nell Shipman, author of books, plays and scenarios by the score, wrote "My Fighting Gentleman," which is the title of the next William Russell-Mutual Photoplay, now in course of production at the American studios in Santa Barbara, California.

Such an array of stars and authors is unusual to say the least. However Mutual is resolved to offer its patrons nothing but the best. It aims during 1917 to offer only the world's greatest stars in the world's greatest plays. The coming months will see the realization in the fullest sense of its announced policy of "Big Stars Only." Bookings on the Mutual Photoplays can be made now at any of the Mutual Exchanges.

Mutual Star Productions For January

Week Beginning January 1st.

Title. Lead.

The Gilded Youth.....Richard Bennett

Week Beginning January 8th.

The Butterfly Girl.....Margarita Fischer

Week Beginning January 15th.

Beloved Rogues.....Kolb & Dill

Week Beginning January 29.

Pardners.....Charlotte Walker

"Damaged Goods" Is Booking Heavily

Mutual Exchange managers are reporting an exceptional demand for bookings on the new edition of "Damaged Goods." Nearly all exchanges are calling for extra prints in order to be in a position to supply the demand. Full particulars regarding the booking of "Damaged Goods" can be obtained at Mutual Exchanges.

"Shorty" Hamilton Serial Is Popular

The latest series of Mutual Featurettes —"The Adventures of Shorty Hamilton" —is meeting with decided favor on the part of both exhibitors and public. All Mutual Exchanges are prepared to accept bookings on this series.

MUTUAL



MUTUAL FILM CORPORATION

PRESENTS

CHARLOTTE WALKER

IN

"PARDNERS"

BY REX BEACH

Author of **"THE SPOILERS," "THE NE'ER DO WELL," "THE BARRIER"** *and other popular successes.*

A tremendously powerful story of the far North-West. Pictured with wonderful fidelity to location. Interpreted by a cast of note. Released the week of January Twenty-ninth.

Every exhibitor knows what emphatic successes all Rex Beach stories have proven in film form. This WALKER-MUTUAL Photoplay by Rex Beach offers unlimited possibilities for box-office receipts.

BOOKING NOW AT ALL MUTUAL EXCHANGES.

MUTUAL

MUTUAL FILM CORPORATION
Presents
"SHORTY IN THE TIGER'S DEN"
Second of
"THE ADVENTURES OF SHORTY HAMILTON"
FIFTEEN FEATURETTES-EACH COMPLETE

"Shorty" to the rescue of pretty Anita Keller of the U.S. Secret Service. A hair-raising adventure in the Mexican fortress of El Tigre. Jealousy and American wit against Mexican cunning and craft. ~ ~

RELEASED JANUARY 22nd

Produced by
MONOGRAM FILMS
DISTRIBUTED THRU
MUTUAL EXCHANGES.



How can an advertiser continue advertising? By giving YOU value.

MUTUAL



MUTUAL FILM

A NEW

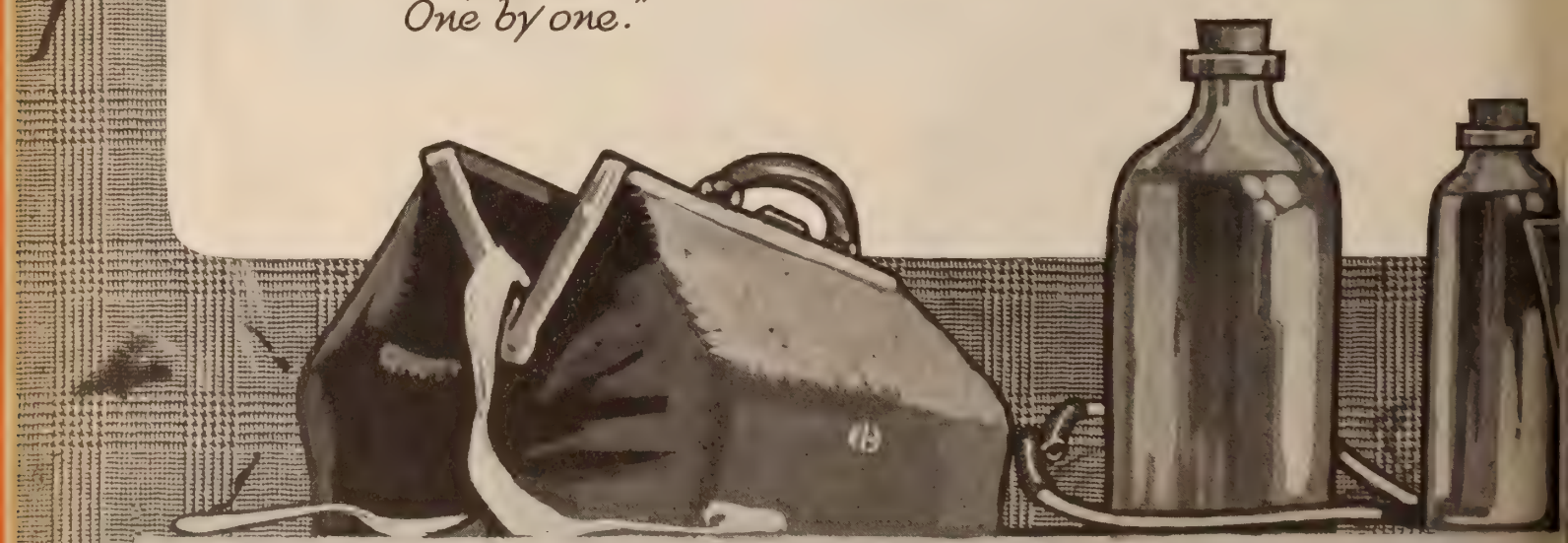
DAMA

Sta

RICHARD

Revised, re-edited, with a new prologue and a new conclusion. Better than the first edition which was withdrawn several months ago after playing to record houses at 25¢ and 50¢ admissions. All prints are new. An entirely new line of paper and advertising helps.

"The sins we do,
By two and two,
We pay for—
One by one."



MUTUAL

CORPORATION *Announces*

EDITION *of*

GED GOODS"

ring

BENNETT

Released February 12th to exhibitors in large cities for long runs. Pre-release by special arrangement. Special attention to long engagements, in big theatres at advanced admission prices. See your nearest Mutual Exchange at once for full details.

PRODUCED BY AMERICAN FILM CO. INC.

Bookings NOW
-at Mutual Exchanges.



MUTUAL VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"A CIRCUS CYCLONE"

TWO REELS RELEASED JANUARY 28th

FEATURING BEN TURPIN

DECIDEDLY "different" is this Vogue Comedy. The sideshows and tented concessions of a country fair are the background. "Living Pictures" and "Jazbo, the dogfaced boy" are but two of the attractions visited. Ben Turpin, Arthur Moon, Gypsy Abbott and Paddy McQuire are among the funmakers. The "behind the scenes" glimpses will furnish comedy in themselves. But in addition to all this there is a side-splitting plot centering about Ben's attempts to win the love of Gypsy. Directed by Robin Williamson. Available through any of the Mutual Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices, 6225 Broadway, Chicago, Illinois

MUTUAL

Are You Getting Your Share Of These Box-Office Receipts?

IS your house packed to capacity every night? Are you satisfied when you finish the "count up" at the close of the day? Do you realize that a host of exhibitors are daily "cashing in" on the popularity and pulling power of a brand new series of newspaper stories—film stories wholly new to the screen and consequently much sought after by those who are looking for "something different"? Theatres all over the United States are boosting attendance and profits by playing

Mutual's Big New Serial Success

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

You are entitled to *your share* of the profits earned by "The Perils of Our Girl Reporters." This tremendously fascinating Mutual serial-success was primarily designed to aid the exhibitor—to enable him to offer his patrons something out of the ordinary—to increase his daily receipts—to make him more money than he can make by booking any other serial. Take advantage of this opportunity! Get YOUR share of these big box-office receipts! The Academy of Buffalo, N. Y., played to more than 7,000 paid admissions in one day recently with "The Perils of Our Girl Reporters." Produced by Niagara Film Studios. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by Geo. Terwilliger.

Call, wire or write your nearest Mutual Exchange TODAY!

Booking NOW At All Mutual Film Exchanges



The Stories in

"The Perils of Our Girl Reporters"

1 The Jade Necklace
2 The Black Door
3 Ace High
4 The White Trail
5 Many a Slip
6 A Long Lane
7 The Smite of Conscience
8 Birds of Prey
9 Misjudged
10 Taking Chances
11 The Meeting
12 Outwitted
13 The Schemers
14 The Counterfeiters
15 Kidnapped


MUTUAL
THE VAMPIRES
(THE ARCH CRIMINALS OF PARIS)
NINE THRILLING DETECTIVE MYSTERIES
RELEASED WEEKLY
HENOCH
BOOK AT 68 MUTUAL BRANCHES NOW!
Gaumont Co.
FLUSHING, N.Y.

THE COMEDY QUESTION

When you are laying out your programs and the question "What brand of comedies shall I book?" arises in your mind, consider

Cub Comedies

featuring

George Ovey

Cub Comedies are original conceptions in one reel comedy features. They present a popular comedian of proven box-office power and have splendid entertainment value through careful attention to every phase of production.

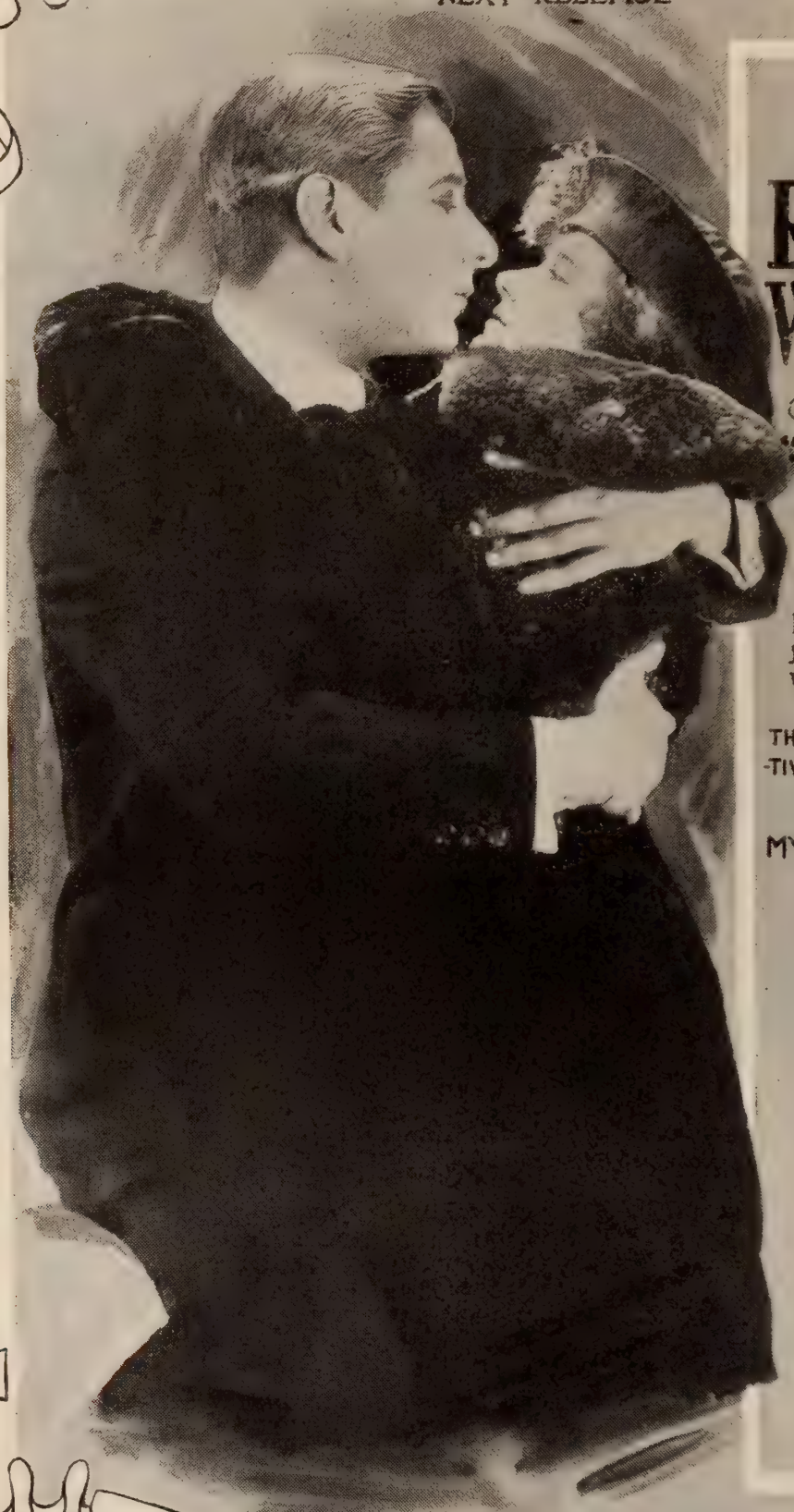
Current subjects are: "Jerry and his Pal," released Feb. 1; "Jerry's Big Raid," released Feb. 8.

Book through any exchange
of the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

SELZNICK PICTURES

NEXT RELEASE



HARRY RAPF
Presents

ROBERT WARWICK

In

(By Arrangement with Klaw & Erlanger.)

"THE ARGYLE CASE"

By
Harvey J. O'Higgins,
Harriet Ford, *and*
William J. Burns.

THE MOST ABSORBING DETECTIVE PLAY EVER WRITTEN.

MYSTERY!
SUSPENSE!
ACTION!
THRILLS!

AND A CHARMING LOVE INTEREST.

Directed By
RALPH
W.
INCE

BRANCHES EVERYWHERE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES

SELZNICK PICTURES



THE NEXT

CLARA KIMBALL YOUNG

PRODUCTION IS ALMOST READY FOR RELEASE.....

"THE PRICE SHE PAID"

By David Graham Phillips

Directed by

CHARLES GIBLYN

ALBERT CAPELLANI - Director Gen'l

A BRILLIANT SOCIETY STORY WITH A FIFTH AVENUE AND PALM BEACH ATMOSPHERE

WILL MAKE THE GIRLS SAY "ISN'T SHE THE LOVELIEST THING YOU EVER SAW"

Joseph M. Schenck Presents

NORMA TALMADGE

In

"PANTHEA"

By Monckton Hoffe

Directed by ALLAN DWAN

THE RIALTO
TIMES SQUARE
NEW YORK

January 12, 1917

My Dear Mr. Selznick:

It may be gratifying for you to know that "Panthea" with Norma Talmadge is doing tremendous business at this theatre and is creating a great deal of satisfaction. In my opinion it is one of the most powerful dramatic stories I have seen in the last two or three years, and if you keep on making pictures like this you will set a standard that will be hard to surpass.

Very truly yours,

(Signed) S. L. ROTHAPFEL

Managing Director



SOLE DISTRIBUTORS

BRANCHES LEWIS J. SELZNICK EXCHANGES EVERYWHERE

A magazine's success is measured by its advertising. Look at the "News!"

TRIANGLE



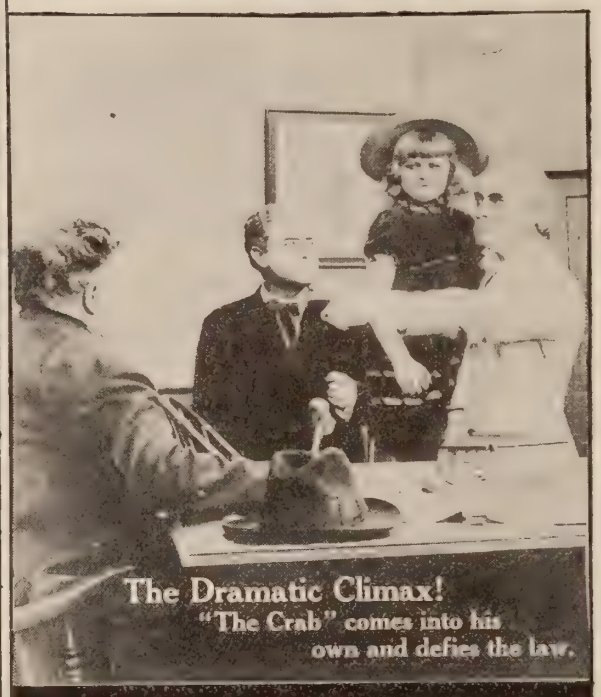
SUNDAY, FEB. 4th

Wilfred Lucas in "Jim Bludso" | Fine Arts

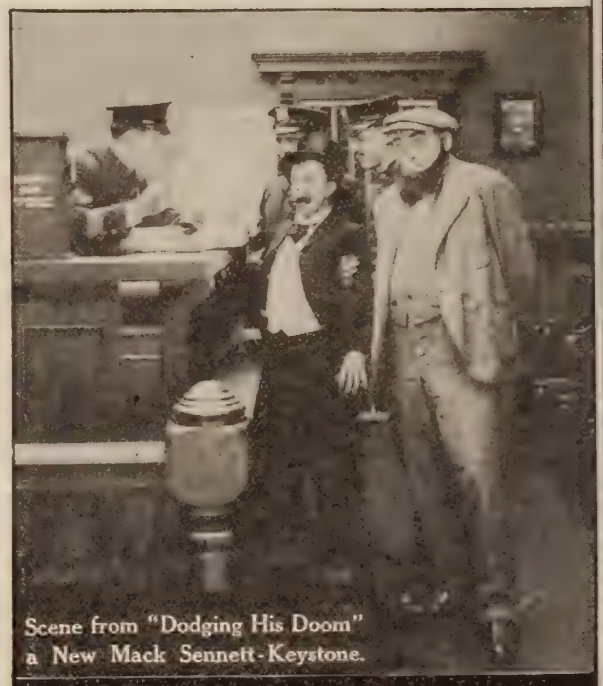
and

A Triangle Komedy

"THE MALE GOVERNESS"



The Dramatic Climax!
"The Crab" comes into his own and defies the law.



Scene from "Dodging His Doom" a New Mack Sennett-Keystone.

THURSDAY, FEB. 8th

Thelma Salter with Frank Keenan in "The Crab" | Ince-Kay Bee

and

A Triangle Komedy

"THE ROAD AGENT"

Mack Sennett-Keystone Comedies

The New Comedies are the funniest plays that have ever left this studio. They are quicker and brighter and have more laughs than any plays that have borne the Keystone trade mark.

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PICTURES

To Exhibitors—

Beginning February 11th, the famous Mack Sennett-Keystone Comedies will be available for your booking on the independent release basis, as outlined in this space three weeks ago.

Beginning with the date mentioned one two-reel Mack Sennett-Keystone Comedy will be available each week. Our selling plan is now in the hands of our Branch Office managers and will be communicated to you on application.

This plan has been designed in your interest as well as ours, and makes favoritism or personal influence impossible by any individual. You contract for a specific thing and get it definitely on the date and at the price agreed upon.

Our advice to you is to lose no time in getting in touch with our exchanges on this new Keystone plan. We have spent much time and thought in putting it together, and it gives all exhibitors an equal opportunity to obtain these distinctive comedies.

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Booked for a week's run by the greatest vaudeville theatre in the world, Keiths Palace — The first time they have shown a motion picture serial. Booked also by all the other Keith Houses in Greater New York.

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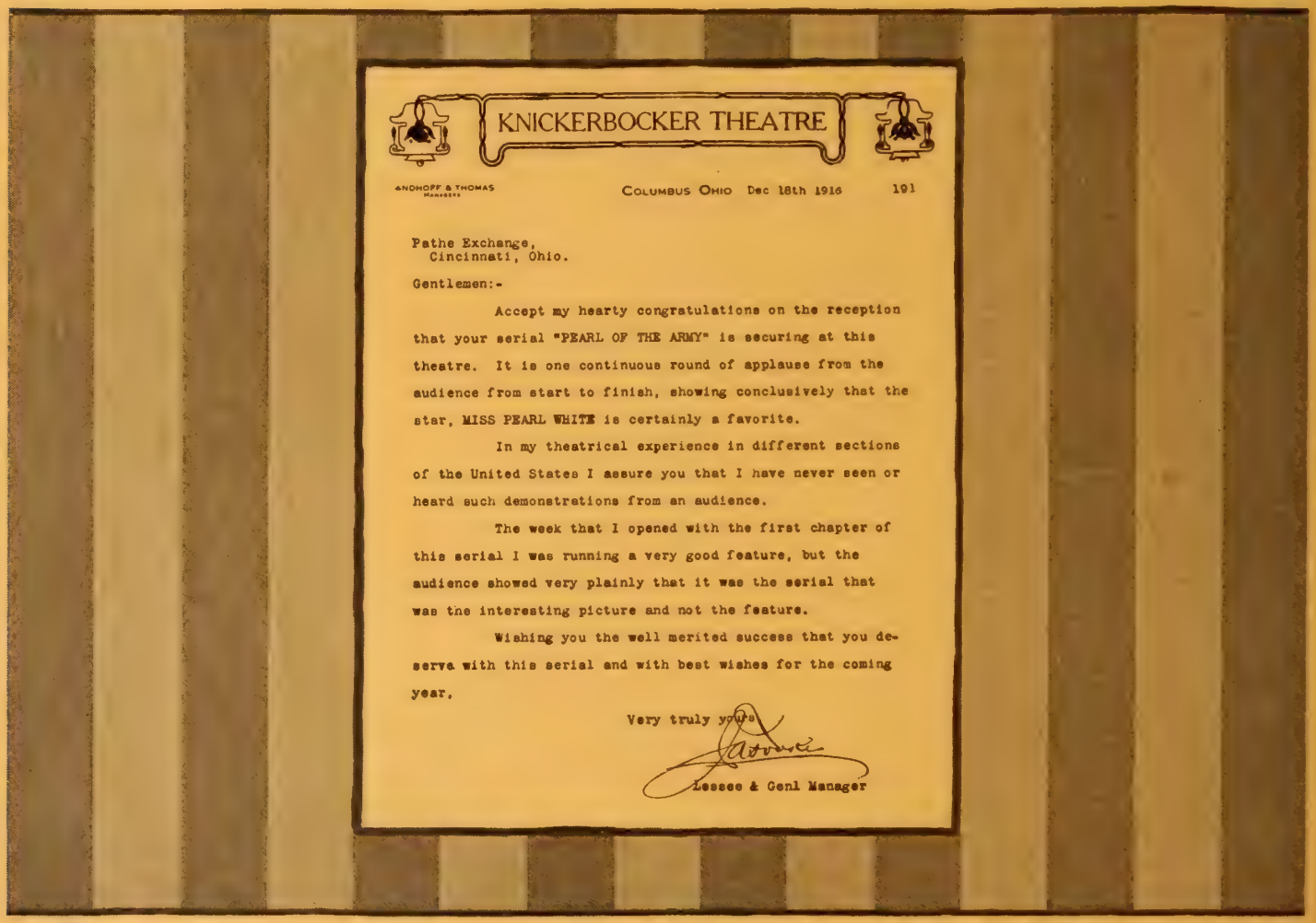
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PATRIA
Written by Louis Joseph Vance Produced by Wharton Inc.

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"One continuous round of applause from start to finish on Pearl of the Army"



KNICKERBOCKER THEATRE

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Managers

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Pathe Exchange,
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Gentlemen:-

Accept my hearty congratulations on the reception that your serial "PEARL OF THE ARMY" is securing at this theatre. It is one continuous round of applause from the audience from start to finish, showing conclusively that the star, MISS PEARL WHITE is certainly a favorite.

In my theatrical experience in different sections of the United States I assure you that I have never seen or heard such demonstrations from an audience.

The week that I opened with the first chapter of this serial I was running a very good feature, but the audience showed very plainly that it was the serial that was the interesting picture and not the feature.

Wishing you the well merited success that you deserve with this serial and with best wishes for the coming year,

Very truly yours

Lessee & Genl Manager

Pearl White will draw more people into your theatre than any other star, man or woman. Thousands of exhibitors say so. When the public see her name in front of the theatre they flock in.

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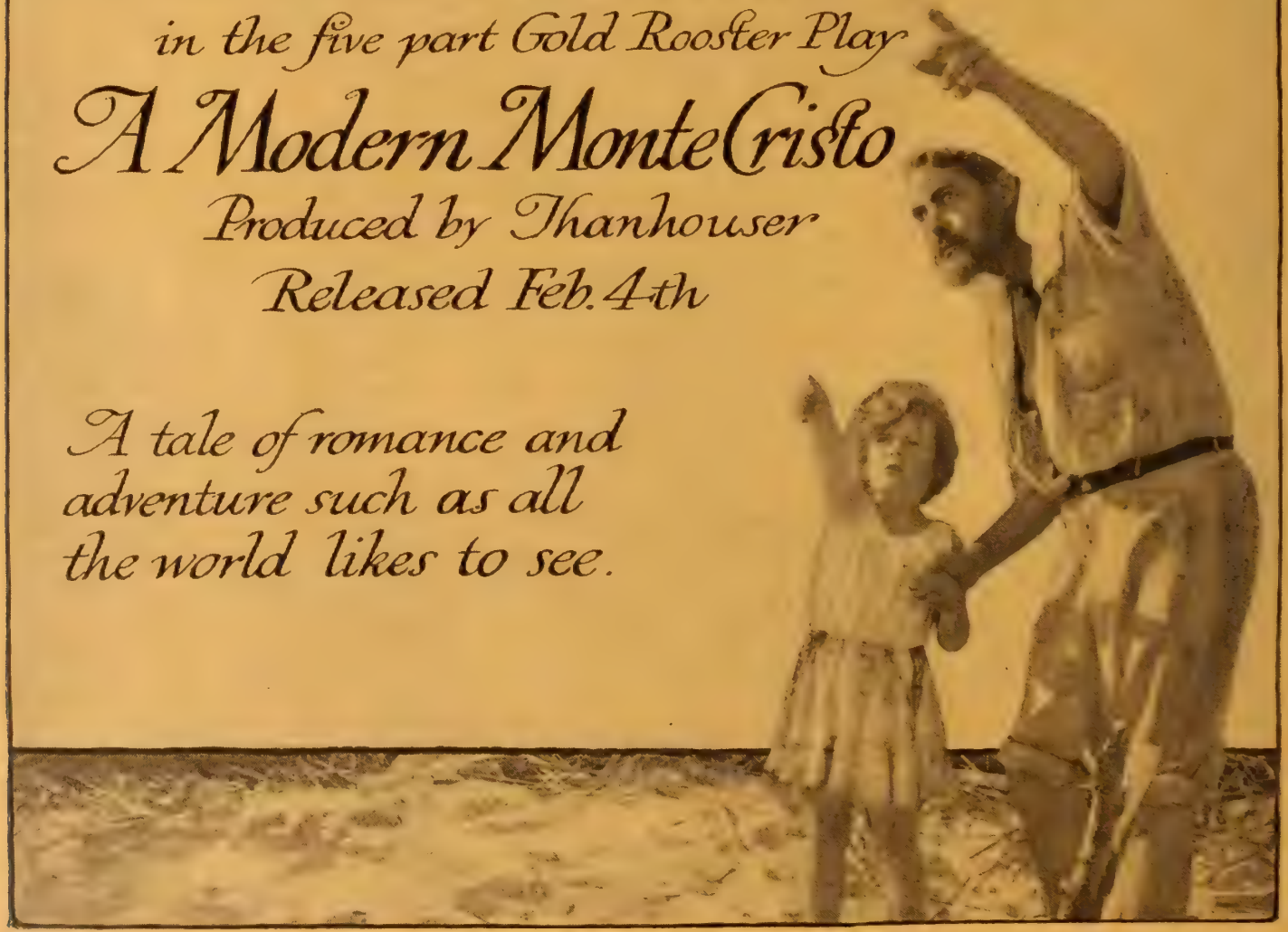
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A tale of romance and
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presents that magnetic star

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in a powerful drama

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in a photodrama of sunshine and heart-throbs

"HER GOOD NAME"

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Artcraft put Mullen, Neb. on the Map!



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Artcraft Pictures Corporation,
New York, N.Y.

Gentlemen:

Subject: SMALL TOWN ACCOUNTS.

I claim the record for the United States. I have just closed a contract today with John J. Motl of Mullen, Nebraska. The town of Mullen is so small that it does not even appear in the Postal guide which I have been using as a basis of figuring populations. I finally found the town listed on Rand-McNally's map as having a population of 105 people. To make it still more singular Mr. Motl will use each picture two days.

How is that for a record? I would like to know to satisfy my own curiosity.

Yours truly,

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R. A. Wreath Manager.

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"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"

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"THE LIVING BOOK OF NATURE"

This is a series of one-part pictures in which Mr. Ditmars has caught the peculiar habits and lives of the strangest animals on earth, involving startling situations and plenty of humor throughout.

Nothing of this kind has ever been offered—they are vigorous, interesting, startling revelations of the strange doings of animals. The Strand Theatre, New York City, ran these pictures during the past seventeen weeks and will continue.

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"The Royal Pauper" is a story of two children who start life in a poor-house. One of them is a little girl who creates for herself an imaginary Fairyland in the midst of her sordid surroundings and who sees, in the pitiable characters around her, a retinue that might have stepped forth from her tattered, but treasured, book of fairy tales. The other child is a boy who revolts against the treatment he receives and who escapes into the world to seek his fortune.

Separated, they pass through many very strange but very realistic adventures, only to be brought together in the after years under conditions very different from those in which they parted. And, like all good stories of Fairyland, as well as real life, it all ends with them "living happily ever afterward."

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Gilson Willets' Love Story of the Lone Star State Introducing One of the Most Distinguished Casts Ever Seen in a Five Reel Picture, Including *George Fawcett, Bessie Eyton, Frank Campeau* and others. A Forest Fire, a Ride for Life, an Auto Smash-up Are But a Few of a Succession of Exciting Situations. Five Thrilling Reels. Released February 12.

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You Can Cash in with "The Rosary" During Lent. Seven Soul-stirring Reels Carrying a Passionate Love Story and a Strong Moral Lesson. *Kathlyn Williams* Supported by a Cast That Includes *Wheeler Oakman, Charles Clary* and *Eugenie Besserer.* Book now at the nearest K. E. S. E. Exchange.

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IS PRESENTED IN

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TAKEN from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Every one will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a drama full of heart interest; it strikes a note that reaches every home.

screen time 1 hour, 15 minutes. Harry Beaumont, Director

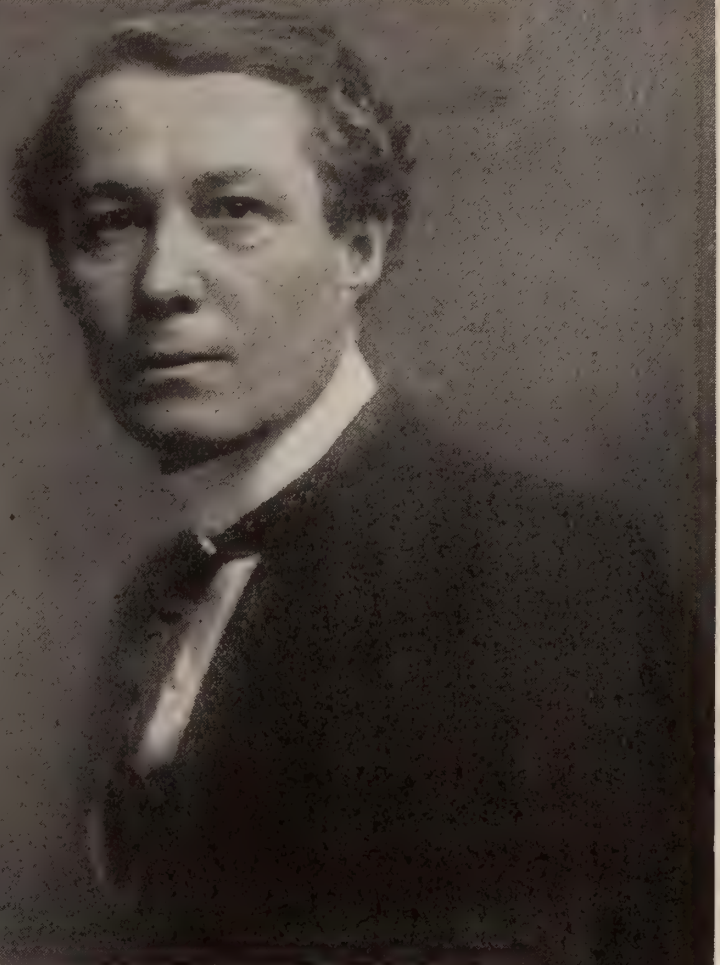
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Richard C. Travers
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Screen time 28 minutes *Released Feb. 6th*

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Harry Dunkinson
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Billy Mason and Ruth Hennessy
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Each play has a separate and distinct plot. Here they are:

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"When the Man Speaks"--Jan. 6th
"The Wide Wrong Way"--Jan. 13th
"The Sinful Marriage"--Jan. 20th
"The Magic Mirror"--Jan. 27th
"Shifting Shadows"--Feb. 3d
"Desertion and Nonsupport"--Feb. 10th
"Ashes on the Hearthstone"--Feb. 17th
"The Extravagant Bride"--Feb. 24
"Social Obligations"--March 3rd

Solves all seat selling problems

BOOKING NOW

By Charles Mortimer Peck
Directed by E. H. Calvert



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General Film Service



A magazine's success is measured by its advertising. Look at the "News!"

Criticisms of Ethel Barrymore in "The White Raven"

"Ethel Barrymore takes her place among the big stars of the pictures – an offering of the first magnitude"—
Motion Picture News

"A distinct addition to the world of motion pictures"—
N.Y. Herald

"Most artistic production"—
Eve. Telegram

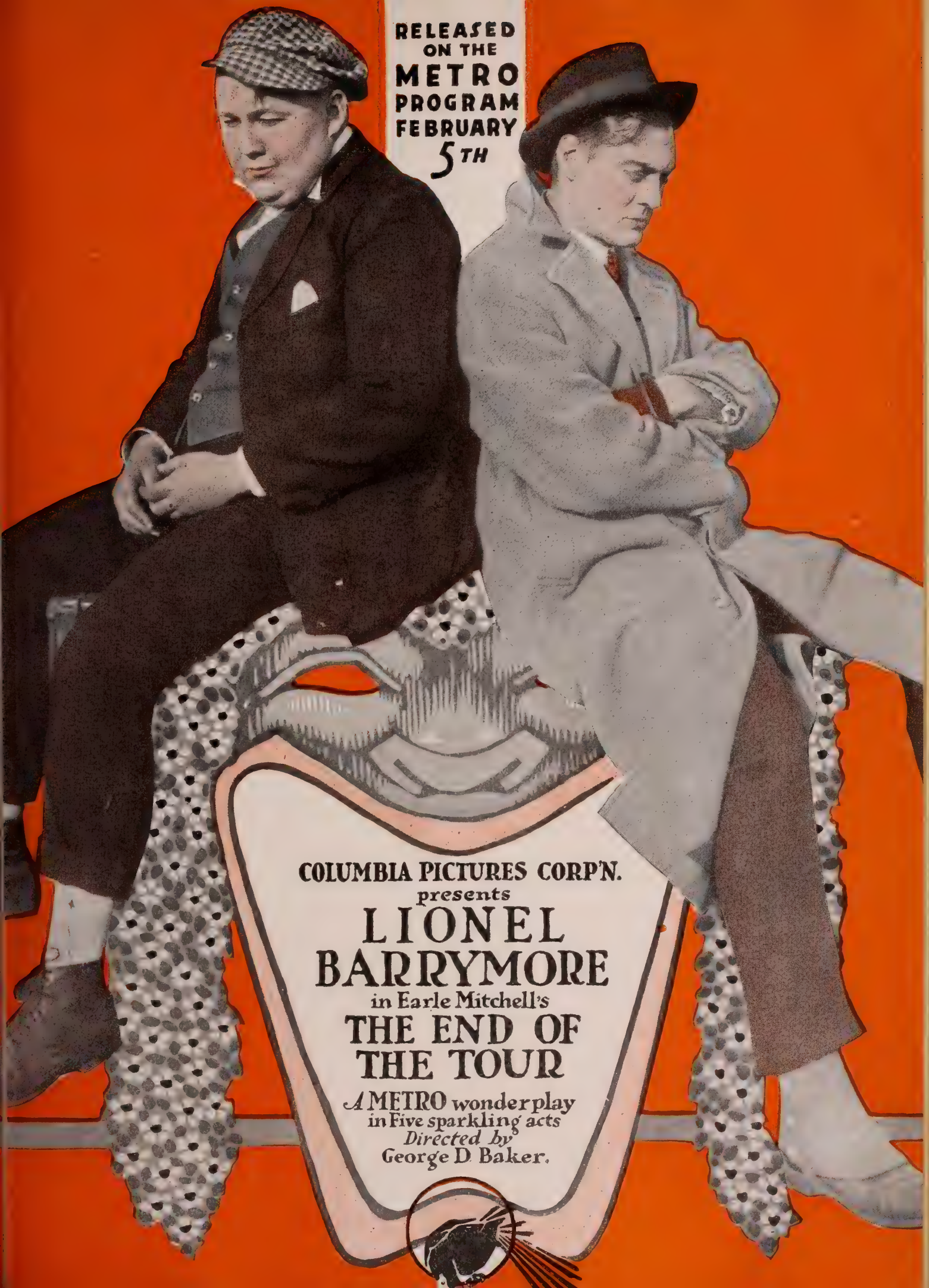
"Unusually interesting"—
N.Y. World

"Artistic success —
N.Y. Sun

"A capital picture —coherent dramatic story —
N.Y. Times

"The White Raven" is a standard METRO production.




RELEASED ON THE METRO PROGRAM FEBRUARY 5TH
COLUMBIA PICTURES CORP'N.
presents
LIONEL BARRYMORE
in Earle Mitchell's
THE END OF THE TOUR
A METRO wonderplay
in Five sparkling acts
Directed by
George D. Baker.



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STRAND THEATRE OF NEW YORK

OFFICE of HAROLD EDEL MANAGING DIRECTOR

MITCHEL H. MARK PRES. and GEN. MGR.

Mr. Edel, of New York's Great Strand Theatre, Stands Solid on His Tremendous Letter!!!

January 15, 1917.

Germanic War Films, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:—

Relative to what success we have had with your film "GERMANY AND ITS ARMIES OF TO-DAY," I beg to advise that last week's business broke all records in the history of the Strand Theatre, with the exception of one week last year, the attraction that week being the Lasky production of Geraldine Farrar in "Carmen."

The picture of "GERMANY AND ITS ARMIES OF TO-DAY" will unquestionably arouse tremendous interest throughout the country, and considering the success which it has met with here at the Strand Theatre, it ought to prove to be a bonanza for all exhibitors. We are now in the third week with the installment of "GENERAL VON MACKENSEN AND HIS ARMIES IN ROUMANIA."

Yours very truly,

G. B. Edel.
Managing Director.

YOU Certainly Can Bank On It!

THREE REASONS WHY:

Because it is NOT a war picture.
It's a picture ABOUT war.
Because it has no "near battle" scenes.
It has the big human appeal scenes.
Because it is not terrifying.
It's intense, touching, convincing.

The Picture is

"Germany and Its Armies Today"

State Rights--Smashing Display--Everything!

GERMANIC OFFICIAL WAR FILMS, Inc.

729 Seventh Avenue, New York City



THE DEEMSTER
BY
HALL CAINE

State Rights Now Selling

Starring
Derwent Hall Caine
(SON OF THE AUTHOR)
in the
Dramatic
Sensation of
the Day.

ARROW FILM CORPORATION
TIMES BUILDING, NEW YORK

How can an advertiser continue advertising? By giving YOU value.

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THE GIRL WHO DIDN'T THINK

Six Tremendous Parts

Pulsing with Human Interest



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Presenting in one of Her Strongest Roles

JANE GAIL

The International Screen Favorite

Supported by a Notable Cast, Including

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PREMIER PHOTOPLAY STAR

The Famous Russian Tragedienne

MAY SIMON

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Helen Ware

IN ROBERT HICHENS' LOVE ROMANCE
OF THE GREAT SAHARA DESERT

"The Garden of Allah"



State Rights Buyers Communicate
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WATCH FOR THESE 2 EXTRAORDINARY SPECIAL COMEDY FEATURES—PRESENTING ALICE HOWELL IN "BALLOONATICS" AND "AUTOMANIACS"

DIRECTED BY
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DIRECTOR GENERAL

"A NATIONAL INSTITUTION"
STRAND THEATRE OF NEW YORK
MITCHEL H. MARK PRES. AND GEN. MGR.
OFFICE OF HAROLD EDEL MANAGING DIRECTOR

January 19th, 1917

Mr. Julius Stern, Pres.,
L-Ko Motion Picture Corp.,
Hollywood, Calif.

Dear Sir:-

Your comedy film "Balloonatics" featuring Alice Howell which we exhibited during the past week at The Strand, proved immensely popular with our audiences, and unquestionably was one of the best comedies that we have shown in some time.

It was indeed most gratifying to note the reception which was accorded this picture.

Your second production "Auto Maniacs" we will accept under the same terms and conditions and I personally think it on a par with "Balloonatics".

Anticipating more comedies of this quality from you, I beg to remain,

Yours very truly,
G. Edel
MANAGING DIRECTOR.

READ, what one of the shrewdest Moving Picture Theatre Managers in the United States says of "BALOONATICS" and "AUTOMANIACS." The only thing that counts in ANY Comedy with Mr. Edel is ITS BOX OFFICE POWER. BOTH these Comedies played capacity at the Strand, America's Finest Picture Theatre. Book them both. They are world beaters. A series of convulsions from start to finish. They will pack your house. Book and exhibit them for at least two or three nights.



L-KO MOTION PICTURE CORPORATION
JULIUS STERN PRES.
HOLLYWOOD, CAL. EASTERN OFFICES 1600 B'WAY N.Y.C.

The Masque of Life
Signetfilms—220 W. 42, N. Y.

Sold to

Marcus Loew, N. Y. State.

Westcott Film Corp. (E. A. Westcott, Gen. Mgr.), Minneapolis, Minn., Iowa, Nebraska, Missouri, Kansas, North and South Dakota, Minnesota, Wisconsin.

Jones, Linick & Schaefer (Aaron Jones, Gen. Mgr.), Chicago, Ill., Illinois, Indiana, Kentucky, Michigan.

K. & R. Film Co. Inc. (R. R. Roberts, Gen. Mgr.), Baltimore, Md., Delaware, Dist. of Columbia, Maryland, Virginia, West Virginia.

Supreme Photoplay Productions (Harry F. Grelle, Gen. Mgr.), Pittsburgh, Pa., New Jersey, Pennsylvania, Ohio.

The Best People in America

Many a packed house is directly traceable to an advertisement in the "News."

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MAX LINDER

Most comical comedian in the world
and his

BEVY OF BLONDE BEAUTIES

Coming soon in his first release

DON'T FAIL TO BOOK THE ENTIRE SERIES—THE 12 FUNNIEST COMEDIES SCREENED.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas.

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Sign 'Em Up!

A PROMINENT director, lately returned to New York after a considerable absence, has had an eye-opening experience.

Two manufacturers immediately bid for his services—and in practically the same way.

"Now, see here," said each. "How much do you want?"

"Well," said the director, "I—I don't——"

"How about $——?" interrupted each manufacturer, mentioning a year's salary which approximates a millionaire's yearly income.

"Thanks," said the director. "But just a moment. You expect me to produce good pictures—of course.

"Well, then, there are other considerations more important than my salary. What material have you got? What is your organization?"

"Oh! That's all right," said the manufacturer. "We'll talk about that afterwards. Just sign your name here."

We cite this remarkable incident, not to indicate to legislative investigating committees that the manufacturer is rolling over in wealth—nor to the exhibitor that the manufacturer has money to throw away.

As a matter of fact we know for a certainty that the manufacturer is having the devil's own time to make or keep any money.

The point is *that good pictures are not made by directors' salaries*—nor stars' salaries, nor by anyone's salary.

The talent and money thrown helter-skelter and opulently into pictures today give ample proof of the producers' generous desire to make good pictures.

Production extravagance, in fact, savors of the early sluicing era of a great gold field.

And our distribution leaks are just like the gaping cracks of the first crudely made sluice boxes.

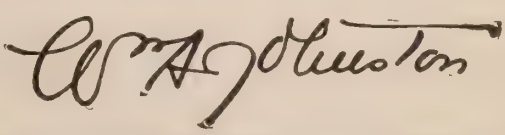
Gold is slipping through and away at an alarming rate. The waste-pile is getting it.

Salaries don't make good pictures.

Only one thing does—and that's *organization.*

It certainly is a portent of good pictures and good business to come to have a director wave aside an overwhelming salary and ask for the tools to work with.

It is a sign, we believe, of the sanity now entering the industry and of the solidity we all know it is bound to have.



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Speaking Editorially:

Write a Letter to Albany

ONE excellent letter from a small town exhibitor to his State Senator anent the proposed State tax has reached us.

If every other small town exhibitor in the State feels as wealthy as this exhibitor, if each can present a letter showing so plainly that another tax would be the straw to break the back of about every smaller picture house in the State, we doubt very much if the State Legislature will ponder very long over a tax on theatres.

Write a letter to your representatives at Albany. Just tell them the facts.

Tax the Stars

IT is quite evident that the matter uppermost in the minds of the Albany Investigating Committee is that of stars' salaries.

The committee figures offhand—and quite naturally—that any industry whose coffers permit of half-a-million a year salaries is just about the finest target imaginable for a State tax gun.

If the committee succeeds in exposing the silliness and danger of this amazing salary situation it will have done the industry one good turn, whatever else it may do.

How will the small theatres throughout the State, those whose managers are lying awake nights studying how to make both ends meet, regard the idea of paying a new tax to the State because its legislators believe the industry has millions to waste?

Words of Wisdom

GEORGE KLEINE speaks "the language of business" in his analysis of the advance deposit question appearing elsewhere in this issue. In the midst of a discussion that has waxed long and wordy it is refreshing to hear a cool and analytical summing up of the case.

May we suggest to the exhibitors who meet in convention in Albany to-day that in Mr. Kleine's summary there is a prompting to decisive action? The taking of a definite stand by the Albany Convention would offer to the exhibitors and manufacturers of the country a common meeting ground.

It would hasten to its end an issue that should never have reached its present magnitude.

Vaudeville—Pictures—Vaudeville

VAUDEVILLE arose and flourished because the legitimate stage was burdened with heavy melodrama, morbid, sex, vice and problem plays.

Vaudeville presented the variety bill of light, spirited entertainment which the amusement-loving public craves.

Motion pictures came along and presented a novelty at a lower price than vaudeville—but also a novelty of variety and clean, happy amusement.

Now the motion picture—strange to say—is going back to the heaviness and morbidity that drove people away from the legitimate stage.

And now the public is going back to vaudeville.

Facts! Cold hard facts! They are interestingly set forth in a letter in this issue from F. R. Newman of Greenville, Texas.

Mr. Newman is a showman.

In Behalf of Exhibitor Organization

IN an envelope of *"Exhibitor's Trade Review"* and upon the letterhead of the M. P. E. L. of America we are asked by Lee A. Ochs, President of *"Exhibitor's Trade Review"* and President of the M. P. E. L. of America, to publish an attack against the Universal Film Manufacturing Company.

The matter is treated elsewhere in this issue. The facts speak plainly for themselves. No comment from us is necessary to indicate to the mind of any honest man the true import of the situation.

We have this to say to Ochs: We regard him only as President of *"Exhibitor's Trade Review;"* we have long ceased to recognize him as President of the National League of Exhibitors.

And in behalf of exhibitor organization, an institution for which the publications of this trade have worked since its inception, steadfastly, conscientiously, even blindly and certainly *non-commercially* we urge the resignation of Ochs from the remnants of the M. P. E. L. of America.

Honest Papers and Honest Theatres

E. B. HULSEY of—we'll have to say Texas—an exhibitor who needs no introduction here, makes an observation in a recent letter to us.

Which observation is worthy of solemn consideration by exhibitors, exchangemen, roadmen, producers, advertising men, and trade publications.

"I also hope that you will continue to operate your paper on strictly an independent basis, as I believe that right will triumph in the long run, even in an amusement business, both from the standpoint of self-satisfaction and money-making.

"During the ten years in which I have been in this business I have never intentionally misrepresented an attraction to the public and in that time I have built up a gross business to approximately a million a year where many of my unscrupulous competitors have failed.

"It is rather discouraging at times, but after all is said and done I believe that 'Honesty is the best policy' regardless of what you are trying to accomplish."

Entertainment Not Education

ANOTHER misnomer we could well disperse with—along with the "reel" and "feature"—is the word "educational" as applied to pictures. We are strong in the belief that the public likes what are termed "educational" films. But people don't like to be told that the films are educational.

The amusement-loving public—and that means all of us—want to be entertained, not educated. People don't like to be warned that they are going to be educated. If we become informed while we are being entertained, so much the better, but it is best to call the picture entertaining, not educational.

The word is really a serious handicap to pictures which, in our observation, delight every audience everywhere.

Our Hat's Off, Mr. Lewis

THE characterization of "Poleon Doret" in "The Barrier" by Mitchell Lewis offers as fine acting as we have ever witnessed on the screen or the legitimate stage.

Ochs Protests at Year-Old Universal Weekly Editorial

Editorial on "Smutty Pictures" Causes Ochs to See Danger in Appointment of Universal Representative on Griffith Committee—Serious Countercharge in Universal Reply Places Exhibitor-Publisher on Defensive

LEE OCHS, president of the Exhibitor's Trade Review, on Thursday of last week issued a fuming tirade against the Universal Company, protesting at the appointment of representatives of that organization to the Griffith Anti-Censorship Committee.

The statement is in the form of an "open letter" from Mr. Ochs, and lays no claim to having been written with the cognizance of the Executive Committee of the National League.

The letter opens with a protest against the "proposed" appointment, which had, however, been made a week previous. It goes on to say:

"Here is my reason: The Universal Film Manufacturing Company has done more than any other single factor or influence, within or without the industry, to brand the calling of motion picture exhibitors as semi-criminal and to fasten the yoke of a thousand censorships on the shoulders of the motion picture industry. I confess it with shame that there has not been up to this moment enough courage and independence in motion picture journalism to speak the plain truth in this matter. On the contrary, every publication has concealed the facts in the craven fear of losing a page of advertising.

"Do you exhibitors of the country know that the Universal Film Company in their house organ known as the 'Universal Weekly' claims that the moving picture exhibitors of the country demand smutty pictures?" The letter then goes on to quote in full a "Straight-from-the-shoulder talk" by Carl Laemmle published over a year ago. Discussing the question of off-color pictures, the Universal head declared that he was surprised to learn in response to his request for opinions from exhibitors that "at least half and maybe sixty per cent" admitted that the *risque* subject got them most money and was wanted.

Claiming that this was a libel on exhibitors and that it has in addition been a weapon for the advocates of exhibitors, Mr. Ochs completes his protest.

Following the issuance of the "open letter," R. H. Cochrane, vice-president of the Universal Company, speedily issued a vigorous reply, reviewing Universal's dealings with the exhibitor and publisher leading up to and culminating in the protest. The letter contains charges placing Mr. Ochs on the defensive, and a statement is promised by Ochs' publication "next week."

In addition to the review of his personal dealings with Mr. Ochs, contained in Mr. Cochrane's statement, there has also come to light a letter written by the exhibitor to Mr. P. A. Powers, Universal's representative on the Griffith Committee a few weeks ago. The letter requested Universal to join hands with other manufacturers in the National Association in a move by which the group could share in the profits of his trade publication and secure advertising discounts by guaranteeing the insertion of their advertising in the publication in question. The "co-operative house organ" plan was not accepted.

The statement regarding the case issued by Vice-President Cochrane.

On Wednesday, Jan. 17th, Mr. Lee Ochs called at my office and solicited advertising from the Universal Flm Mfg. Co. for the Exhibitors' Trade Review.

After listening to all that Mr. Ochs had to say, I called his attention to the fact that he had not given me any reason why the Universal Company should advertise in his publication. I likewise called his attention to the fact that unless he wanted the Universal Company to pay his publication some money for either charity or blackmail, there was nothing for our company to gain by advertising. He denied that he wanted either charity or blackmail.

He then asked me if I did not believe in reciprocity to the extent of giving advertising to the Exhibitors' Trade Review (Mr. Ochs' paper) because exhibitors pay money to the Universal Company for film rental. I replied that every exhibitor who paid money to us got full value for it; and that whenever he did not get full value, he transferred his business to some of our competitors; that I would not buy advertising space on any but business grounds; and that if we could not hold the business on merit we surely would not try by advertising in Mr. Ochs' publication.

This was on Wednesday January 17th.

On Thursday, January 18th, Mr. Ochs wrote a scurrilous letter to various trade papers, making a bitter attack on the Universal Company as a whole and on the officers in particular.

From various sources the Universal Company has heard that if it did not support the Exhibitors' Trade Review, scores or even hundreds of exhibitors would cancel their orders with Universal exchanges. I have forgotten how many thousands of dollars per week was to be taken from us. This has been threatened ever since the Exhibitors' Trade Review (Mr. Ochs' paper) first entered the field of trade papers.

The Universal Company does not believe that the Exhibitors' Trade Review is owned by exhibitors. Neither does it believe that the exhibitors of this country would approve of the methods used by Mr. Ochs to compel advertising.

Mr. Ochs, however, endeavors in every way to make it appear that the exhibitors of the country either own his paper or are backing it. For example, the letter in which he attacks the Universal was written on stationery bearing the imprint of the Exhibitors' League of America but was mailed in an envelope bearing the imprint of the Exhibitors' Trade Review.

In his letter he rakes up an editorial which was published in the Universal's own weekly publication a year or more ago. It was an article on smutty pictures and was a part of a series of articles, the intention of which was to bring forth from exhibitors a storm of protest against such pictures. It accomplished its end, but ever since then it has been used by pro-censors as an argument for censorship. To do this they resorted to the old trick of quoting only extracts from the series, instead of the whole. Before the articles were published in our house organ, we showed them in proof form to Mr. Stephen Bush, then employed on the Moving Picture World and now working for the Exhibitors' Trade Review and explained the campaign to him. Mr. Bush instantly saw what the plan was and pronounced it a good thing. I feel confident that Mr. Bush will bear me out in this statement, regardless of the fact that he is interested in the Exhibitors' Trade Review.

Kindly remember Mr. Ochs' remarkable letter was written the day after the Universal refused to advertise in his paper.

The Universal's editorial, to which he takes such violent exceptions, was published something over a year ago. At that time, so far as I can recall, Mr. Ochs did not fly into a public fury over it and ask to have the Universal put out of business. Since then he has been elected president of the National League and has been enjoying that office for several months. But not until the day after the Universal finally refused to give him some advertising did he decide that we had insulted the exhibitors of America. On the day that he solicited advertising the Universal was all right in every respect, but overnight we had become a menace.

With these facts to judge by, the Universal is more than willing to let the exhibitors and the trade in general judge the case and pass their verdict against Mr. Ochs and his methods or against the Universal, as they see fit.

GOOD NEWS!

A. C. Holah, who resigned as manager of a large Chicago exchange six months ago to conduct the film department of the Chicago Herald, has had phenomenal success in establishing co-operation between his newspaper and the exhibitors.

Next week in these columns will be published the first of a series of four smashing articles by Mr. Holah.

THEY MEAN DOLLARS FOR YOU.

Makers of "Filth Films" to Be Prosecuted

Censorship Committee of National Association, Headed by Griffith, Will Prevent Exhibition of Indecent Pictures—Prominent Manufacturers Approve

ANOTHER important blow in the campaign for cleaner pictures, which MOTION PICTURE NEWS is sponsoring, was dealt last Thursday when the Censorship Committee of the National Association pledged itself to aid in the prosecution; under the criminal laws, of every producer of indecent or obscene pictures in the United States.

A resolution assuming the duty of pleasing the industry was adopted unanimously by the most representative producers in America. Men whose pictures are never cited in any censorship agitation but who realize that the censorship agitation aroused by irresponsible companies is threatening them as well as the public.

There were over twenty-five of the greatest producers in the industry present or represented in the rooms of the National Association of the Motion Picture Industry. In addition to arranging the details of the work of defending the films against censorship bills in about twenty states and in the National Congress, adopted the resolution for the National Association to take upon itself the duty of policing the industry by means of the criminal laws. The resolution read as follows:

Resolved, That the National Association of the Motion Picture Industry actively lend its aid in the prosecution of any person or corporation which produces and causes to be exhibited any indecent or obscene motion picture or any motion pictures which tend to debase or corrupt morals.

Yesterday's meeting was presided over by David W. Griffith, Chairman of the Censorship Committee. Acting with him were the other members of that committee, William A. Brady, President of the National Association, and Director General of the World Film Corporation, Walter W. Irwin, Chairman of the Executive Committee, and General Manager of the Vitagraph V-L-S-E.; P. A. Powers, Treasurer of the Universal Film Mfg. Co., Adolph Zukor, President of the Famous Players-Lasky Corporation and Mitchel H. Mark of the Strand theatre. Many other prominent men were present.

The following telegram was received from Wm. A. Johnston, Editor of Motion Picture News:

New York, Jan. 17.

Frank J. Rembusch,
Shelbyville, Ind.

Your article in last week's MOTION PICTURE NEWS, calling for clean and wholesome pictures, has unified sentiment among manufacturers and figures largely in the recent Griffith conference in New York, the outgrowth of which is the important movement for censorship from *within.* MOTION PICTURE NEWS congratulates you and the members of the Indiana State League of Organization which we regard very highly and to which we look for sane businesslike treatment of your own and the industry's problems.

(Signed) WM. A. JOHNSTON.

Indiana League Meeting is Lively Affair

Governor Goodrich Speaks—Rembusch Re-elected President—Advance Deposits to Be Fought—Co-operation of "News" Is Highly Approved

THE convention of Indiana Motion Picture Exhibitors at Severin Hotel, Indianapolis, Thursday, January 18, will go down into history as the most successful convention or gathering of exhibitors ever held in the state. It began with an informal gathering the evening before at state headquarters, third floor, Lyric Building, which meeting lasted from 7:00 o'clock until 1:00 o'clock, and the success of the convention Thursday was largely due to the fact that this meeting planned how to get the most good out of the convention.

There were no exhibits; no entertainment; no refreshments; nothing but strictly business from the meeting on Wednesday night to the finish of the Director's meeting on Thursday night at 1:00 o'clock.

The many abuses in the industry were discussed, together with the evils that confront the exhibitor from within and without, and definite plans were perfected that will bring the conditions in the state to a much more satisfactory and more businesslike system in a general and particular way.

At 1:00 o'clock the convention went into secret session. The first hour was devoted to a plan of organization and there were seventeen directors elected from the large cities of the state who will comprise a permanent and strong affiliation. The Indiana organization is affiliated with the Stanley Company of Philadelphia and the booking plan similar to the Stanley Company will be instituted.

Governor Goodrich addressed the convention. He called particular attention to the possibilities of the motion picture; its great opportunity to uplift, and recommended that where pictures were shown on the Sabbath these pictures should be particularly suitable for Sabbath showing.

The balance of the hour until 3:00 o'clock was devoted to the discussion of Sunday opening and suitable pictures for Sunday.

President Rembusch read letters from manufacturers which showed that they were willing to eliminate the advance deposit. Telegrams were read from Wm. A. Brady, President of the National Association; Walter W. Irwin, of the Greater Vitagraph Company; Adolph Zukor, of the Famous Players Film Company; all recommending the closest co-operation.

MOTION PICTURE NEWS wired its felicitations and gave an outline of the new movement headed by D. W. Griffith for censorship within the industry.

At 5:00 o'clock the convention elected officers as follows: President, Frank J. Rembusch, Shelbyville, Indiana; Vice-President, (1st) V. U. Young, Gary, Indiana; Second Vice-President, A. C. Zaring, Indianapolis; Secretary, Ray Andrews, Muncie; Treasurer, Ben. D. Crose, Indianapolis.

The following directors were also elected: H. Kornblum, Evansville; J. T. Keating, Terre Haute; C. S. Allardt, South Bend; Dr. J. M. Rhodes, Indianapolis; W. C. Quimby, Ft. Wayne; R. H. Harris, Bloomington; O. G. Murray, Richmond; H. H. Johnson, Lafayette; B. V. Barton, Indianapolis; L. H. O'Donnell, Washington; M. J. Wohl, Gary; and F. J. Mack, Indianapolis.

Congratulatory telegrams were received from Walter W. Irwin, Adolph Zukor, William A. Brady and William A. Johnston.

Brooklyn Ball Preparations

Arrangements have been completed assuring the success of the Motion Pictures Carnival and Ball to be given under the auspices of the Association of Motion Picture Exhibitors of Brooklyn and Long Island, on February 21, at Stauch's Palace, Coney Island.

The B. R. T. has agreed to run special trains to Coney Island on the evening of the carnival in order to facilitate the transport of the crowds expected to attend. All preparations for the pending voting contest have been made by the Brooklyn Daily Eagle, the contest to commence on February 1st, and to close on February 17th.

Toomey Appointed Assistant to Mutual President

William C. Toomey has been appointed assistant to the president of the Mutual Film Corporation. The announcement is made by John R. Freuler, Mutual president.

This fills the vacancy left by the resignation of John Cecil Graham, who has gone abroad for another film concern. Mr. Toomey took up his work with the Mutual Film Corporation last week, establishing his offices at 71 West 23rd street, New York Mutual headquarters.

Mr. Toomey thus becomes Mutual's new "ambassador to Broadway," with the special mission of concerning himself with the Mutual's interest in productions and stars. Mr. Toomey has for something more than a year past held the post of vice-president of Mirror Films. He is particularly well-known in film and dramatic circles in New York.

Employees Tender Surprise Birthday Dinner to Laemmle

Carl Laemmle, president of the Universal Film Manufacturing Company, was fifty years old on Tuesday, January 16, and in his honor the employees of the Universal tendered their executive a surprise birthday dinner at the Cinderella, Lexington Avenue and Eighty-sixth Street.

Mr. Laemmle was greeted by his friends as he entered the banquet hall by a demonstration which lasted for many minutes and which showed him the affection in which he is held by the members of his organization. He was kept busy all evening receiving congratulations.

Tax Investigating Committee Makes Little Progress

Albany Delegation Questions Lee Ochs, William L. Sherrill and P. A. Powers and Learns Industry's Fundamental Principles—Stars May Be Called in to Testify

THE committee of eight legislators who came down to New York from Albany last Wednesday to find out, if possible, which branch of the industry is diverting the giant's share of the fabled film fortunes, and to decide what tax levy the multi-millionaires can withstand, has so far progressed little beyond the educational stage.

All members of the committee admitted frankly at the outset that they did not know the difference between a reel and a program. Three days have been spent so far in acquainting the legislators with the precise meaning of alien words and technical phrases.

Now the committeemen glibly discuss in terms of "open market," "state rightsing," "duping," and they are finding out, to their surprise, that fabled film fortunes are the product of enterprising Sunday newspaper offices.

The National Association of Motion Picture Industry has provided the investigators with representative witnesses, who have willingly supplied facts and figures to show that, while the industry is enjoying a fairly healthy development, it is not rioting in lush prosperity by any means.

Lee A. Ochs, an exhibitor, was first called to the stand. Through the assistance of J. Rubins and William A. Seabury, who represented the exhibitors and the association, the fundamental principles of the industry's workings were explained. Mr. Ochs told why the exhibitor of today is not making money. He spoke of the increasing length of programs, the growing cost of rentals, and the unproportionate advance in admission prices, which could not compensate for the higher costs.

Ochs said that the number of film theatres in New York City alone had decreased from 1,089 to 530 in the past three years. He estimated that the operating expenses of the average house are from $496.16 to $588.16 weekly, and that the income, exclusive of summer, is from $550 to $650 a week, so that the profits amount to from $53.84 to $61.84 weekly.

He pointed out that the exhibitor is struggling along against enough difficulties now without the additional discouragement of further taxation.

Friday morning and afternoon, the committee devoted to an examination of William L. Sherrill and P. A. Powers. Mr. Sherrill gave the figures pertaining to costs and profits in the state rights field.

Chairman Wheeler, at Mr. Sherrill's request, asked the reporters present to treat these figures in confidence. Mr. Sherrill said that the profits in his field were greatly exaggerated, and that while it is true that open market pictures are leased to the highest bidder, it is impossible to obtain exorbitant prices because the laws of business made it impossible.

Mr. Sherrill added: "If the film industry is a fit subject for taxation, it ought to be taxed, the same as any industry."

He urged the committee to investigate the extravagance of stars' salaries. Any money that is being made in taxable quantities is made by the stars, he then declared.

P. A. Powers testified that he represented the largest motion picture concern in the world, namely, the Universal, and that the cost of film has increased since 1909 from fifty cents a foot to more than $2.50. He did not know of any department of the industry which could be taxed justly, and he pointed out the tax burden which the industry is bearing now.

At the next meeting of the committee, it is probable that some of the high salaried stars, such as Mary Pickford, Douglas Fairbanks and Anita Stewart will be called upon to testify.

The committee is composed of Heber F. Wheeler, chairman, of Ontario County; Senators William A. Carson, Yates County; James F. Yelverton, Schenectady; James J. Walker, New York; and Assemblymen H. E. J. Brereton, Warren County; Robert McMarch, New York; August C. Flamman, Brooklyn; and Henry S. Schimmel, of New York.

Tax Will Cripple Industry, Says Hampton

General Film Company's President Points Out Difficulties Are Thrust Into Film's Progress—Stars Should Be Taxed

BENJAMIN B. HAMPTON believes that either special taxation, censorship or Sunday Closing will seriously cripple the motion picture industry. An attack on films by the three combined are enough, he says, to wreck it completely.

Honest men who advocate taxation do not understand the facts, he says; other men are actuated by various selfish desires. It is necessary for the real facts of the industry to be placed before the investigators.

In a statement issued from his office, Mr. Hampton says:

"One great obstacle concerning the picture men is that their business has been "Press-Agented." The average citizen, high or low, believes that fortunes flow promptly from any contract with the movies. He hears prodigious stories of the vast salaries paid actors and actresses, and of the wealth piled up by producers, distributors and exhibitors.

"If you will make inquiry in Wall street you will be surprised to find how many bankers have lost money, or have had unsatisfactory experiences with motion picture ventures. The popular opinion seems to be that Wall street has not invested extensively in picture securities.

"While this is probably true, the facts are that many Wall street bankers and banking houses have in one way or another put money into various forms of picture propositions. Nearly all resulted unsatisfactorily.

"While the flotation of picture shares has in the past been accomplished quietly it has been none the less extensive, and many thousands of investors are now holding picture stocks that are paying them either nothing or that are paying them very unsatisfactory returns.

"As a result of this, it is difficult to secure capital for picture enterprises. Thoughtful men agree that the picture business is fundamentally as solid as a rock, and that it will continue to grow stronger and better, but this optimistic point of view will never be realized if State Legislatures continue to attack the industry by censorship, Sunday Closing and special taxation.

"The theatres that would suffer would be the little ones, the ones that provide good shows for 5 and 10 cents to millions of people who cannot afford to pay more. Consequently, these attacks on the motion picture industry would affect most seriously the small man in the industry and his customers, the people of small means.

"Let no one deceive himself about the condition of motion picture producers. It is all very well to read in the newspapers of this star receiving $100,000 a year, and this other star receiving a half a million a year, and to assume that the producers back of these stars are making money in proportion to the risk and investment they are making. Frankly, I do not believe that the facts will bear out this rosy point of view.

"I have some knowledge of the conditions that surround about perhaps 20 or 25 of the leading producers of the country, and I must say frankly that these men are not making profits justified by their investment of money, time, energy and responsibility.

"On the distributing side some of the houses are making fair profits, and others are not. So that any way you look into the industry, exhibitor, distributor and producer, you will find that the day of swollen profits is a thing of the past.

"The only swollen profits of the picture business today are the profits received by some of the stars. If the State Legislatures want to pass a special tax on the picture industry, this is where it should be levied.

"The trouble is that our legislatures legislate without any understanding of the facts. If the business people will try to tell the lawmakers the facts relative to their business, and if the lawmakers will try to get at these facts, we will be relieved of legislation as dangerous as this special taxation."

Baltimore Exhibitors Organize

Exhibitors interested in forming a Maryland branch of the Exhibitors League recently organized with Louis Schlichter as temporary chairman, at a meeting held at the New Theatre. Sunday, January 21, was to see the perfection of the organization and election of officers and adoption of constitution and by-laws.

Advance Deposits to Guarantee Film Contracts

Exhibitors Should Not Be Asked to Take Risks of Manufacture and Distribution—A Consideration of Three Substitutes for Present System—The Acceptance, Bonded Group, and Trustees

By George Kleine

THE exhibitor raises three principal objections to the current system of a cash deposit to guarantee the fulfillment of a film rental contract.

1. He resists placing a sum of money in the lands of a rental exchange without a guarantee as to its safety, and sees the danger of some of them being unable to refund his cash in case they are unable to deliver the films guaranteed under the contract, because of accident, fire, failure in business, etc.

2. He objects to the deposit of his cash without receiving interest therefor.

3. He suspects that his deposit is being used before it is earned by the distributor in the conduct of his business, or by the manufacturer in paying his operating expenses, salaries of stars, etc.

I agree entirely with the exhibitor who holds these views.

On the other hand some exhibitors hold their signatures to contracts in slight regard, violating sometimes on impulse, sometimes with reason, without consideration of the damage to the distributing agency or manufacturer. Sometimes he signs a contract for service to prevent his competitor from getting the films, with the deliberate intention not to meet his obligation to the exchange, and canceling without regard to the rights of the distributor when his purpose is accomplished.

There is no doubt that the mass of exhibitors of the present day are more solid financially and more responsible business men than those of five or eight years ago. At the same time there is a class of exhibitors that has but little regard for its agreements and justifies mistreatment of an exchange that conducts its business honorably, because he, himself, has suffered from the evil practices of another exchange.

Agreeing on the one hand with the exhibitor who raises the objections enumerated above, while on the other finding it necessary to safeguard our business by giving stability to the contracts made by our distributing branches with their customers, I have worked out the following system for the K-E-S-E Service.

Our releases are grouped arbitrarily in lots of ten features. Exhibitors contracting to use a group are asked to pay in advance twenty (20) per cent. of the contract price, to cover the rental price of the last two subjects. The ten may be picked from our entire stock of regular releases or the group of any one quarter.

This serves to tie up comparatively little money, as the advance covers only two features, instead of four to eight; and the obligation, not more than one release weekly for ten weeks instead of fifty-two or one hundred and four releases covering one year.

In order to assure the exhibitor of the safety of his deposit, my personal guarantee stands back of it; and all funds so collected are placed in a special account in my name, as trustee, either in the Harriman National Bank of New York City, or the Continental & Commercial National Bank of Chicago. This account is kept entirely apart from all other moneys, either my personal accounts or those of my business. The contract which we sign binds us to the fulfilment of these conditions. We draw upon the account after the exhibitor has played the dates that his deposit covers.

Having in this manner assured the safety of these funds, the question of reimbursement to the exhibitor for the sequestration of his cash received serious consideration. Realizing that ordinary interest, such as a bank rate of four (4) per cent. or five (5) per cent. per annum would not be adequate compensation, I decided it to be only fair to allow what would be considered a trade discount in ordinary merchandising; for instance, in certain lines of business, such as jewelry, when the dealer makes a purchase, his bill is usually subject to a cash discount of 5 per cent. for 10 days cash, net 90 days. As our advance collections run on a maximum of 90 days, I decided to refund to the exhibitor a flat trade discount of six (6) per cent. on the amount he deposited, amounting in effect to 24 per cent. per annum.

We remit this sum to him by check on receipt of payment for the first feature rented to him under the contract.

Many exhibitors have expressed their appreciation of this manner of handling the problem and in a number of cases have tendered payment in full, in advance, to cover the entire contract. I did not in the beginning contemplate this possibility, as the expense to us is high, but in order to show appreciation of the confidence thus placed in us, instructions have been given to all of our branch offices to allow the full discount of six (6) per cent. flat on the total sum so advanced, be it 20 per cent. of the contract or the entire amount.

Wishing further to assure our customers that their funds are safeguarded and not withdrawn until they are earned, I am making arrangements to have a well-known firm of certified accountants check up all of our contracts, determine the total amount of deposits involved, check up the bank balances covering these trust funds and notify each customer that his advance payment is held in bank. It might be preferable to scatter these funds among banks located in the various cities where twenty-three branch offices operate. This would reduce the risk of loss from bank failure to one twenty-third.

The handling of these funds, as outlined above, is not only of no advantage to us, but an expense, justified only because it stabilizes our business. Such security is essential to the distributor; the operation of a chain of branch offices is expensive; the procuring of rental contracts involves employment of many office and traveling salesmen, and if the orders obtained by them are lightly to be cancelled, there is a premium placed upon the careless signing of contracts and the good faith of the salesman whose contracts are cancelled by the exhibitor is subject to attack by his firm.

I have considered various substitutes for the advance deposit system and suggest the following for consideration without having yet reached a conclusion that they are satisfactory to either or both parties:

The use of "Acceptances": an "Acceptance" is an acknowledgment of an obligation to pay a certain amount of money at some future date and is in common use on the Continent of Europe. I am most familiar with this practice, as it obtains in Italy, where it is generally employed as follows:

A manufacturer or wholesaler having received an order for certain merchandise, makes a shipment; when he mails his bill he attaches an "Acceptance," usually in printed form, which shows the amount of the bill and states that the shipper has a claim against the customer for the stated sum, which is to be paid upon a certain date, which may be thirty, sixty, or ninety days, more or less. The customer signs the "Acceptance" and returns it to the seller.

This is not a note but is a written acknowledgement of the debt and the buyer expects to pay the obligation when it is due. This method of handling business accounts is being exploited in some of our periodicals and is recommended by the National Reserve Bank of Atlanta, Ga. If we apply the system of "Acceptances" to the film business, substituting it in place of advance payments, the distributor upon receiving a contract for the future delivery of certain films will offer at the same time a number of "Acceptances" covering all of the films that are to be shipped under the contract, stating the amount due upon each shipment, and the date when it is to

(*Continued on page 710*)

LIVE WIRES

One exhibitor recently made an entire city work for him.

He was a Live Wire!

Next week we are going to tell you what his plan was and how you can use it in your locality.

"Live Wire Exhibitors" Department—Next Week.

Move to Abolish Daily Program Change Gains Nationally

Exhibitors Throughout Country Praise Motion Picture News' Campaign for Longer Runs —Daily Change Abolished and Longer Runs Tried with Success in Many Places

THE campaign which has been started and will be continued vigorously by MOTION PICTURE NEWS against the wasteful and unprofitable daily program change is gaining in force in all parts of the country.

Letters and telegrams have been received from scores of exhibitors, testifying to the good results of longer runs, as witnessed by their own experiments. Other exhibitors, by telegrams and letters, are urging the NEWS to force the issue through, to keep hammering until the campaign is wholly successful.

As purely typical of the many telegrams we have received, the following, from Chattanooga, Tenn., is highly interesting:

Please accept my hearty congratulations on editorial "The Deadly Movie Fan," in current issue Motion Picture News. Particularly does this article strike at the conditions now existing in the southern territory. Your argument is decidedly consistent and I sincerely hope you will continue to fight for fewer pictures, better pictures and longer runs.

F. H. DOWLER, Jr.,
General Manager Signal Amusement Company, Chattanooga, Tenn.

The reports from exhibitors *who have been fearless enough to give the longer run a chance, and who have been notably successful, would fill a good sized volume.*

Manager Thomas of the Strand, Omaha, Nebraska, told our Omaha representative: "I find that long runs pay. The attendance is always good right off the bat, and generally it keeps getting better and better, *until the last two days are almost always the best.* The advertising helps, especially when the picture is worth while. And I take considerable pains to see that the picture is worth while."

Speaking of the policy of changing programs daily, Harry Lewy of the firm of Bohannon, Lewy and Fuld, Baltimore, Md., said: "The daily change of program is certainly not the thing for the center of the city theatre. By changing so frequently it does not give the pubic an opportunity to see your bill. We change twice a week and on some occasions run a show an entire week. This, to my mind, is as frequent a change of program as good business judgment will permit."

"The center of the city house should not change its bill more than twice a week; certainly not more than three times a week," said Mr. Louis DeHuff, manager of the New theatre. "It has been our policy to change twice a week. We would not consider changing more frequently than this, and on occasions when shows will permit, we would rather give them a full week's run."

William A. Brady, of the World Film Corporation, has received the following letter from one of his middle-west exhibitors:

"I put on a certain World-Brady made for three days, and advertised it in advance as I would have advertised a coming stage show. The experiment was entirely successful. The first day's business was a little better than normal for that day of the week; the second jumped up to $85, *and the third was capacity.*"

W. C. Gookins, recently appointed manager of the Kansas City Vitagraph Exchange, is urging exhibitors to run pictures for more than one day. He declares that the success of this plan has been demonstrated so many times to his utter satisfaction that he has no doubts whatever of its eventual success.

A. W. Goff, Assistant General Manager of the Greater Vitagraph Company, said last week that the film industry is now suffering from what he termed "a shrinking market." The condition is due most largely to over-production, the result, in great measure, of the daily change.

Corbin Shield, Manager of the Leader theatre, Washington, D. C., who runs Paramount pictures, wrote the following letter, which we are reprinting from Paramount Progress:

We have played two days on each picture. Whenever we come to a Pauline Frederick, Marguerite Clark or a Mary Pickford picture we extend the run. The results with these extended runs of the better stars have been very gratifying and have made it possible to continue the house with profit.

For example, we played "Ashes of Embers" for four days and followed it by three days on another production. The business with "Ashes of Embers" was remarkably good, and the most remarkable part of it all was that the impetus gained in playing "Ashes of Embers" carried the business over into the days that we played the other picture, which was not considered a very strong production.

With "Miss George Washington" we played the picture for a seven-day run, and the receipts on the seventh day were $38 *more than any other day during the week.*

GIVE IT A TRIAL

Other exhibitors have experimented with long runs with gratifying results.

Almost invariably, the business increased on succeeding days.

Why not give the longer run a trial?

It means better pictures, lower rentals, greater profits.

And let us know what results you have.

New York Exhibitors Hold State Convention

Delegates from all Parts of the State Meet Tuesday at Hotel Ten Eyck to Secure Concerted Action on Tax and Sunday Questions

A STATE convention of the motion picture exhibitors of the State of New York has been called by the State President for Tuesday, January 23rd; Wednesday, January 24th and Thursday, January 25th, to be held at the Hotel Ten Eyck in the City of Albany.

The original arrangements for the convention had been made with a view of having it held in Rochester, but in view of the important legislation which is contemplated in Albany in regard to motion pictures, it was thought wise to make the State Capital the scene of this convention.

Notices have been sent to every exhibitor in the state, whether affiliated with the State Organization or not and numerous acceptances have been received.

There is a strong sentiment throughout the state among exhibitors that this is the right time to give an impressive display of the strength and unity of the industry, and such strongly organized cities as New York, Yonkers, Albany, Troy, Schenectady, Utica, Rochester, Buffalo and Binghamton will be strongly represented at the convention.

The convention will be called to order at 3:30 P. M. on Tuesday, January 23d, at the Hotel Ten Eyck, when committees on the following subjects will be appointed: Legislation, By-laws, Transportation, Deposit System, Membership, Finace, Grievance. An important conference will then be held between the various local organizations on the personnel and standing of Assemblymen and Senators on all matters touching the motion picture industry.

On Wednesday, at 11 A. M., the various committees will render their reports. Immediately upon adjournment the delegates will proceed in a body to the Capitol and will pay a visit to the Assembly and Senate Chambers.

On the last day, Thursday, January 25th, at 11 A. M., the delegates will meet in committee of the whole. The subject of discussion will be means of propaganda for Sunday opening and against censorship, slides, petitions, etc. At 3 o'clock in the afternoon, the convention will elect state officers and delegates to the National Convention to be held in July, in Chicago.

A banquet at the Ten Eyck to which prominent speakers have been invited within and without the industry will be the last event of the convention.

"Honor System" at Lyric Theatre February 6

William Fox's Latest Spectacle, Produced by Raoul Walsh, Is First of Series of Annual Features—Picture Has Been Months in Making

"THE Honor System" will be given its New York première by William Fox at the Lyric Theatre on the evening of February 6.

In making this announcement, Mr. Fox states that it is his intention to produce one large dramatic screen spectacle each year.

"The idea was suggested to me," said Mr. Fox, "by the success of the Drury Lane productions, which are yearly occurrences in London, and have always been popular. My 1917 picture is 'The Honor System.'"

Mr. Fox has coined a new name in connection with dramatic screen features—"cinemelodrama." "The Honor System" is a cinemelodrama.

The scenario for the picture was prepared by Henry C. Warnack. Among the principals in the cast are, Gladys Brockwell, Miriam Cooper, Milton Sills, James Marcus, Arthur Mackley, Charles Clary, P. J. Cannon, Mrs. Cora Drew and George Walsh.

Several thousand people participated in the ensemble scenes, including recruits from the Mexican army and bands of cowboys. A special musical score has been arranged.

Among some of the more stirring scenes of the play have been tabulated the following:

A Villista raid on an American border town, the mining engineer's tragic death in the raid, the children's lucky escape from the Mexican bandits, the fight in the Arizona dance hall, the court room scene of Joe's trial for murder, the scene in the great eating hall at Yuma, his burial at night in Yuma cemetery, the snake den or black hole into which he was thrown, the historic session of the Arizona Legislature when conditions were reformed, the scenes in the new state institution, Joe Stanton's successful establishment of the first wireless service to Japan, the fight in a Los Angeles underworld resort when two bands of criminals meet, and a battle on the roof of a moving freight train. Many prominent society people will be present at the premiere.

Selig to Market "Allah" on State Rights

Hichens' Oriental Story, Long in Production, Now Ready for Free Lance Buyers

"THE Garden of Allah," the famous story by Robert Hichens, filmed by the Selig Polyscope Company, is being marketed on the state rights plan by William N. Selig. It features Helen Ware, who is supported by Thomas Santschi, Eugenie Besserer, James Bradbury, Al W. Filson, Will Machin and others.

Colin Campbell, who directed "The Spoilers," "The Ne-er-Do-Well," and "The Crisis," claims that the subject is his best effort.

The story opens in England and then is carried into the Desert of Sahara where many of the situations occur. William N. Selig is said to have spent hundreds of thousands of dollars on the production.

Exact replicas of Oriental cities were constructed, thousands of men, women and children aid in developing the drama, and caravans of camels, droves of horses and troops of Arabs were essential.

The sand storm in the desert is said to be realistic in the extreme and unlike anything ever before attempted on the screen. The sky darkens, the wind arises and the sand is blown in a dense shower. In the desert a caravan has pitched its tents. The tents are blown away while animals and human beings endeavor to seek shelter from the rain of stinging sand in any way possible.

There is also a sensational charge of Bedouins in which thousands of these desperate tribesmen dash upon the defenseless members of a caravan, overpower them, and make prisoners of many, who are placed in irons and marched away into slavery.

State rights buyers may secure information by communication with William N. Selig, President of the Selig Polyscope Company, 58 East Washington Street, Chicago, Ill.

Printing Trades Council Is Opposed to Film Tax

The following letter has been received from the Allied Printing Trades Council, of New York State, regarding the threatened tax on the film industry:

The New York State Federation of Labor and the State Allied Printing Trades Council is opposed to any taxation on the moving picture industry, and we wish to give our position as much publicity as possible.

Everything we can do in having our Trade Unions and the Central Labor bodies throughout the State in calling our position to the attention of the Assemblymen and Senators will be attended to in the most vigorous manner.

I would be glad to receive any suggestions you can offer, whereby we can be of greater and better assistance.

Yours very truly,

PETER J. BRADY.

Lillian Walker Severs Ties with Vitagraph

Lillian Walker, long a star in Vitagraph productions, has left that company and will shortly announce new connections. Miss Walker, the "Dimples" of many a famous one and two-reel subject, has lately been featured in five-reel Blue Ribbon productions. Two of these remain to be released, "Kitty Mackay" on February 19 and "The Star Gazer" on April 2. Dorothy Kelly takes Miss Walker's place on the advance list.

Advance Deposits

(*Continued from page 708*)

be paid; or all of the films coud be grouped in one "Acceptance," which would specify the various dates and amounts to be paid.

If the use of such "Acceptances" becomes common in this country and if the practices of Europe are followed, there is a danger involved for the exhibitor, which should be pointed out. An "Acceptance" being an acknowledgement of an obligation, the holder is in a position to take it to his bank for discount; if the credit of the signer is good, banks would lend money upon an "Acceptance" up to very nearly its face amount. If a film exchange holding such "Acceptances" were to fail in its own obligations, and if they had been negotiated at a bank, or elsewhere, the signer might find himself obligated to pay for the use of films that he did not receive. They should therefore be marked "non-negotiable."

The advantage of the "Acceptance" would consist in removing the necessity of depositing cash.

Another method of meeting the difficulty would be the getting together of groups of exhibitors, the group party to collectively guarantee the payment of the obligations of its component members. Such an arrangement would offer the combined credit and good faith of the entire group to guarantee the payment of the obligations thus incurred. The details of such an arrangement would be complicated, however, and would meet the customary difficulty that is found in inducing large numbers of men who are busy, and sometimes antagonistic to each other, to take community action.

The following also occurs to me:—

A board of trustees could be selected consisting of three representatives of manufacturers and distributors and three exhibitors of high standing, as for instance, Marcus Loew of New York City, Aaron Jones, of Jones, Linick & Schaefer, Chicago and Mr. Roth, of the Portola theater, San Francisco. All moneys collected as advance deposits to be placed in the hands of these trustees who might be bonded at the expense of the fund, serve without pay, and deposit these funds in various banks selected with a view to their responsility. Distributors could render weekly bills for service given when part of the fund has been earned.

The handling of other people's money carries with it obligations that most film concerns would probably avoid, if it were practicable; for instance if in panic times a depository bank were to fail and part of the deposit lost, the legal liability would probably rest upon the holding concern. If the money is used by the manufacturer or exchange before it is earned, the risk is very much greater to both parties. The sums involved are necessarily large, and the manufacturer may be tempted into speculative contracts with high salaried stars; huge sums may go into advertising, authors' royalties, etc., risks which would not be taken if these men were forced to produce their own capital.

I do not know if any manufacturing concern is so using exhibitors' deposit funds, but there is a general belief among exhibitors that it is the fact. If it is, then some day there will come a crash.

Local Picture Censors Made Powerless in Seattle

"War's Women," Passed by Censors, Is Confiscated by Mayor Gill—Justice Strikes Out Evidence of Defense—Says No Censoring Body Has Legal Powers

ONE of the most remarkable illustrations which prove the complexity arising from the present censorship muddle has come to light in Seattle, Washington, where the mayor of the city has locked up in his safe a print of "War's Women."

"War's Women" was bought for that territory by A. T. Lambson, managing the Lambson Film Exchange.

The local censoring board of Seattle is made up of nine members, five of which constitute a quorum having the power to decide whether a picture is to be or not to be exhibited.

Six members of the board met last July to decide whether or not "War's Women" was fit to be shown to the women and children of Seattle. They saw the picture, and they stamped it with their unqualified approval.

Ten days later, "War's Women" went on the screen at the Strand theatre. That afternoon or evening, Mayor Hiram Gill came into the Strand, saw part of the picture and departed at the end of the second reel, evidently highly excited. A few minutes later, police entered the Strand, confiscated the film and arrested the manager, W. A. Smythe.

The case went into a magistrate's court and was subsequently removed to a superior court, for purpose of trial by jury.

According to Mr. Lambson, when the case came up for trial before the jury, the justice declared that he had been reading the statutes applicable to censorship cases, and he had drawn conclusions that the action of neither the National Board of Review or any local censoring body could be held as legal grounds for suit.

"We were automatically rendered powerless," declared Mr. Lambson to a NEWS representative. "Our defense was based on the act of the Seattle censors in passing the picture, and not only passing it but going on record of approving it and commending it highly."

Mr. Lambson said that the case, while decided against Smythe had resulted in no fine. Meanwhile the print of "War's Women," is reposing in a safe in Mayor Gill's office. The case has been carried to the Supreme Court of Washington, where it is scheduled for a hearing sometime in May.

The censors in Washington are now stripped of power, and it is said that unpleasant and entirely unfounded accusations have been made against them.

Films are barred from Seattle on three grounds. They are condemned by the censor board if they possess one of the following features: (1) indecent, (2) licentious or immoral, (3) if they depict a crime in a gruesome manner.

Seattle exhibitors are aroused over what they believe to be an unexplainable and unwarranted action on the part of their mayor. Inasmuch as Seattle motion picture men went to considerable trouble in preparing a film of Mayor Gill's activities which was employed in the recent campaign for his election, they are at a loss to understand the motive behind his attitude in the "War's Women" case. They believed him to be friendly towards their interests.

The situation in Seattle emphasizes the need for censorship from within the industry. With such a standard as D. W. Griffith is fostering with the aid of the manufacturers, the "War's Women" case would have been an impossibility. Such a situation can readily occur in any part of the country.

It is to be sincerely regretted that Mr. Lambson has been caused to suffer financially because of a situation which exists either in a modified or exaggerated degree in all parts of the country.

TESTIMONY

Let me congratulate you on the fine appearance of the Motion Picture News and the newspaperish manner in which the features of the moment are up in front where they belong.

Leander Richardson, World Film Corporation.

Spokane Exhibitors Win Victory

Spokane photoplay house proprietors have won a substantial victory through the passage by the city council of a new ordinance regulating the license fees for amusement places.

Heretofore the license charge has been based upon the scale of admission prices. Now a range of fees controlled by both seating capacity and admission price has been worked out and put in force.

Under the old arrangement both small houses and large felt they were discriminated against, with the little outlying theatres bearing the heaviest proportion of the burden.

The new schedule of fees for picture houses is as follows: Five-cent houses, $50 to $100, according to capacity; 10-cent houses, $50 to $200; 15-cent houses, $100 to $200. Additional license fees are to be required where the price of admission is raised above that of the class in which the theatre is licensed, but in no case shall the maximum payment for licenses exceed the maximum for the 5, 10 and 15-cent houses.

Tacoma to Censor Exhibitors' Advertising

Censorship Fanaticism Reaches Height in Tacoma, Where Exhibitors Must Submit All Advertising to Authorities Before It Is Used

IN line with numerous other "freak" ordinances enacted by the Commissioner of Public Safety, an ordinance has just been enforced in Tacoma designed to stop sensational and suggestive advertising by motion picture theatres.

The ordinance requires that a permit be obtained for all public advertising by motion picture theatres, together with the submission of a sample copy of all advertising matter to be displayed, and providing a penalty of $100 and a jail sentence for violations.

The ordinance makes it unlawful "to display or advertise any matter of an immoral nature, or that carries an immoral suggestion, or of an indecent character, or that will tend to exert a harmful influence upon the public morals, or which portrays brutality, or which tends to disturb the public peace."

The proposed measure also includes a censor board of seven, empowered to view all photoplays suspected of containing suggestions of immorality, before their public exhibition in Tacoma, for the purpose of expurgating the objectionable features. The censor board may also pass on the quality of advertisements used by the film theatres.

When permits are taken out license fee will be charged in addition to the regular exhibitors' license.

"The ordinance is being put in force in an effort to put a stop to the sensational advertisements indulged in by some of the local motion picture theatre managers" said Commissioner Pettit. "The majority of the theatre managers in Tacoma are very careful and decent about the selection of their advertising matter, but sometimes one or two become indiscreet and overstep the boundary of morality."

"Too Much Fun" Kills Censor Bill in Peoria

The Fraternal Forum, of Peoria, Ill., decided, a few days ago, that motion picture censorship was needed for the local theatres. After taking into consideration that Peoria has twelve theatres, the Forum came to the conclusion that a censor board would have too much fun; that work should come before pleasure; so Peoria is managing to struggle along now without censorship.

Exchange Man Defends Deposit System

N. H. Spitzer, a Prominent Exchange Manager, Presents the Other Side of the Advance Deposit System

N. H. SPITZER, one of the best known exchange managers in New York, in an interview for MOTION PICTURE NEWS states the exchange man's side of the advance deposit system. He thinks the question has not been given sufficient ventilation; that the exchange man's side of the issue has been overlooked.

"In all of the articles that have been published," said Mr. Spitzer, "there has been but one point of view taken, the unfairness to the producer was apparent in all of them. There was an axe to grind in almost every one of these articles which stuck out conspicuously.

"None of these articles could have been written by anyone who has had the least exchange experience. They show absolutely no contact with the exhibitor in an exchange or selling capacity, and, without this experience, they cannot intelligently discuss deposits.

"Three weeks' contact with exhibitors would compel anyone to admit that the exhibitor is directly responsible for the deposit system. It may surprise Mr. Bush to know that twenty per cent. of your picture showmen of today have as little respect for their signatures on a booking contract (where a deposit is *not* required) as if it was written on ice.

"There are today many unscrupulous exhibitors who will book features from a roadman, having absolutely no intentions of playing them, simply desiring to keep them out of his competitor's house. I have even heard one boast of how successful he had been in keeping features out of his town, when not playing them himself. Incidentally, I might mention that this same man feels himself very much abused since deposits have been demanded of him and is one of the leading agitators in his section against it.

"In one of the Southern states they have an Exhibitors' Association; their by-laws include a very rigid ruling against the giving of deposits. To protect the exchangemen, however, they are assured that the association will compel any exhibitor who signs a contract to live up to it.

"Within the last thirty days I know of one picture that was booked through this particular territory at a cost of about $10 per day, the picture was playing on percentage which entailed an added cost of about $7 per day for the man with the print. Almost 30 per cent. of the contracts signed were cancelled, some of them delaying until within three or four days of playing time.

"On investigation it was found that an exhibitor became angry because his competitor was successful in booking it, and spread the story that the picture would invite censorship. That this was absolutely unfounded, as the exhibitors who cancelled found out subsequently; but the harm had been done and the dates lost.

"Those who cancelled made absolutely no effort to find out the truth of the criticism, but cancelled, which they would have hesitated doing if they had had a deposit up. The owners of the picture not alone lost the dates, but almost $200 worth of paper already posted. The matter was taken up with the association who replied that they could not force an exhibitor to run a picture he felt would hurt his house.

"*As long as we have this kind of exhibitors, just so long will producers demand deposits.*

"It is unfortunate, that the reputable exhibitor must suffer for the unscrupulous, but it seems to be a problem the exhibitors must solve among themselves. This Southern state of which I spoke seems to have the logical solution, *but they did not enforce it.*

"If every exhibitor, as every other merchant, is compelled to respect his signature on a contract, he will be a bit more careful how and where he places it. A booking date is an order for merchandise, but film, unlike any other merchandise, if not taken on the day ordered for, is a total loss.

"If you were an exchange manager, and a few exhibitors repudiated their contracts, too late for you to book somewhere else, don't you think you would want some evidence of good faith in your future business dealings with them?

"Why not form an organization in which only exhibitors of unquestionable reputation are eligible? An organization of this sort would undoubtedly be recognized by exchangemen and any member who contracted for service would only have to show his card of good standing which would practically underwrite his contract."

Censorship Bill Introduced in Michigan

A bill calling for state censorship in Michigan was introduced into the legislature, January 16, by Fred L. Eaton representative from the district of Saginaw.

The bill copies the Ohio measure almost word for word, except that it calls for a charge of $1 for the first thousand film inspected and $2 where the film runs over 1,000 feet.

The bill provides for a censor board of three to have headquarters in Detroit; it calls for an appropriation of $1,500 to help defray the expenses of this board; it provides that all film cannot be shown publicly unless first passed by the board; it provides for a penalty, and for a label at the end of each film "Passed by the Michigan State Board of Censors."

The bill is sure to have strong opposition on the part of exhibitors, exchanges and producers. A joint meeting of all interests will likely be called for the near future.

Oklahoma Threatened with Censorship

Oklahoma is again threatened with censorship, also with Sunday closing of theatres.

R. H. Wilson, state school superintendent, has recommended to the Oklahoma Legislature, now in session—a strict censorship over motion pictures. The executive board of the Motion Picture Exhibitors' League of Oklahoma, met at Oklahoma City, January 5, and made arrangements for the state meeting to be held in February, at which time, action will be taken by the State League on the censorship question.

"Fall of a Nation" Seized in Maryland

Dixon Film Is Rented to Theatres Not Within Territorial Boundaries—Several Theatres Deprived of Prints

SUIT was instituted Tuesday in the District Court of the United States at Baltimore by the National Drama Corporation of New York against Mellinger Bros., managers of the Maryland Theatre, Cumberland, Maryland, and one R. R. Roberts. The suit grows out of a controversy between the National Drama Corporation and R. R. Roberts in connection with the photoplay entitled "The Fall of a Nation."

The complainants alleged in their bill that Roberts had infringed their copyright in permitting the picture to be reproduced outside of the territory leased by the National Drama Corporation to Roberts.

Late Tuesday night Judge Rose, after due inspection of the certificate of copyright of "The Fall of a Nation," issued an order directed to Fuller Barnard, Deputy Marshal of the United States for the State of Maryland, directing him to seize, attach and hold in his possession any film or films located at the Maryland Theatre, Cumberland, connected in any way with the photoplay "The Fall of a Nation."

Wednesday morning, Fuller Barnard, Deputy United States Marshal, armed with a writ of seizure, took charge of "The Fall of a Nation" just as it was about to be shown at the matinee performance at the Maryland Theatre, thereby causing considerable disappointment to the crowd waiting to witness the afternoon performance.

The National Drama Corporation was compelled to institute this proceeding inasmuch as it had certain contracts outstanding for the production of "The Fall of a Nation" in Maryland. Any production in Cumberland at this time, according to its bill of complaint, was without its sanction and consent and in violation of previously assigned territorial rights.

The defendant Roberts had heretofore produced "The Fall of a Nation" at Lynchburg and Roanoke, Virginia, and several other cities outside of his territory. Suits will be instituted by the National Drama Corporation against all theatres which have reproduced "The Fall of a Nation" in violation of the copyright act.

"Christian" Through Vitagraph

Through announcement just made by the Vitagraph-V. L. S. E. Incorporated, it has been decided to distribute the film version of Hall Caine's "The Christian," through that organization.

Exhibitor Charges Blacklisting—Reply to F.I.L.M. Man

A Red Hot Reply to the Letter We Published from "a Middle West Exchange Man" in the January 20 Issue— Declares F.I.L.M. Club Unjust

THAT the letter which was published in our issue of January 20 from "a middle western exchange man" is without grounds and is totally unfair is charged by L. H. O'Donnell, president of the O'Donnell-Eskridge Amusement Company, of Washington, Ind.

We take pleasure in publishing a reputable exhibitor's comments on this important question. It is a question which should be thrashed out, thoroughly, entirely. The letter is reprinted below in full:

I have just read with interest the article on page 381 of your issue of January 20, which you state was written by a Middle West exchange manager, who desires his name to be withheld.

He states: "We are endeavoring to correct a great many of the abuses that prevail in this business. These abuses in some cases have been so nauseous that in other lines of business a customer would "be considered nothing more nor less than a crook if he tried to put over such stuff as we film men have tolerated."

He then goes on and cites illustrations of his side only. We want to give the other side. During the past year two Chicago exchanges of our large film producing corporations, through rank neglect in their office, put us as an exhibitor, amongst those, whom we presume, he terms as crooks.

At the beginning of the express drivers' strike in Chicago last spring we failed to receive a shipment, compelling our house to be in darkness for the night.

We wrote to two exchanges in Chicago from whom we were getting films, stating to them that we realized the handicap under which they were operating, but did not want to be compelled to close our house on account of it, and said to them if they had any doubt as to their being able to get delivery to us, we would prefer they hold up our contract until the strike was over, and we would procure temporary service out of Cincinnati or St. Louis.

We received two telegrams the next day. One of them, from the Metro Film Co., read: *Will be in position to deliver your service.* The other read: *Do not depend upon us. Procure service elsewhere.*

In accordance with their instructions we depended upon Metro for our service, which they failed to deliver to us, again compelling our house to remain closed.

This condition existed during the time of the strike, they charging us for the films that never reached us, and they appropriated our deposit to pay for them, sending our next films C. O. D.

We took the matter up with them by corespondence, they promised to get it straightened out. This they never did, and although we kept after them four months, we were unable to get any consideration from them.

On account of their having appropriated our deposit money, they sent us a new contract to sign, asking for another deposit, stating that films that were shipped that day would be the last we would receive until they received our renewal contract.

Our money was gone; they were in Chicago, and we in southern Indiana.

THIS IS AN OPEN HOUSE

The accompanying letter, from a reputable Indiana exhibitor, illuminates the other side of an important question.

We want your opinions, as an intelligent, alert exhibitor, on these big, timely questions.

Whether you're the owner of a 200 or a 2,000 seat house—or the president of a $2,000,000 film corporation—YOU'RE WELCOME! THIS IS AN OPEN HOUSE.

We could not, for the amount involved, afford to go to Chicago or New York and enter into a law suit with the Metro Film Co., therefore we did the only thing left to us.

We held the last films they sent us, notifying them they could have them whenever they paid us the amount due us.

The writer was called by long distance 'phone, the party calling stating he was Mr. Harry Weiss of the Chicago Film Club. He stated that he represented an association formed for the purpose of adjusting differences between exhibitors and exchanges, and he further said that he knew we were in the wrong in holding up the films, practically saying that our case had been passed upon by him, without us having a semblance of a hearing.

We told the party talking that they could have the films whenever they paid us the amount they owed us. He then said this club would blacklist us in Chicago and every city in the United States and prevent us getting any service from any exchange.

His threat failed in its purpose, and we compelled the Metro Co. to pay us back our money before they could get their films.

In fairness to Mr. Weiss I wish to state that the writer afterwards called upon him personally, and he stated that he had not called me, that it was some one impersonating him who had done the talking and he knew nothing at all about it.

During the last month we received a communication from the Hoy Reporting Service, Chicago, in which they state:

The F. I. L. M. Club, of which we are the central bureau, will not tolerate the acts which you have committed in defiance of the rules of business conduct and fair dealing, until you adjust your differences with the Metro Film Service. The restraint being placed upon you will not only be enforced, but will be drawn tighter until you see fit to do what is right under the circumstances.

We, only, during the last few days, have felt the effects of their blacklisting us, through the cancellation of one of our contracts. This club has painted us as robbers, thieves, and no telling what else, and sent, we presume, broadcast over the country statements to the effect that we are dead-beats.

We contend that the exhibitor is entitled to be heard, before any set of men in Chicago condemn him, and brand the exhibitor thief and crook.

We court the fullest investigation and if any fair-minded man or men decide we are in the wrong, we will give four times the amount involved to any charitable organization they might name.

We feel that we are responsible and if the F.I.L.M. Club does not think so, we will give a bond signed by any one, or all four of our city banks, guaranteeing them that if they will prosecute the case, that any judgment the courts may give them will be paid immediately.

Unlike the supposed-to-be-exhibitor's Chicago friend, we do not ask our name to be withheld.

Very truly yours,
L. H. O'DONNELL.

"Civilization" for World's Stage

With the departure this week to Japan, China and other parts of the Far East of representatives of the Harper Film Corporation carrying the film, "Civilization," for exploitation and exhibition, the Ince spectacle now may be said to girdle the globe. Arrangements have thus been made whereby every country outside the European war zone can see the picture. Before the war is entirely finished, it may also find its way into Germany, Austria, Bulgaria, Roumania, etc.

This is claimed to be the first time in history of the motion picture business that a great cinema spectacle has been given a world-wide show. The credit for this result is due to the untiring efforts of Mr. J. Parker Read, Jr., general manager of the Harper Film Corporation.

Berst Takes "News" View on "Sunday Pictures"

Pathe General Manager Shares Opinion of Frank Rembusch, Whose Letter Appeared in the News on January 20

THE letter by Frank Rembusch, published in a recent issue of the NEWS, has caused widespread comment in motion picture circles. Mr. Rembusch, in his letter to the NEWS, made a plea for "Sunday pictures" and condemned the sort of picture that cannot be discussed in the home.

"The exhibitors of the United States and not the producers, decide what kind of pictures shall be made," declared J. A. Berst, vice-president and general manager of Pathe Exchange.

"The exhibitors reflect the views of the motion picture public and there is no doubt but that the public wants clean, wholesome pictures that will entertain every day of the week, including Sunday, and that will appeal to young as well as to old. We do not think Mr. Rembusch means that he wants pictures as an attraction for Sundays only, otherwise he would be doomed to disappointment. Such pictures would be ruinous for the manufacturer because of the limited demand.

"The tendency in the industry today is towards better and cleaner pictures. There has been and likely there is still a demand for the so-called 'sex picture.' This demand exists not only in motion pictures, but on the stage and in literature. Pathe has, however, refrained from taking advantage of that demand.

"There is no excuse for the kind of picture that offends public decency and I am glad to state that this sort of picture is rapidly decreasing in popular favor. When the demand ceases, so will this type of picture, because the unscrupulous producers who are catering to the low taste of the community will not continue to produce pictures that will not earn money for them, and so will end the production.

"All of the producers are now discovering that clean pictures are profitable. Some of the most popular features Pathe has released during the past year have been based on delightful, charming little stories that appeal to children and grownups with equal strength. Take for instance, the series of features with Baby Marie Osborne. The stories are all fresh, bright and snappy tales written especially around this wonderful little child. We have had letters from hundreds of exhibitors complimenting us on this new type of picture. The Gladys Hulette series, including 'Prudence, the Pirate,' 'The Shine Girl,' and 'Her New York,' are also immensely popular because the stories are so fresh and clean.

"Mr. Rembusch makes one suggestion that does not seem to me to be practical. He wants the producing companies to state at the bottom of their advertisements: 'Suitable for Sunday showing.' We would prefer to state in our advertisements that Pathe Pictures are suitable for showing every day to every class of audience.

"I am very glad that the one advertisement pointing out the profit in clean pictures that Mr. Rembusch found in the trade papers, was a Pathe advertisement. It shows our attitude on the subject."

South American Distribution for F.P.-Lasky

Three-Year Negotiation Ends and Program Is to Be Handled in Argentine, Paraguay and Uruguay

CONTRACTS have just been closed between the Famous Players-Lasky Corporation and the Sociedad General Cinematografica of Buenos Aires, by the terms of which Famous Players, Lasky, Morosco and Pallas Pictures are to be handled exclusively by the Sociedad General in Argentine, Paraguay and Uruguay.

The completion of these arrangements marks the culmination of a series of investigations and negotiations lasting three years. When the Famous Players and Lasky companies completed a mutual agreement for the joint distribution of their products outside of the United States —where they are released on the Paramount Program—the producers turned at once to South America as being geographically next in line to Canada itself as the logical place for the exploiting of American photoplays.

Investigations conducted at that time, however, led to the belief that the time was not then ripe for the establishing of a mutually beneficial arrangement.

When in 1915 a Famous Player-Lasky representative went to South America he took with him several photoplays produced by the companies which he represented. These he exhibited in all the principal cities which he visited.

Now that circumstances have so shaped themselves in South America as to warrant the introduction of a high-class feature program, the Famous Players-Lasky Corporation has signed a contract with the big distributing concern to handle its products in the three countries already mentioned.

The signing of this contract, following closely upon the engagement of J. C. Graham as general foreign representative of the Famous Players-Lasky Corporation and the engagement of Alac Lorimore and Ingvald C. Oes as foreign representatives, is only the first step along the line of expanding the world-wide activities of the company, which have previously embraced South Africa, Australia and the Continent.

Wharton Company Loses J. W. Buck

J. Whitworth Buck, for the past two years general manager, secretary and treasurer of Wharton, Inc., and associated with the Wharton motion picture interests of this city since the firm began operations here several years ago has disposed of his stock in the concern to Leo D. and Theodore W. Wharton. Mr. Buck plans to engage in business in New York.

Zukor Tells Why Frohman Alliance Was Dropped

The reasons for the discontinuance of the Famous Players-Charles Frohman Company has been stated by Mr. Zukor as follows:

"From the inception of the Famous Players Film Co., we were anxious to effect an affiliation with Charles Frohman because, among other things, of his distinguished position among theatrical producers of artistic stage offerings.

"Mr. Frohman's alliance with the motion picture was considered by the entire amusement world, as well as the public, as a great stimulus to the art of the motion picture. Mr. Frohman's interest in the screen was not limited to his desire to have reproduced before the camera the great plays which he had presented on the stage, but consisted of a real purpose to select and produce a series of plays that would later be adaptable to screen translations.

"After we had produced all the plays controlled by Charles Frohman which in our judgment were suitable to our stars and producing requirements, we depended upon these new plays for the future activites of the Famous Players-Charles Frohman Company. The furtherance of this plan was abruptly terminated by the producer's tragic death on the Lusitania.

"There is therefore no longer any business necessity for continuing this subsidiary corporation."

This statement does not imply that the relations between Famous Players and Daniel Frohman are altered in any way.

Goldwyn Pictures Corporation in New Offices

All departments of Goldwyn Pictures Corporation transferred on January 15 from temporary headquatrers at 1451 Broadway to new offices on the seventh floor of the Rogers Peet building, 16 East Forty-second street.

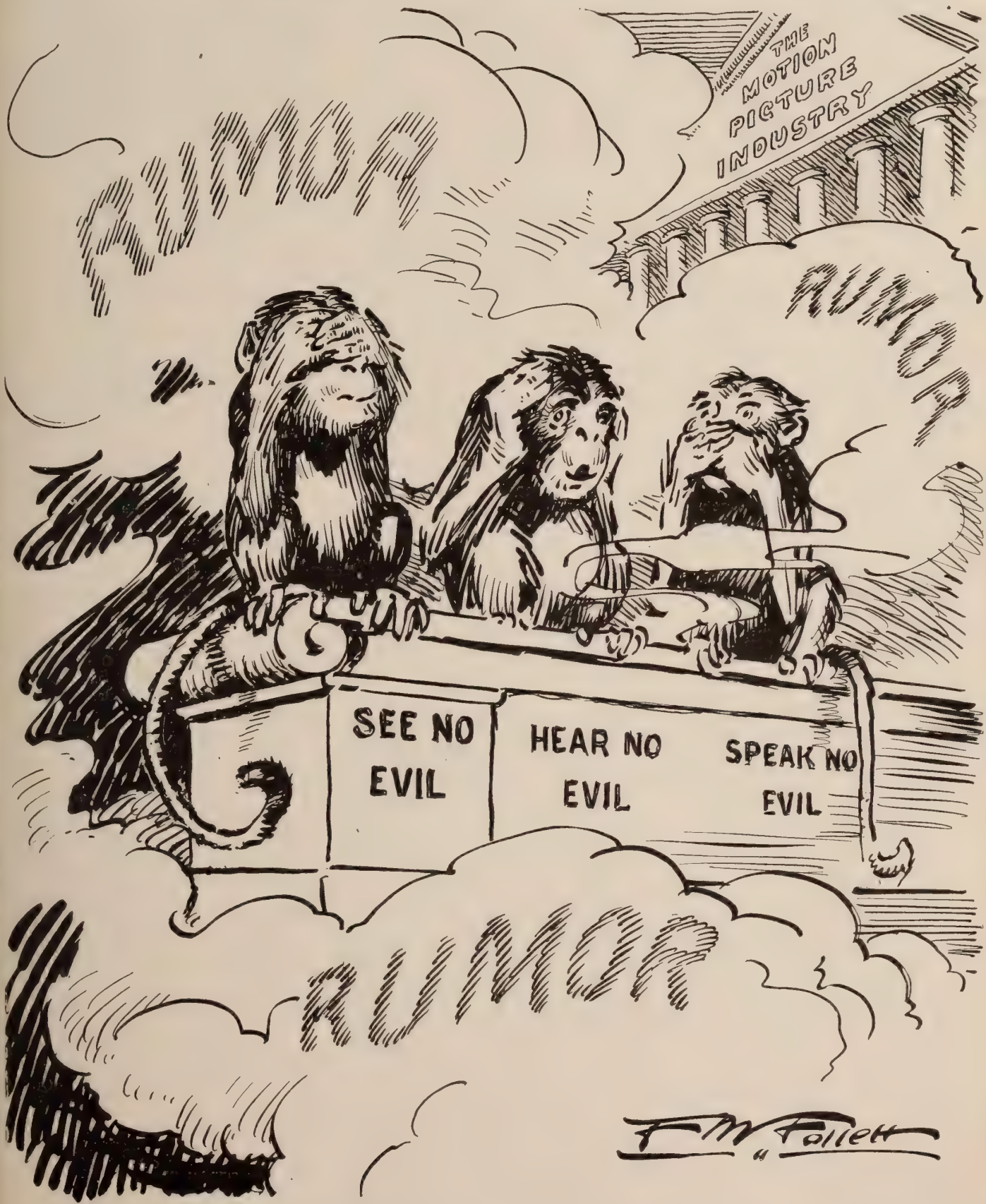
The work of outfitting and equipping the headquarters for the Goldwyn corporation was accomplished in the record time of three weeks. Provision is made in the new offices for the president, general counsel, business and managerial offices, editorial department, editorial and news service departments and the scenario department. Private offices are provided for Edgar Selwyn, Margaret Mayo and Edith Ellis and their staffs and assistants.

Universal Film Shows Evils of Sunday Closing

The respite granted to the motion picture industry by the postponement of the Sunday Closing, has made possible the completion of a picture which will show the typical American family as it now lives, finding its Sunday recreation in the motion picture theatre, the only neighborhood amusement; then it will show conditions as they would be if Sunday Closing is made permanent. He will see children playing in the streets, the tired mother at home without diversion and the father back in the corner saloon. Prepared by the Universal Animated Weekly department the picture will be distributed to all Universal exchanges in New York State.

TAKE A LITTLE ADVICE FROM AN OLDER PEOPLE

(This is the Second of a Series of Cartoons Made Especially for Motion Picture News by THE BRAY STUDIOS, INC.)



WITH THE EXHIBITOR

He Disagrees with Views of "Efficiency Man"

No Millenium for Exhibitors, with Cheap Pictures Featuring Good Natured Stars Willing to Work for Nothing

MOTION PICTURE NEWS has received the following letter from a correspondent who takes up the cudgels with "Efficiency Man," whose letter appeared in the NEWS, January 13, page 2230. It is as follows:

MOTION PICTURE NEWS,
New York.

Gentlemen:

In your issue of January 13 you publish a letter from a man you designate an "efficiency man," and you rightly say "If he is right a good many people are wrong." You ask somebody to take issue with him, and here goes.

In the first place, he says "It will not be denied that the raise to ten cents was fully justified and the logical move, but when it is raised to fifteen cents the danger point is reached." He gives some very good reasons, which I know to be right, from bitter experience. But his main reason seems to be that the fifteen-cent price is an awkward split between the convenient dime and the customary quarter. There is no doubt that with plenty of capacity, the house charging ten cents appeals to more than half as many again as the house charging fifteen cents.

The fifteen-cent price is justified, however, where capacity counts, namely where capacity can be done at that price and to charge less would overcrowd the theatre and to charge the full twenty-five cents would drive too many away, I am willing to grant this efficiency expert has sound argument and knows what he is talking about as to price. But what does he mean when he says the feature companies ought to make their price so low as to corral all the business?

Does he even begin to know what he is talking about? What a millenium for the poor exhibitor he suggests! But is there to be only one exhibitor in town, or are they all to run the same show? If every store was a five and ten cent store, would we have to use five and ten cent store goods only? And stop advertising! Stop overhead! Quit the newspapers cold! That is what the ten-cent store does, but it lives off of the by product of what other stores make it possible to produce.

Do we want pictures like that? Cheap pictures, with nice, good natured stars who are willing to work cheap because the work is easy? I think Mr. Expert's statement that "ten cents" is king is a good one. Let us hope someone will come to the rescue of the other suggestions he makes, which seem to me not only impracticable, but impossible. Let us have economical distribution and stoppage of waste, by all means, but what is most needed is intelligent co-operation between the present existing exchanges and the smallest exhibitor.

AT YOUR SERVICE!

An expert exhibitor on our editorial staff wants to swap money-making ideas for the problems that are worrying you!

He is in constant touch with exhibitors who have made good in a big way.

Take advantage of his knowledge: give him a chance to untangle some of your hard knots.

This dollars-and-cents service costs you only the two cents you spend for a postage stamp.

Write to-day!

The above letter refers to statements by William E. Heal; statements decidedly broad and hard to justify as general rules. Mr. Heal suggested "efficiency" in reorganization of distribution, lower selling price, using more prints of less subjects, and elimination of advertising cost, especially newspaper advertising.

But it seems to me Mr. Heal overlooked the personal element in the present condition of things. Those in the game today got in with wide-open eyes, expecting to make the other fellow get out. They failed to realize that the other fellow might feel the same way about them. And until the "survival of the fittest," which means the death of the weakest, such an economic system as Mr. Heal suggests cannot work out.

Mr. Heal may be right, in theory, under idealized conditions, but we see a good deal of room for argument on the lines suggested by these two letters. Here is a new tack for us exhibitors; let us start the ball rolling again and keep it rolling. Evidently these discussions are stirring up interest amongst men who are giving the matter deep thought and who may eventually get through the outer shells of some of the "magnates" referred to by Mr. Heal as needing to learn a few things or make room for better heads. There seems to be a unanimous opinion that something is wrong with the distribution of films, and that those at the head can remedy it.

Children's Features in Omaha

THE Woman's Club board of censorship of Omaha, Neb., chose programs for the first special Saturday morning children's matinees held in the city under their supervision—and the programs were a huge success! If your hearing is acute, and you were in Omaha today, you could still hear the echoes of the several hundred children voicing approval.

One program was given at the Muse, Twenty-fourth and Farnam; the other at the Strand, Eighteenth and Douglas. Managers Shirley and Thomas are enthusiastic supporters of the women in their "battle for better pictures for children," as they call it.

A committee from the Woman's Club, together with people from other uplift organizations, picked out the pictures to go on the programs. The exhibitors agreed to show them at five cents admission. The special matinees will be continued for ten Saturdays, the committee picking the program each week.

The programs for the first of the special matinees, given Saturday, January 13, were:

Muse—Marguerite Clark in "The Prince and the Pauper"; Burton Holmes travelogues, "Going Some in San Francisco"; a Bray cartoon, and "Colonel Heeza Liar Captures Villa."

Strand—Baby Marie Osborne in "Shadows and Sunshine"; a travelogue, "Unchanging Holland," and a cartoon, "The Baby Bear."

Manager Jensen of the Lothrop theatre, Twenty-fourth and Lothrop, who was making a success of children's matinees "before the Muse was built," and Exhibitor Marcus of the Majestic, in Council Bluffs, one of the most successful children's matinee exhibitors in the two cities, are watching the new wave with great interest. Women all over the state are watching the Omaha experiment with interst. If it is a success it will be tried in nearly every one of the larger cities and towns throughout Nebraska.

Anti-Censorship Meeting in San Francisco January 25

H. L. Beach, acting chairman of the Motion Picture Exhibitors of the State of California, has called a meeting for January twenty-fifth, at eleven o'clock (A. M.) in Fotoplayer Hall, 109 Golden Gate avenue, to combat proposed censorship legislation. The importance of this meeting cannot be overestimated, it is said by those behind the movement.



Jos. G. Gerard, Arma, Kansas

The accompanying photograph shows what one man can accomplish in a town of two thousand population. Jos. G. Girard, proprietor of the Pearl theatre and opera house, at Arma, Kansas, has a theatre seating four hundred and fifty, with stage twenty by thirty, accommodating road shows, and direct current equipment for pictures. From very small capital he has made sufficient profits, with program pictures, to accumulate in round figures ten thousand dollars' worth of property. Many exhibitors owning more pretentious theatres in bigger towns would like to swap places with Joe, just now. We almost forgot to say this enterprising exhibitor advises us he is even equipped to use the roof of his building as an airdome.

Machine Gun Secured from Local Guard a Startling Lobby Display

Pathe's Los Angeles office created a novel idea for putting over "Pearl of the Army," its big military-mystery serial, by taking advantage of the opportunity provided by a ground-floor window, to set up a most attractive lobby display in this window. They dug a trench around one window and obtained a machine gun with full equipment from the local National Guard which had just returned from the Mexican border. The gun and equipment was set up behind the trench with a cut-out of Pearl White standing behind the gun, and a background of stone work on which was painted "Pearl of the Army."

The first day this was set up, a number of contracts were signed with exhibitors, who simply saw the window and saw how they could get money with similar displays. A crowd around the window continually blocked the sidewalk. The local newspapers carried notices and people from all over were attracted by this odd and really educational display.

The only condition on which the machine gun could be obtained was that it be taken out of the window each night and locked in the vault, for while only worth about $500, none of them can be obtained at this time and the National Guard officials were afraid that some one might smash the window and carry out the gun during the night, as many attempts had been made to procure them.

The Pathe office had photographs taken so that the salesmen may carry them and show the exhibitor just how to make up a similar lobby display.

A Live Oracle from Texas Speaks

"Less Heavy Stuff, Less Crime," Says This Exhibitor in Summing Up Picture Situation

THE following carefully thought out views on the present condition of affairs in the picture field is worth reading very carefully. The writer is the owner of several theatres in Texas.

MOTION PICTURE NEWS:

GENTLEMEN: As one of the eighty per cent plus that you have been, and are still, encouraging to tell what is wrong with the business, I am going to add my small voice to those who have already said so many good things, and advanced so many good opinions.

Once upon a time, lo, these many years ago, the theatres of our land were nearly all doing a prosperous business. Owners and managers wore expansive smiles, as well as various and sundry diamond headlights. Suddenly, and almost out of a clear sky, there descended on them a plague in the shape of the vaudeville bill which waxed strong and put these same theatrical owners and managers up against it good and hard.

Now, *why, why, why,* did vaudeville put the legitimate houses to the bad?

To my mind, there is but one answer, and it is this:—people go to the theatre to be amused; not simply to be interested, but amused.

The heavy melodrama, the sex drama, the morality play, the play that has as its excuse for existence the weaknesses that flesh is heir to, all these are not long on amusement for the tired mind and body.

Life itself is sufficiently full of evidences of these same weaknesses and the punishments that they deserve and receive, without going to a place of amusement and having an exaggerated form of the same sort of thing forced on one's attention for an entire evening, and having to pay for it into the bargain.

All this the vaudeville bill remedied by the use of short, interesting, and amusing sketches and novelties that furnished real enjoyment and took one away for a short time from the vexing problems of real life.

Vaudeville continued to hold the boards with increasing popularity and profit until the advent of the motion picture.

Again the stage suffered a slump, and this time not only the dramatic stage but the vaudeville, as well.

Again why this second catastrophe for the stage? Again the answer is to my mind, plainly to be seen.

The moving pictures furnish novelty, short entertaining subjects, and last, and most important, at a price with which even the vaudeville house could not compete.

All this brings us to the days that are with us now, the days of small or no profits, in many cases actual loss and bankruptcy.

We see our former patrons going back to the vaudeville and possibly to the legitimate house, and the great cry is going up—why, why, is this condition and what is the remedy?

The answer as I see it, is this:—less heavy stuff, less crime, less social tragedy and sob stuff, and more comedy; not slapstick—far from it—but good, clean, snappy comedy drama light but not frothy, that could be best expressed by the word entertaining.

When there is on the market sufficient of this character of subjects in plays of varying length and of really good character, so that the exhibitor may be able to have at least fifty per cent. of his program comedy drama, then, and to my mind, *only then* will the business come into its own again, and it will come to stay.

Brother from Texas, you know what you are talking about, but we are going to disagree with you on some points. First, as to comedies. The slap-stick comedy appeals to the majority of people, just as the vaudeville you condemn, because it requires no mental effort whatever to laugh at its foolishness,—provided you are not utterly disgusted. The refined comedy drama, of five reel length, does not draw. The sex stuff, and sob stuff, draws the "deadly movie fan," but even this hectic seeker of the sensational has been overfed with this kind of picture. What the industry needs is a partial return to the really worth while short reel dramas and comedies with variety which you and I remember not so many years back.

If the producers will furnish five reel subjects with real stories, really holding you to the end, like good literature, the picture will again be accepted and displace the novelty and vacuousness of most vaudeville. Not one subject in three, that is being marketed today, is beyond question worth the footage given it. You may like one, I may like another, and there is a market for it all, but the average theatregoer enjoys today only about one in three of the picture plays he sees. Not more than that proportion stand out and beckon him to return again for more.

It is not a question of kind of pictures now, nor of length. Long, or short, the subjects must be interesting and entertaining. The predominance of "sob stuff" is wrong, of course. But except for the comedies, if you think your audiences want a return to the sweet pictures, the simple romances, you will find plenty of such subjects among pictures now being produced, both for the "programs" and by producers willing to sell separate pictures. The daily change of program, enabling poor pictures to be marketed at all, is the root of the evil. If you have read the last two editorials in MOTION PICTURE NEWS, entitled "The Deadly Movie Fan," and "The Deadly Daily Change," you have had pointed out to you the fundamental weakness of our structure. We cannot build up and out until we can break down the false walls which now confine the industry to its narrowest limits.

[Exhibitors' Personals—those intimate notes of what you and your neighbors are doing—will be found in the department, "Newsy Reports from All Sections."]

Fifteen Thousand Children Respond to Free Matinees

AS a test of what can be accomplished by organization and proper direction, in the children's matinee movement, the local Federation of Women's Clubs brought to twelve theatres in two consecutive matinees of two shows on each day more than 15,000 children, young people and parents. This was the first of the experimental matinee performances being conducted by this organization in the Capital City for better pictures for the young folks. These were directed by Mrs. J. J. Locher, chairman of the Motion Picture Committee of the Federation, and her assistants together with Mrs. Giles Rafter, president of the Mothers' Congress of the District of Columbia, and Mrs. Cort F. Wood, president of the Federation of Women's Clubs. These initial matinees were free as will also be the succeeding two matinees, but on January 19 a nominal charge will be asked for the matinee performances on Friday and Saturday, to be continued as a weekly amusement for young people conducted by the Federation.

That more than 15,000 people should have attended these performances shows that just so many people were interested, and whether seriously or not it marked an excellent and encouraging beginning in so worthy a cause. These theatres were located in different sections of the city, chaperoned by members from the Federation. At a few of the houses the crowd was so great that all could not gain admission, and so eager were the youngsters that long lines were waiting orderly for entrance. The theatres offered free of charge to the Federation were Avenue Grand, Empire, Home, Lyric, Olympic, Victoria, Masonic Temple, Circle, Dunbarton, Truxton, Howard and Blue Mouse.

Speaking of Mrs. Locher on the subject she said, "We feel much encouraged, but, of course, we cannot say that success is ours as yet. The real test will come with the pay performances. But we can say that against many odds and some discouragements we have succeeded in getting the movement for better pictures for the young people favorably started. More than this, we have made the people think about the kind of pictures they ought to or like to see, and better still, the kind of pictures parents should let their children see. It was because we realized that only by direction from the home could children's matinees be a success, that we have worked from that end, and it has been through the hearty co-operation of the parents that we have gained this excellent beginning of what we look to be a substantial success.

"I cannot give too great thanks to the co-operation and assistance of the film exchanges for loaning the films for these free matinees, to the exhibitors for the free use of their houses, to the operators and pianists for their services gratis and to the press for the abundance of publicity of our plans. All this has contributed towards our progress in this movement.

"All the hard work preceding the first performance has been forgotten in the splendid attendance from every section of the city. Much more work is to be done, more organization, more attention to details; but with the hearty co-operation and enthusiasm we have already aroused, we are assured of success in the better pictures movement for the young folks. I personally visited every theatre and every performance and those large audiences and the enjoyment observed assured me more than anything else that our efforts were not being wasted or misdirected."

To further assist the Federation the Boy Scouts, the Girl Scouts and the Colored High School cadets assisted as ushers at the various theatres. The local police gave aid and the civil authorities were also in co-operation. The public schools showed their approval of the movement by encouraging the pupils to attend the performances and in some cases by dismissing the schools in ample time to witness the matinees. The Federation of Women's Clubs believes that the public is the best censor of the motion pictures, and this is one of the means by which it can be put into execution.

WILLARD HOWE.

Borrows Statuary and Vases for Screen Setting

An example of the way a department store and motion picture theatre may work together to mutual advantage was shown the first week of the year by L. C. Calvert of the New Garrick, Minneapolis. Mr. Calvert obtained the use of several pieces of statuary from one of the stores, and these with large vases made a handsome screen setting for one of his films.

There was no gaudy advertising in the theatre, yet through the press notices the public learned where the statuary came from and both concerns profited. There is no limit to the variety of such settings. Where there is a very special need Mr. Calvert often has two small side settings painted for the occasion. There is just a suggestion of the film subject as the reflected light falls on the settings.

In adopting this idea be sure you do not advertise the store too strongly for then the stunt has a boomerang effect.

An Unpleasant Fight with Knives

"ANYBODY would think you fellows were selling groceries at so much a pound, the way you advertise 'reels' against each other!" declared an Omaha, Neb., exchange manager to the struggling proprietor of one of the lower downtown theatres. The exhibitor was pleading for more reels.

"Every time I put out a sign saying 'Six reels—10 cents' he comes back with a bigger sign 'Seven reels—10 cents' and gets my business. Can't you give me as many reels as his exchange gives him?" the exhibitor had asked.

The exhibitor was interviewed, and asked that his name be kept out of the paper because he didn't want the man across the street to know he was 'squealing.'

"Our patronage is not steady, but is made up largely of transients," he said, referring to his theatre and the one across the street. "That is the reason the fronts of our houses are lurid blotches on the downtown landscape. We get the most sensational posters we can and put them out where the passersby cannot get by without them staring him in the face. The more suggestive the picture, the more we play it up.

"It is a cut-throat battle for our lives. Other exhibitors have asked us to stop such advertising, and said it would cultivate a demand for censorship. When they had an organization the organization waited upon us and asked us to stop it. We both promised, but we didn't. Hidden behind my posters, I watched patrons entering my competitor's house. Every time one looked at my posters, then looked at his and then entered his theatre, I would add on something to make them more attractive.

"Often patrons would come to the window. 'How many reels are you showing?' they would ask.

"'Six,'" my cashier would say.

"'Aw, c'mon,' they would say to each other, 'let's go across the street. They've got seven reels over there.'

"They didn't care anything about the quality of the picture. If the posters were good, neither did we. We would run stuff months old, worn until it looked like a constant rain on the screen, just so the posters were good. And we had to get the cheapest stuff possible in order to hold to our cut-throat tactics.

"Our shows were the bottom rung of the motion picture industry. I know it now, and I knew it then. I'm getting more disgusted every day. Conditions have improved some, but that old fight of 'how many reels' continues. I wish they didn't designate a picture's length by the number of reels. Sometimes I am tempted to try to invent a smaller reel and squelch the man across the street by advertising a twelve-reel show.

"Lately we have started showing vaudeville. You can call it that, or you can call it by less respectable names and still be within the bounds of truth. As a part of our lobby display we showed photographs of the girls with as few clothes on as possible, or pictures of them dressed in tights. On one side of us is a saloon, on the other side a pool hall, and similar places, with cheap cafes and rooming houses all about. Few women come into my place, or the place across the street. Often inside the theatre, there is a drunken disturbance and the police are called.

"As I said, I am disgusted. Some day I intend to quit, but I have put money and time in this show and I don't want to lose all that.

"This is my explanation for my fight by advertising so many reels, and for my showing such pictures as I do."

The man across the street had seen the interviewer talking to this exhibitor. He refused to be interviewed.

The Passing of the Herald

The herald—that staunch stand-by of the exhibitor of yesteryear would seem to have passed away. In place of its gaudy colors, blotchy cuts and long-winded "Synopsis of the Film" we have the up-to-date house organ, program, circular letter and post card appeal to patrons.

LIVE WIRE EXHIBITORS

Seattle Pulls Off a New Year Celebration De Luxe

"Coliseum Midnight Follies" Turns Theatre Into Hawaiian Garden with Most Novel Entertainment—Including "Movies of Fifteen Years Ago"

SEATTLE, always up-to-the-minute in all things, possesses one citizen who has made an enviable name for himself and his associates, as will well be understood when you read the description of how a dry holiday was made a festive one long to be remembered by all who were lucky enough to be in on the entertainment. Don't you wish you were there? Picture the *piece de resistance,* the movies of fifteen years ago, with all their crudeness—for this theatre manager did not forget that, after all, this entertainment was in a house devoted to pictures, and his people expected some sort of a picture show entertainment besides the added novelty features. They surely got it all. Here is the scenario:

PLACE:—

Seattle, U. S. A.

TIME:—

New Year's Eve., 1916-1917.

REMARKS:—

Famed for her New Year's Eve festivities with "wet goods" as joy dispenser, Seattle faced her first New Year's Eve as a "dry city."

IDEA:—

Why not a combination "Midnight Follies" and cabaret show with a carnival mixed in? This, in brief, was the idea presented by (100%) Fullerton of the Liberty Theatre, to Jensen & Von Herberg who promptly accepted it.

The Coliseum Theatre, Seattle's newest and largest photoplay house (owned by Jensen & Von Herberg), was selected because of its size and adaptability to spectacular house lighting effects and "The Coliseum Midnight Follies" was under way. Mr. Fullerton was given carte blanche by Messrs. Jensen & Von Herberg in decorations, plan of entertainment, lighting effects, etc.

The general decorative scheme was Hawaiian, and as the house was in use as a photoplay theatre until 11:00 New Year's Eve, and was to open a brief half-hour later transformed, a special decorating contract was made. Long streamers 4½ feet deep of paper strips extended from the balcony to the top of the proscenium arch, shutting off the balcony, each strip placed a scant yard apart, and constantly waving by means of high power fans and lighted up with colored floods, was one of the effects. Another was the stage where on either side were placed fountains, illuminated. Around these were banked a profusion of flowers, suggesting the tropical atmosphere.

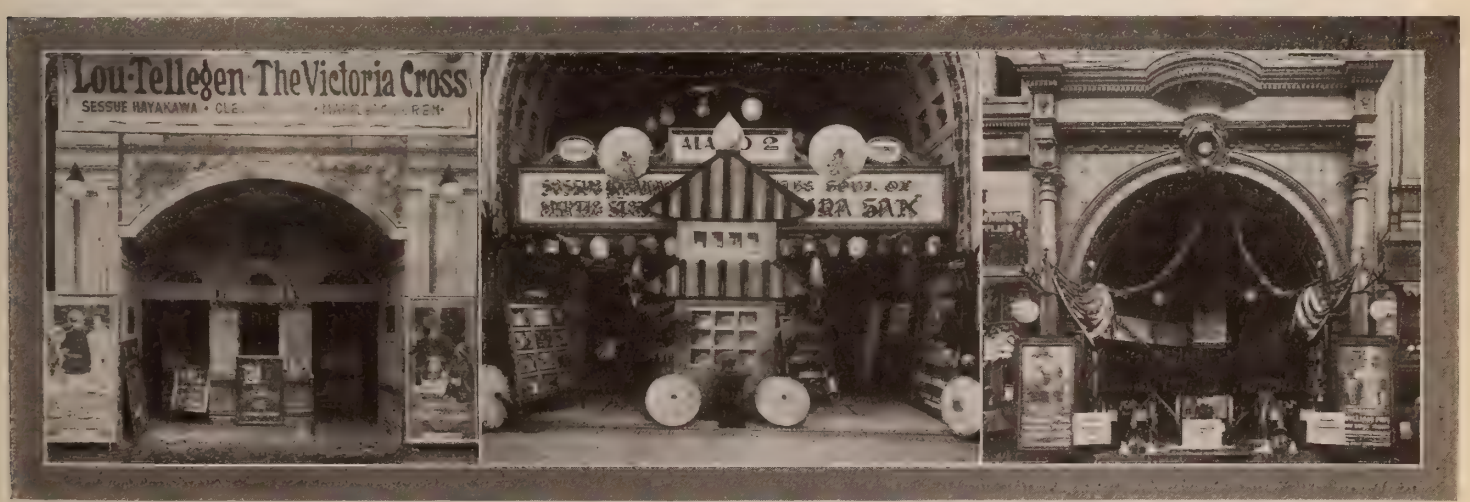
Outside dense mobs had formed. As the crowds surged into the house through five double door entrances, each party was handed two large rolls of serpentine, a wooden mallet and block (labeled Coliseum Midnight Follies, New Year's Eve, 1916-1917), and metal "crickets" to start the fun going. Spot lights illumined the crowds flashing back and forth, the house lights were turned on full. Altogether it was some sight to watch the people now seated, with streams of serpentine over all—hammers keeping time with the lively music furnished by the Coliseum Greater Orchestra.

A few seconds of twelve the house lights dimmed from the back until at twelve it was pitch dark when the orchestra took up "Auld Lang Syne." As this finished a sweet tolling of bells was heard (house still dark) and a spot light picked up "Father Time," as he hobbled over the stage to the tune of "Darling I am Growing Old," and just as he disappeared "1917," a cute little rascal, about knee high to a grasshopper, came dancing onto the stage (music "Pretty Baby"). As the baby reached the center, Peace, Prosperity and Liberty formed a background while above them on the curtain, a slide announced it was now 1917—and wished every one a prosperous and happy New Year.

The show was on and the house still dark. Hawaiians sang to the music of their sweet sounding string instruments, while over the run-way, which ran directly through and over the heads of the audience, came a vision in flowers and seagrass illuminated by red spot lights—of course she had to dance the "Hula Hula." This was followed by a comedy act that started in the audience, girls that sang and played, more music, more mirth, more maids and songs of long-ago that everybody knew and everybody sang. A picture show of 15 years ago was a novelty that brought laughs, the old styles of clothes, the near acting (?), the photography and classical (?) music improvised for the occasion kept the audience in a constant uproar.

Lest we forget, punch was served with dainty individual cakes. Manager C. S. Jensen just whispered to Hazen J. Titus, "the great Big Baked Potato man of the N. P.," that the Coliseum was going to serve punch and cakes at the New Year's Eve party and Titus said: "Leave it to me."

The seats were sold at a dollar apiece on the lower floor, and $1.50 each for loge seats on the lower and mezzanine floors. The entire house was sold out 12 hours before the show opened, and it is estimated that over five hundred were turned away. Approximately 1500 seats were sold. But of more benefit than the evident profit of the occasion itself is the strong link forged between the Coliseum and the Seattle memory.



Live Wire Lobbies That Got the Money—"Victoria Cross" at Alcazar, Chattanooga Tenn.; "Soul of Kura San" at Alamo No. 2, Atlanta, Ga.; "The Love Thief" at Fox Theatre, Springfield, Mass.

Bluebird Offers Prizes for Best Lobbies

Separate Prizes Also for Best Advertising Campaigns— Branch Exchanges Will Co-operate in This Big Idea

WE never hesitate to boost a real idea, which is obviously for the good of exhibitors. And we hope none of the readers of "Live Wire" news will overlook the advertising contest among Bluebird exhibitors, announced from the Bluebird offices this week, awarding liberal prizes to winner of first honors.

There will be two contests, and entries are specifically limited to present Bluebird exhibitors. If you are showing Bluebird pictures during the present week you are eligible to enter both contests, which will cover (a), advertising and lobby displays to be shown by you during the month of February including all advertising in general; and (b), lobby displays considered alone on their separate merits.

Ideas furnished by the Bluebird offices, or your own ideas, will be equally judged on merit. The result, from the box-office angle, of advertising and lobby displays is what the Bluebird company wants to develop through this prize offer.

There will be no division of the prizes. In case of "tie," the full prize will be awarded to each winner, additional money being appropriated to cover this.

Exhibitors must of course furnish their own evidence, by photographs, clippings or otherwise, to the general offices, 1600 Broadway, New York, where all judging will be done. The judges will be the General Manager of Bluebird, the full Board of Directors, and General Assistant Advertising Managers.

The contests will close at midnight, February twenty-eighth and awards will be made March fifteenth.

Here are the prizes:

General Grand Prize, covering advertising display in newspapers, and the use of billboards, novelty floats, heralds, tack cards, window and lobby displays, and every kind of special advertising, all to be considered by the judges as a collective campaign of publicity on Bluebird pictures, covering the entire month of February, sixty dollars ($60).

Lobby Display Grand Prize, for best lobby displays alone, forty dollars ($40.).

Territorial General Prizes, for best advertising in each territorial division of the different Bluebird branch offices, each best general display ten dollars ($10).

Territorial Lobby Prizes, for best lobby display in each territory, five dollars ($5).

No exhibitor winning any of the general awards is entitled to win also the special prize for lobby display in the same class. Only one award can be made to the same exhibitor.

Lobby Display Grand Prize, for best lobby display, forty dollars ($40).

In addition to the above prizes the branch manager of the territory in which the best displays are found, is authorized to add a territorial prize of ten and five dollars, respectively, so that the above awards are for seventy and forty-five dollars, in the aggregate.

The good ideas which this contest is expected to uncover will be told in detail to Bluebird exhibitors through personal circularizing and as a feature of the Bluebird advertising in March.

Results of direct and lasting benefit not only to Bluebird exhibitors, but to all exhibitors, cannot help coming of this novel plan to encourage the exhibitor to put out his fullest efforts toward the better exploitation of his pictures, and use of his lobby as a selling force.

"Pop" Has "Pep"

Manager "Pop" Phillips of the Grand theatre, Kitchener, Ontario, has been putting over a novel advertising and popularity contest stunt which has been productive of very fine results. Phillips made arrangement for the taking of a one-reel photoplay in which the leading role is to be played by the most popular young lady of Kitchener.

Paramount Offers Aid on House Organs

Paramount Progress, the newsy weekly issued by Paramount Pictures Corporation, is always ready to give the exhibitor a few helpful hints. Not the least of these is four pages containing hints for the house program. Many exhibitors have utilized this form in the past, particularly those catering to a neighborhood clientele. It is gotten up in attractive form, the pages containing synopses, casts and cuts on the various Paramount pictures.

All the necessary material can be procured from any exchange handling the Paramount product. A recent idea was developed in connection with the Famous Players picture "Seventeen." A suggested advertisement is printed containing a page from the book by Booth Tarkington that stops at a most interesting place. "Seventeen" is only given as an instance. The same idea can be employed with all pictures that are adaptations from books, or if the advertiser be progressive enough he can make synopses of any film.

Local Personality Linked with Theatre Successfully

MANAGER LIBSON of the Strand, Cincinnati, prevailed upon Howard Saxby, widely known humorist, art critic and literateur of that city to lend his personal name and prestige to the Strand's generosity as host to more than a thousand orphans, boys and girls, from the various institutions of that city in connection with the showing of Paramount's "Snow White." As the result of this premier showing of the picture, on a dull morning to this multitude of appreciative children, the story was given wide publicity and during the week that the picture was showing in his theatre not one hour passed when all the seats were not filled and frequently long lines of eager children and adults stood in front of the lobby waiting to get in. The picture shows Mr. Saxby in the midst of a crowd of children, passing out tickets to the show in the lobby of the Strand. Superintendent M. V. Crouse of the Children's Home is standing with him.

The plan was successful, Mr. Libson declares, because he was able to use the influence of a well-known and popular personality. Had the theatre alone offered to entertain the children there would have been little publicity given the plan and perhaps the success would not have been marked. But the stunt was arranged so that Mr. Saxby was giving a party. Here is a point that will be well for other exhibitors to keep in mind when embracing similar opportunities for special publicity of this sort.



Howard Saxby, Cincinnati Humorist and Goodfellow, Host to Orphan Children at Premier Showing of "Snow White" at Strand Theatre, New Year's Morning

THE EASTERN STUDIOS

NAOMI CHILDERS, known for her work in many Vitagraph pictures, and who recently resigned from that company to take a deserved and needed rest, is the recipient of a letter from the European trenches written by one Lieutenant Stuart McLennan of the 73rd Canadian Battalion of which she is justly proud. It came in acknowledgement of a photograph of Miss Childers which the lieutenant had previously asked for.

The lieutenant seems to agree to the letter with the decision of a group of prominent artists that Miss Childers' is "a face divine." This same picture, by the way, was recently employed as a basis by an artist who was commissioned to paint a portrait of the Saviour as a child and the results were so beautiful as to bring the artist great praise.

The following is the first paragraph from Lieutenant McLennan's letter:

DEAR MISS CHILDERS:

Here's another glowing epistle from "Sunny France."

Tonight when the mail came in there was a mysterious large envelope addressed to J. M. Morphy and G. S. McLennan. Well! I opened it and found your two photographs; honestly, I can't tell you how pleased I was. Our writing to you was really horrible nerve, and it was more than sweet of you to send the photographs. They're absolutely wonderful. I think I'd better thank you for Jack Morphy; you see he managed to get a bayonet in the leg and went to the hospital about three weeks ago; I haven't heard from him since, and I don't know where he is, so I'm hanging on to the photograph for him; he really should be back soon as it was only a scratch.

PAULINE FREDERICK, Thomas Meighan, Frank Losee, John Sanpolis, Pedro De Dordobra and the other members of Miss Frederick's company have gone to Savannah, Ga., where they will take the exterior scenes for Miss Frederick's next Famous Players picture, under the direction of Hugh Ford. It was Mr. Ford who directed Miss Frederick's latest success on the Paramount program, "The Slave Market."

PERRY M. VEKROFF, formerly director of Madame Petrova in her biggest picture productions, has joined the Greater Vitagraph directing forces, and is now at work on "The More Excellent Way," in which Anita Stewart will be starred. Mr. Vekroff started work at the Vitagraph plant last week. Arthur Quinn is his cameraman.

KLEINE-EDISON-SELIG-ESSANAY offices have been bombarded lately with queries from newspaper men and exhibitors as to the proper spelling of the name of Mabel Trunnelle, popular Kleine-Edison star. Miss Trunnelle herself is the



Naomi Childers

authority for the statement that her surname should be spelled with two "n's" and two "l's," and that her given name is "Mabel," not "Mabelle" or "Mabella"; inspired compositors and tired proof readers to the contrary notwithstanding.

OCCASIONALLY an animal can show even a "star" a few pointers in the way of "temperament." In case of doubt Robert G. Vignola, who is directing Marguerite Clark in "The Fortunes of Fifi" will be perfectly willing to bear witness. And it really isn't "Toto's" fault. The girls won't simply let the dog alone to do his work.

FRED R. STANTON, who plays The Great Master in the serial "The Great Secret," for Metro is an accomplished athlete and well-known sportsman. Aside from his studio work, Mr. Stanton finds time to officiate at big Eastern football games. In the spring he limbers up with "big leaguers" in the Southern training camps, and between times boxes and wrestles to keep in condition.

FRANK LOSEE simply can't reform. When he played the part of the benevolent father in Marguerite Clark's "Miss George Washington" everyone thought the popular Famous Player had deserted the path of wickedness. But the reform was only temporary, for in "Great Expectations" he threatens to kill Jack Pickford if not brought "B-r-read and a file," and he is now plotting and scheming to victimize Pauline Frederick—"filmatically," of course.

UNSEASONABLE weather in Southern climes has delayed greatly the return of the June Caprice company from Dixie land. It was planned originally that ten days be spent in the South. A month has already elapsed since Frank Morgan packed away his Palm Beach suit "the day before."

Members of the Caprice company, and a Fox organization under direction of William Nigh were guests of honor recently at a ball given for them by Mayor Littleton of Chattanooga.

TAKE it from Mae Marsh, the Goldwyn Pictures star, all the "remedies" for a cold that the Atlantic Coast yankees suggest to persons accustomed to California sunshine are no good—no good at all.

Miss Marsh fell a quick victim to the Eastern climate after her arrival from the coast to enter Goldwyn Pictures and every new friend and many of her older ones have been trying to get her "cured."

None of the cures has been helpful, so Mae Marsh has taken matters into her own hands and left for Palm Beach, Florida.

DERWENT HALL CAINE, the Arrow Film Company star, who is featured in his father's super-production, "The Deemster," is on his way to Lake Worth, Florida, where he will take instructions in the art of aerial navigation. Mr. Caine has laid his plans and placed his order for a Burgess-Wright hydro-aeroplane, and is now preparing for a course of instruction in the same.

IRENE HOWLEY, who is co-starring with Lionel Barrymore in the Metro-Rolfe play which is now being made under the direction of George D. Baker, will attend the first annual ball of the New Jersey State Branch of the Motion Picture Exhibitors League of America, which is to be held at the Kreuger Auditorium, Newark, on February 1.

WHILE Lionel Barrymore was working in a big scene in a new feature, with Irene Howley in the Metro-Rolfe studios the other day, one of the most interested spectators was Fred Titus, known to all the sport-loving world as the most famous oarsman of his day. Mr. Titus is now connected with one of the big insurance companies, and is a lifelong friend of Mr. Barrymore.

RALPH CAMERON, a newcomer in the Vitagraph ranks, has been cast opposite Anita Stewart in "The More Excellent Way." Mr. Cameron is a recruit from the legitimate ranks, recently scoring a success in "Rich Man, Poor Man."

JOHN LEACH, cast as a Chinaman in Metro's serial, "The Great Secret," claims the distinction of being the first man to make a stage character of the wily Oriental in this country. During fifty-five years in the legitimate, vaudeville, and lately in motion pictures, he has portrayed a score of Chinese roles. As high Mandarin or low-caste coolie, Mr. Leach feels equally at home.

Motion Picture Studio Directory is used by all the newspaper editors in writing up your publicity.

Motion Picture Studio Directory is used by all the casting directors in making up their companies.

Two good reasons why your personal advertising should be in the next Studio Directory—published the last of February

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

LOIS WEBER has commenced the filming of a new subject, title of which is withheld, and has Ben Wilson and Mignon Anderson as co-stars, with Priscilla Dean and Millard K. Wilson as the principal supports. When Miss Weber recently returned from Chicago following a conference with President Carl Laemmle, rumors flew thick and fast.

The most persistent one was to the effect that Miss Weber would have a separate studio and produce only state rights subjects. Since her return to Los Angeles she has refused to make any statement as to her future work. Her contract with the Universal, it is understood, continues until April.

Director Charles Swickard has begun the filming of an adaptation from the novel, "The Plow Woman." This is to be made in five reels, and will have Mary MacLaren as the featured lead. L. G. Schumway will play the part of Mufti. Some new lighting effects are being worked out by Director Swickard for this subject.

"THE Lieutenant-Governor," a five reel production, is commanding the attention of William V. Mong, who wrote the story, prepared the scenario, and is directing and playing the featured part opposite Dorothy Davenport. Harry Holden and Charles Pearle are the principal supports. This is a story dealing with capital punishment.

Directress - Authoress - Actress Ruth Stonehouse has laid aside her series make-up, and is now filming a two reel character photoplay which has been titled "Tacky Sue." She has just completed "Young Love."

"The Flash-Light Girl" is the name given a five reel subject in production in charge of Joseph de Grasse. The scenario was prepared by Ida May Parks; and he has as his principals in this subject, Dorothy Phillips in the featured role, William H. Stowell playing opposite, and Lon Chaney.

HENRY McRAE, in the making of the final scenes for "The Return of Whispering Smith," had with him the author of this story, Frank H. Spearman, and together they worked out a number of very good situations which will add materially to the story from the standpoint of one for the screen.

The Jokerites, under the direction of W. W. Beaudine, are busy in the filming of "Who's Baby," written by Jack Cunningham. This is the seventh consecutive comedy Cunningham has written for this organization, and is considered a record inasmuch as Universal writers are shifted from one producing unit to another. Gail Henry, Milburn Moranti, and Lillian Peacock of this company, have all been placed under a year's contract with the Universal.

A WESTERN comedy drama of five reels titled "Red Saunders Plays Cupid," is the Harry Carey subject now in the filming by Director Fred Kelsey. The cast is made up of the cowboys of the Universal.

Jack Conway has Ella Hall as star in a five reel society drama entitled "Pawned."

The Nestorites are filming "When the Cat's Away," with Eddie Lyons, Lee Moran and Edith Roberts in the principal roles, and the direction is in charge of Louis W. Chaudet.

Lynn Reynolds has taken a company to Truckee, California, said to be the coldest point in the state, to secure snow stuff for the Alaskan drama of five reels, "The Code of the Klondike." Myrtle Gonzalez is the star of this, and George Hernandez takes one of the leading supporting parts. The company, numbering about twenty people, was accompanied to the frigid zone territory by General Manager H. O. Davis, who will remain but a few days. It is anticipated the company will be in the north more than a week.

Hollywood Hookum

Feb. 3, 1917 NEWS MORE NEWS

IN THE NAME OF PEACE—VOTE

Confusion has been caused of late with respect to the correct usage of short sub-titles—"That night," "The next morning," and most popular of all "Later." The old question threatens to cause a small European conflict among our literary citizens, who broke into the film industry by the jotting-on-an-envelope route. By some alleged authorities all the above mentioned are in good form, but as no Hoyle has stepped forth and in addition to proclaiming, has proven himself a Moses, the dark ages continue.

An attempt was made by Hookum to learn the consensus of opinion. Frank E. Woods suggested the elimination of all from the screen, in the name of peace, and waved an olive branch. Mary H. O'Connor, F. A. editoress, is a firm believer in brevity, but would not commit herself.

Joe Roach contended—shortly after his arrival from Chicago—that all subtitles should be breezy. Hampton Del Ruth recommended snappy wording that would tend toward the two-reel Keystone length, and Gene Lewis at U City, started to tell that when he was an o-o-o-old copy reader it was—when the 'phone rang. Harvey Thew of Lasky Lane suggested "it all depends," and George Proctor was so astounded by the magnitude of the subject he could not speak.

C. Gardner Sullivan, without tipping off any secrets of the art, confided "we do it this way." Will M. Ritchey refused to be quoted. Bill Everett Wing, when interrogated, nervously moistened his lips, blinked for several seconds, and made a plea for time to think and deliberate with himself.

All urged that this matter, as with all others of more or less importance, be put up to the voters of California, who constitute the Ivory soap percentage of screen writers, that they might have opportunity to answer on their ballots in May.

Will M. Ritchey is home from a scenario writing jaunt to New York.

Paul Hurst, Signal apostle, stewedbakered to Dinuba, California (wherever that is), this week for a hilarious vacation.

LIVE NEWS

It rained again this week.

Henry King has a new one on before and after—he has little Mary Sunshine and Daniel Gilfether as co-stars in the same feature.

Harry Caulfield is suffering from a sore face caused from laughing too heartily at "Easy Street," Charley Spencer Chaplin's latest Mutual mirthmaker.

A pair of shoes with tops of skin from the cobra was one of the beautiful Christmas presents Bessie Love received. The cobbler is said to have died of the d. t's.

Julius Caesar is to come back to earth and stop the bloody European war, according to the reincarnation theories of Corrine Grant. That's what she told us in an interview, but we saw her reading a submitted scenario.

Our weekly mistaken identity story: Bill Keefe vouches for the fact that Spottiswoode Aitken, while playing the part of a jagged judge, was arrested by a Hollywood policeman. Our town has able police protection.

Al Christie, because of the high price of hats which he has a habit of breaking up by jumping upon them when scenes are not made just so, now carries a pocket full of pretzels that he may vent his anger upon the crisp nicknacks. Quite some economy.

Eileen "Babe" Sedgwick, U comedienne, has learned the hula hula dance. Since the word got out, Keokuk and other Iowa tourists have been swarming to the ticket gate, but they've all been disappointed, for she did the famous dance in but one scene for an Al Curtis comedy.

The overworked L-Ko press agent penned the Hookum this week that Fatty Frank Voss, built for comfort rather than speed, twenty-nine years ago weighed but eight pounds, stripped. His school athletics consisted of hammer throwing, so the Hookum devil has decided to continue with the bull.

Dick Willis tried to get Hookum into a damage suit by sending us a lot of untruthful interviews. He labeled them such. We'll risk three:

J. Warren Kerrigan: "I consider Francis X. Bushman a far better actor than myself."

MORE LIVE NEWS

Mrs. Minter: "I do not think my daughter clever. Mary Miles Minter has disappointed me."

Myrtle Stedman: "I wish I could play opposite Charlie Chaplin."

Scientists who for centuries have been searching for the garden of Eden are now out of a job. This famous place can be seen any day now at the Selig Zoo, where the Corona Cinema Company is filming "The Curse of Eve." Eve herself is presiding, and is no other than Vivian Rich.

Isadore Bernstein has applied our Chamber of Commerce slogan, "Where Nature Helps Industry Most," in the building of a studio. Rubberneck ballahoo men in passing this place will in the future point out the trail of the lonesome pine, Niagara Falls, the sunken Japanese gardens, and the California gardens of the gods.

The Ruth Roland Feature Film Company is the latest rumor.

More rain expected.

Conny Talmadge has been wearing a beautiful diamond ring since Christmas—we know what you think, but Norma gave it to her.

Literature has been dragged into the dust. "Big" Ed. Sedgwick, with due apologies to Rudyard Kipling, has writ a poem he calls "Ginger Dean."

Anna Luther told us that some of the actresses who were accredited with making all their own clothes, looked like it. Of all the cruel words—.

Dusty played a joke on Bill—he gave him a miniature M. P. camera for Christmas. Since, Billy Foster, Fox head-cameraman, has not had peace day or night.

There is even jealousy among the dogs owned by film stars. Miriam Cooper pays more attention to Mike because he's the least, and Mike is in bad with all the others of her kennel.

Brook Keller was introduced to a Fox comedy director last week, and has since found it convenient to lease a flat over a drug store. The first ninety-nine falls didn't hurt him. But the last one——!

It took Craig Hutchinson fifteen days to make a six-day bicycle race picture. He lays the blame on Dan Russell, who did the pedaling.



Some of Inceville's Finest. Left to Right: Clara Wiliams in a Clubby Mood and Thomas H. Ince and William S. Hart Each Ready to Start for a Spin Via His Favorite Vehicle

CHARLES B. HOADLEY, more familiarly known as "Pop," has been added to the Universal scenario department by Editor Eugene B. Lewis, and is at present engaged in writing comedies. Mr. Hoadley has been affiliated with many of the best companies, and until recently was with the American, at Santa Barbara.

Three new productions, each of five reels, were begun at the Fine Arts studios last week. Wilfred Lucas is the featured player in the production of "Orpheus," an adaptation of the well-known story of the same name, by Samuel Hopkins Adams, supported by Carmel Myers in the leading feminine role, F. A. Turner, James O'Shea, Elmer Clifton, Jack Brammall, C. Woodruff, Alice Wilson and Alexander McClure. Tod Browning is in charge of the direction. This subject will serve as Carmel Myers' first leading woman vehicle.

MANAGER of Production Frank E. Woods has written "Betsy's Burglar," which was put in production last week, and will serve as the first starring vehicle for Kenneth Harlan, new leading man at the Fine Arts studio, who will share honors with Constance Talmadge. Director Paul Powell, who has just filmed "The Girl of the Timberclaims," will have charge of this production, and his players are Kate Bruce, Josephine Crowell, Clyde Hopkins and Elmo Lincoln.

To Lloyd Ingraham has been assigned the duty of filming a Fine Arts subject laid in various parts of the United States. The making of the interiors for this has been begun at the studio, and upon the completion of these, Ingraham and the entire company will start across the country. En route stops will be made at El Paso, Texas; New Orleans; Atlanta, Georgia; Washington, D. C., and the subject will be finished at the Yonkers studio of the company.

Robert Harron has the featured part in this yet unnamed picture, and Colleen Moore makes her debut in the subject as a leading woman. The supporting cast includes Alma Reuben, who played opposite Douglas Fairbanks in "The Americano," and in this appears in a vampire part. Wilbur Higby, Sam DeGrasse, Tom Wilson, Alberta Lee, Ray Myers and Tom Jefferson form the entire cast. Director Ingraham and players will leave by the Southern Pacific within the next two weeks.

EARLY productions from the Fine Arts studio will introduce three new leading women. Mildred Harris has just finished her work in "The Village Prodigal," her first featured part, and Carmel Myers, daughter of Rabbi Myers, and Colleen Moore are now working in their debut vehicles. All three of the actresses are young, neither being over seventeen years of age, and Miss Harris but fifteen.

Final titles were Saturday given to Fine Arts subjects that have been completed. The one known during productions as "The Failures," will be released as "Stage Struck." This features Dorothy Gish with Frank Bennet playing the male lead.

THE Robert Harron subject, made by Chester Withey, known to this time as "The Bad Boy," has the final title of "The Village Prodigal," and the third subject to be given its releasing name is, "The Doll Shop," made by Director Edward Dillon, and featuring Bessie Love with Roy Stewart playing the opposite lead. This will be known as "The Spitfire."

Milton E. Hoffman, studio general manager at the Lasky plant, was last week asked for his contract for two years by C. B. deMille, who upon receiving it tore it to bits, to the astonishment of Hoffman. A moment later, however, he was handed a new one which specified five years' employment and many other desirable features. Mr. Hoffman has been in charge at the plant less than a year, and the new contract came to him because of his very excellent work. He has increased the quality and quantity of productions in the face of increased prices in all commodities, and under his regime, production cost has been decreased.

NEW productions were started at the Lasky plant last week by Director Frank Reibher, who will next take up a picture starring Fannie Ward with Jack Dean playing the opposite role. Robert Leonard is beginning a new production with Mae Murray as star, and during the coming week George H. Melford will commence the filming of a co-starring vehicle with Theodore Roberts and Kathlyn Williams. Roberts has recently completed work in "The American Counsel," which is based upon politcal life.

Within two weeks the new administration building of the Lasky plant will be so far completed that it will be possible for the offices to be moved into it. The new wardrobe building will be in use within a few days, and when finished in all details will be one of the most practical and systematic on the coast. It was built by the Milwaukee Building Company from plans suggested by Alpharetta Hoffman, studio costume designer, and so arranged that all costumes may be systematically stored so they may be secured at a moment's notice.

JACK PICKFORD is shortly to arrive at the Lasky plant to work in "Freckles," and Margaret Illington will arrive some time the latter part of January. At this plant it is learned that the most popular photoplayer is shortly to come for one picture. Definite information will shortly be given out, it is anticipated.

The George Beban subject, just completed, has been titled "The Amen Corner," and the star and his director, Donald Crisp, are now preparing a new story which is shortly to be taken up.

DIRECTOR HOWARD ESTEBROOK has completed the Morosco Vivian Martin subject, and reports from the studio are that the production department is especially pleased with this new director's first work.

Miss Myrtle Stedman is now working at the Lasky studio in a co-starring vehicle with Wallace Reid, which is being made by Morosco director, E. Mason Hopper.

Four Thomas H. Ince productions now in the making are war stories, and Inceville is the scene of most of the carnage. The studio by the sea has more life than since the days of the making of the big Ince spectacle, "Civilization," as in all four companies have been working there.

One of the war stories is laid in the Revolutionary days, and has Scottish atmosphere. Raymond B. West is in charge of the filming, and the settings used with a large number of specially engaged players, represent Selkirk Hall on the Isle of St. Mary. All the players for these scenes

wear beautiful costumes, and Mr. West was successfud in training more than one hundred to dance the minuet.

Reginald Barker is making the canyons echo and re-echo with his warfare for the subject which will offer Louise Glaum as a dashing French adventuress.

THRILLING artillery charges are being made for the Dorothy Dalton subject by Director Charles Miller. Fifteen thousand rounds of ammunition will be used by the warriors, who number more than a thousand.

The newspaper war correspondent story being made by Walter Edwards, from the Hawks story, has a locale of the Balkans, where William Desmond, as the correspondent, has many encounters with the soldiery. Three perfectly good costumes were ruined on the muddy fields by the star.

William S. Hart last week entertained a man who came more than half way across the continent just to meet and see him make pictures. The visitor is J. C. Blackwell, who owns and operates the Blackwell Theater, at Blackwell, Oklahoma. He made the trip, he says, to meet the western player, for Hart had brought prosperity to his house, as a Hart picture never failed to bring a big attendance. Mr. Blackwell spent the day with Hart at Inceville, and after filming all day took keen pleasure in showing the visitor about the plant.

C. Gardner Sullivan last week turned out his first original story in six weeks, the longest period in which he has failed to do so since he took up scenario writing as a profession more than three years ago. Most of the six weeks Mr. Sullivan was absent from the Thomas H. Ince studio on a trip east. The photoplay just finished is a light comedy prepared especially for Enid Benet, the new Ince star, who will shortly return from a vacation now being spent in the East.

A BALBOA Company this week began the production of a new serial to be known as "Twisted Threads." Kathrine Clifford has been engaged to play the important part in this fifteen episode number, and an entirely new company, including Clifford Gray, Myrtle Bauer, and other players, have been engaged. Frank Crane will be in charge of directing the filming of this subject.

The last episode of "The Neglected Wife," adapted from the Helen Mable Urner story, which features Ruth Roland and Roland Bottomly, are now being made.

Henry King is playing and directing in a "Little Mary Sunshine" subject, and Jackie Saunders is being featured in a series of five-reel releases.

From the American studio comes the information that the William Russell photoplay, just completed by Director Edward Sloman, "My Fighting Gentleman," has proven to be the most expensive ever made at this plant. There are a number of southern Civil War day scenes of unusual proportion and finished in lavish style.

"THE WOLF OF LOS ALAMOS" episode twenty-four of "The Girl from 'Frisco," Kalem series, is now in the filming, being directed by James Horne. Marin Sais, the girl, when she becomes a deputy sheriff, captures a bandman by the use of a lariat and lone-handed takes him to justice. A handsome trained horse, owned by Miss Sais, plays a very important part in this subject.



Edith Storey and Antonio Moreno in a Forthcoming Vitagraph, "Mr. Aladdin from Broadway"

Practically all scenes of the first two-reel release of the new "Stingaree" series being made by the Kalem are laid in England or on board ship. It will be recalled the last episode of the "Stingaree" series ended with the hero being in the British Isles.

The new series opens at Stingaree's English home, when his old partner, Howie, brings to him the information that the Australian authorities have learned of his whereabouts and are on the way to arrest him. Stingaree flees for the Southern island. Director Howard Mitchell, True Boardman and a big cast are now busy filming the first episode.

CROOKS starting freight cars down a grade in the current "Hazards of Helen" series, serve to give a big punch to the one titled "The Prima Donna's Special." The heroine, driving along the railroad tracks, sees the danger of a collison which will cause the death of a noted singer, and climbs on top of the auto's hood and makes a successful leap to the side of the car.

The automobile in which she was riding dashes off a bridge a few seconds after the heroine leaped to the train. The driver, the heroine's protector, is found unconscious, and it later develops that the prima donna is his long lost child. Walter Morton is the director, and Helen Gibson, G. A. Williams, Lillian Lorraine and Lloyd T. Whitlock are the principals. Mr. Whitlock has just come to the west coast from New York where he was associated with the Kalem forces.

The "Hazards" Company will next make "The Registered Pouch," and for this have secured the use of a mail car which will be used at night and artificially lighted. The lighting equipment will be carried on an attached flat car making it possible to photograph while the car is in motion.

TOD BROWNING, Wilfred Lucas, Olga Gray, Sam deGrasse, Winifred Westover, Charles Lee, James O'Shea and other Fine Arts players are congratulating themselves on the completion of "Jim Bludso." The filming of this Fine Arts production has been followed by bad luck from the start, and the production work required almost twice as long as anticipated. It is an adaptation from the "Pike County Ballads" by John Hay, and makes a very thrilling melodrama, with an atmosphere of just before the civil war days in the South.

A TANK town six-day bicycle race is being staged for an L-Ko comedy by Craig Hutchinson, with Dan Russell, the comedian, as the leading speeder. The settings made especially for this picture are of a very unusual type and constitute a comedy in themselves.

Director J. A. Howe has completed a two-reel L-Ko comedy with Phil Dunham and Lucile Hutton as principals.

The artificial light studio of the L-Ko plant is being enlarged by an addition costing approximately $500. The additional structure is being built under the supervision of J. G. Blystone, director general of the L-Ko Comedy studio.

THE fourteenth episode of the serial just completed contains scenes made along the Merced River when Jean Perkins dived from a rocky bluff forty feet into the river and then swam what is called the big rapids. Perkins is the first one to swim these rapids, and in performing the feat received many bruises and a badly wrenched arm when he was dashed against the large boulders.

A city railway company found market for one of their cars this week which was purchased by the Signal Company for the final thrill in the last episode of the serial. A sensational wreck has been planned in which the street car will be an important factor.

In preparing for the next production, Director-General J. P. McGowan has caused the erection of a large sets with buildings on both sides of the railroad which passes the Signal studio. The fronts represent a business house on one side, and the office buildings of a trancontinental railway on the other.

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Two Imp dramas, "Diamonds of Destiny," with Louise Lovely, and "Life's Pendulum," a two-part crook drama, will be released Sunday, February 4. The Powers split reel—Mr. Fuller Pep—His Wife Goes for a Rest; a comedy cartoon and Dr. Dorsey's educational lecture, "In North China," completes the week's program.

During the week the sixth episode of the popular Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "The Silent Feud," will make its appearance.

Western Plays by Triangle

Triangle feature releases on February 11 brings William S. Hart to the screen again in "The Gun-Fighter," a play of the old West, and Constance Talmadge, who will star in "The Girl of the Timber Claims."

The latter production is a story of the forests of the Pacific slope, and despicts the struggle between rightful settlers, and "dummy" representatives of the timber trust. In the Ince-Kay-Bee film, Mr. Hart again takes the part of a "two-gun" man, eventually, however, laying down his life in a girl's behalf.

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The Imp two-act drama of the underworld, "The Forbidden Game," from the pen of Ben Cohn and directed by Harry Millarde, featuring Edward Hearn, is the leading offering of Friday, February 2. Other releases for Friday are the Victor comedy, "The Hero of Bunko Hill," and the Universal Screen Magazine, No. 6.

Saturday, February 3, the Bison two-part drama of the Kentucky mountains, "The Boonton Affair," written and directed by King Baggot, will be released. In the cast are King Baggot, Irene Hunt, Frank Smith and Jack Newton. The Joker comedy, "His Coming Out Party," with Gale Henry and William Franey in the chief roles, will also appear on the same date.

Two Imp dramas, "Diamonds of Destiny," with Louise Lovely, and "Life's Pendulum," a two-part crook drama, will be released Sunday, February 4. The Powers split reel—Mr. Fuller Pep—His Wife Goes for a Rest; a comedy cartoon and Dr. Dorsey's educational lecture, "In North China," completes the week's program.

During the week the sixth episode of the popular Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "The Silent Feud," will make its appearance.

Western Plays by Triangle

Triangle feature releases on February 11 brings William S. Hart to the screen again in "The Gun-Fighter," a play of the old West, and Constance Talmadge, who will star in "The Girl of the Timber Claims."

The latter production is a story of the forests of the Pacific slope, and despicts the struggle between rightful settlers, and "dummy" representatives of the timber trust. In the Ince-Kay-Bee film, Mr. Hart again takes the part of a "two-gun" man, eventually, however, laying down his life in a girl's behalf.

Art Dramas Announces Releases for Two Months

Completion of Majority of Subjects Assures Weekly Feature Release by New Organization

ART DRAMAS INCORPORATED announces its releases for the next two months, beginning with the middle of January, and extending into March. Most of these productions have already been completed, insuring the exhibitor of a feature every week on the release date. This, officials of the company point out is a record that no other new releasing organization has ever been able to make.

The releases are: January 11, "Infidelity?", with Anna Q. Nilsson and Eugene Strong; January 18, "God of Little Children," with Alma Hanlon; January 25, "Her Good Name," with Jean Sothern; February 1, "Rosie O'Grady," with Viola Dana; February 8, "The Accomplice," with Dorothy Bernard and Jack Sherrill; February 15, "The Adventurer," featuring Marion Swayne; February 21, "The Moral Code," featuring Anna Q. Nilsson and Walter Hitchcock; February 28, "Pride and the Devil," with Alma Hanlon.

"Infidelity?" is an Erbograph production, concerning the lives of two generations—a man and his wife and their daughter and her fiance. The picture gets its peculiar interrogatory title from the fact that it does not tell definitely of any particular unfaithfulness, but concerns the subject only generally. Ashley Miller both wrote and directed the production.

"God of Little Children," produced by Apollo Pictures, Inc., is a dramatic subject directed by Richard Ridgely.

Jean Sothern is the first of the Art Drama stars to make her second appearance on that program. Following the success of her first subject considerable care was exercised in the choice of a vehicle for her second Art Drama. "Her Good Name," aptly described as a "Photoplay of Sunshine and Heart-throbs." George Terwilliger, who directed "The Lash of Destiny," the first Art Drama, is also producing "Her Good Name," at the Van Dyke Studio.

"Rosie O'Grady," the next Art Drama, marks Viola Dana's first appearance on the program. She is presented in an Apollo picture, of the appealing type that she is best known in.

"The Accomplice," a William L. Sherrill Feature, co-stars Dorothy Bernard and Jack Sherrill. This production will mark Mr. Sherrill's starring effort. The story tells of the night life of New York's smart set, and the indiscretion of a little society girl whose life was all but ruined by a foolish friendship with a professional dancer. Jean Stuart whose work as Betty in the last Sherrill production "The Rainbow" attracted so much favorable comment, is also seen in this production, which affords great scope for her abilities.

The second United States Amusement Corporation release on the program will be a picturization of Upton Sinclair's famous novel "The Adventurer." Marion Swayne will be the star of this production, which will be directed by Frank Hall Crane.

"Pride and the Devil," starring Alma Hanlon, will be released next under the Apollo Pictures brand. Richard Ridgely, who directed Miss Hanlon's first picture, "God of Little Children," will also produce "Pride and the Devil."

Louise Glaum as French Vampire

Louise Glaum, again in a "vampire" role, but on this occasion as a Parisian, will shortly be presented in a Triangle release by Thomas H. Ince. The role, said to be the strongest in which Miss Glaum has been seen, eventually places her as a Red Cross nurse at a "base" hospital. Here she plays a heroic part, and finally learns the meaning of love.

First World Comedy in Long Time

The current World-Brady release, "Tillie Wakes Up," with Marie Dressler in the principal role and Johnny Hines playing the leading opposite character, is the first comedy to be produced by this organization in a long time.

Warde Presented in Modern Play

Having completed his characterization of the "Vicar of Wakefield," which will be released in the spring, Frederick Warde, Thanhouser leading man, is now being filmed in Lloyd Lonergan's modern drama, "The Rogue and His Double." As previously, he will be directed by his son Ernest Warde. In this production, Mr. Warde "doubles," playing the part of a tender hearted old clerk and of a "get-rich-quick" promoter.

In the supporting cast are Kathryn Adams, Eldeen Stewart, Wayne Arey, Charles Mussett, Justice D. Barnes, Arthur Bauer, John Lehnberg and Frank Gereghty.

Chaplin No. 9 Delayed

Owing to the unusual character of the latest Charlie Chaplin productions, "Easy Street," involving as it does many big scenes which, while they appear to be "interiors," are really "exteriors," necessitating sunlight for their success, Mr. Chaplin has been compelled to announce the postponement of release on No. 9 of the Chaplin series from January 22 to February 5, preferring to delay completion of the comedy until conditions for its successful filming are perfect.

Dainty Stars Featured in Paramounts

Vivian Martin in Pallas Subject, and Marie Doro, Lasky, in Latest Films

THE week's programs bring Vivian Martin in a Pallas production, and Marie Doro in a Lasky feature, to the screen again, in plays specially written for them.

Marie Doro, following her success in the Lasky adaptation of "Oliver Twist" will be in "Lost and Won," a story in which the well-known dramatists Channing Pollock and Rennold Wolf collaborated. It was released on the Paramount program on January 22.



Scene from "The Girl Who Doesn't Know"—B. S. Moss

One of the most interesting points of the story is the fact that it introduces Miss Doro in the rags and tatters of a little newsie. The play has he distinct advantage of being a story dealing in part with newspaper life which has actually been written by newspaper men.

"Lost and Won," however, is not merely a newspaper story, as the scene of the action soon shifts and one finds Miss Doro, raised from the gutters where she brawls with tough little newsboys, to a fashionable boarding school. This sudden change in status is due to the fact that a clubman is struck by her beauty, despite her rags, and makes a wager that he can make such a belle of her that any of his friends would be glad to marry her.

Comes education at a fashionable boarding school, after which Cinders enters a newspaper office as a reporter. Her work finally vindicates her benefactor, accused of a crime, and a happy finale ensues.

The Pallas subject "The Wax Model" is adapted from a magazine story by G. Vere Tyler. Vivian Martin is put through a varied number of modes of life before the final scenes place her in the safe keeping of an Englishman whose love for her, nearly cost proved the little French girl's death.

Among those who are prominent in the cast are Thomas Holding, Helen Jerome Eddy, George Fisher, Senor Buzzi and Kathryn Vaughn.



This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
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"Hell Morgan's Girl"

The Production with "The Punch"—
The Production That will Pack 'em In—

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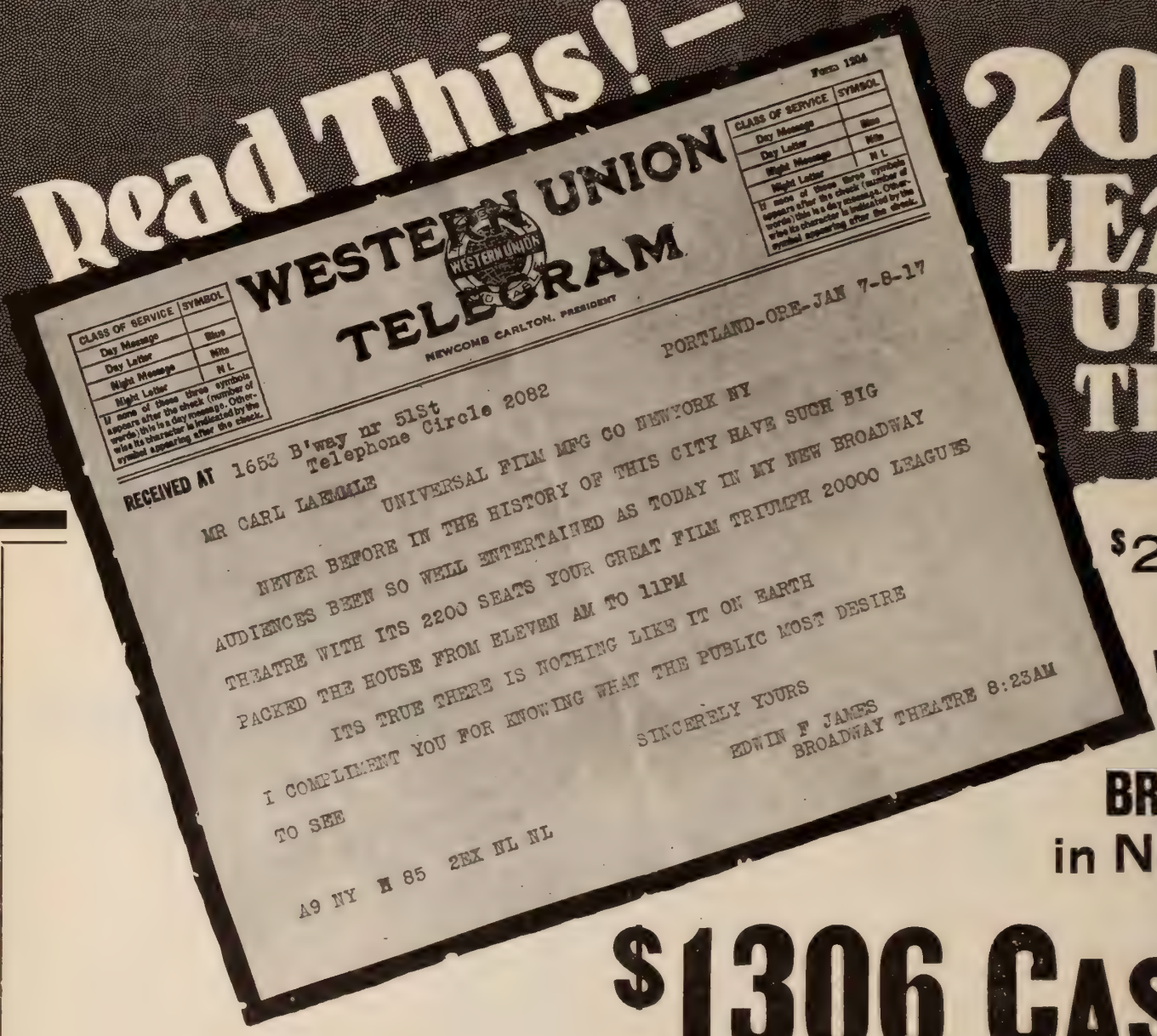
"HELL MORGAN'S GIRL" is a whale of a picture. It's a tremendous dramatic production telling the gripping story of "Heaven on Earth" and "Hell on Earth." Special paper and ad. props. It's a Money Getter for State Rights Men and all Exhibitors. Write or Wire for full particulars to the STATE RIGHTS DEPT. OF THE

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Form 1204

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MR CARL LAEMMLE

UNIVERSAL FILM MFG CO NEWYORK NY

NEVER BEFORE IN THE HISTORY OF THIS CITY HAVE SUCH BIG AUDIENCES BEEN SO WELL ENTERTAINED AS TODAY IN MY NEW BROADWAY THEATRE WITH ITS 2200 SEATS YOUR GREAT FILM TRIUMPH 20000 LEAGUES PACKED THE HOUSE FROM ELEVEN AM TO 11PM

ITS TRUE THERE IS NOTHING LIKE IT ON EARTH

I COMPLIMENT YOU FOR KNOWING WHAT THE PUBLIC MOST DESIRE TO SEE

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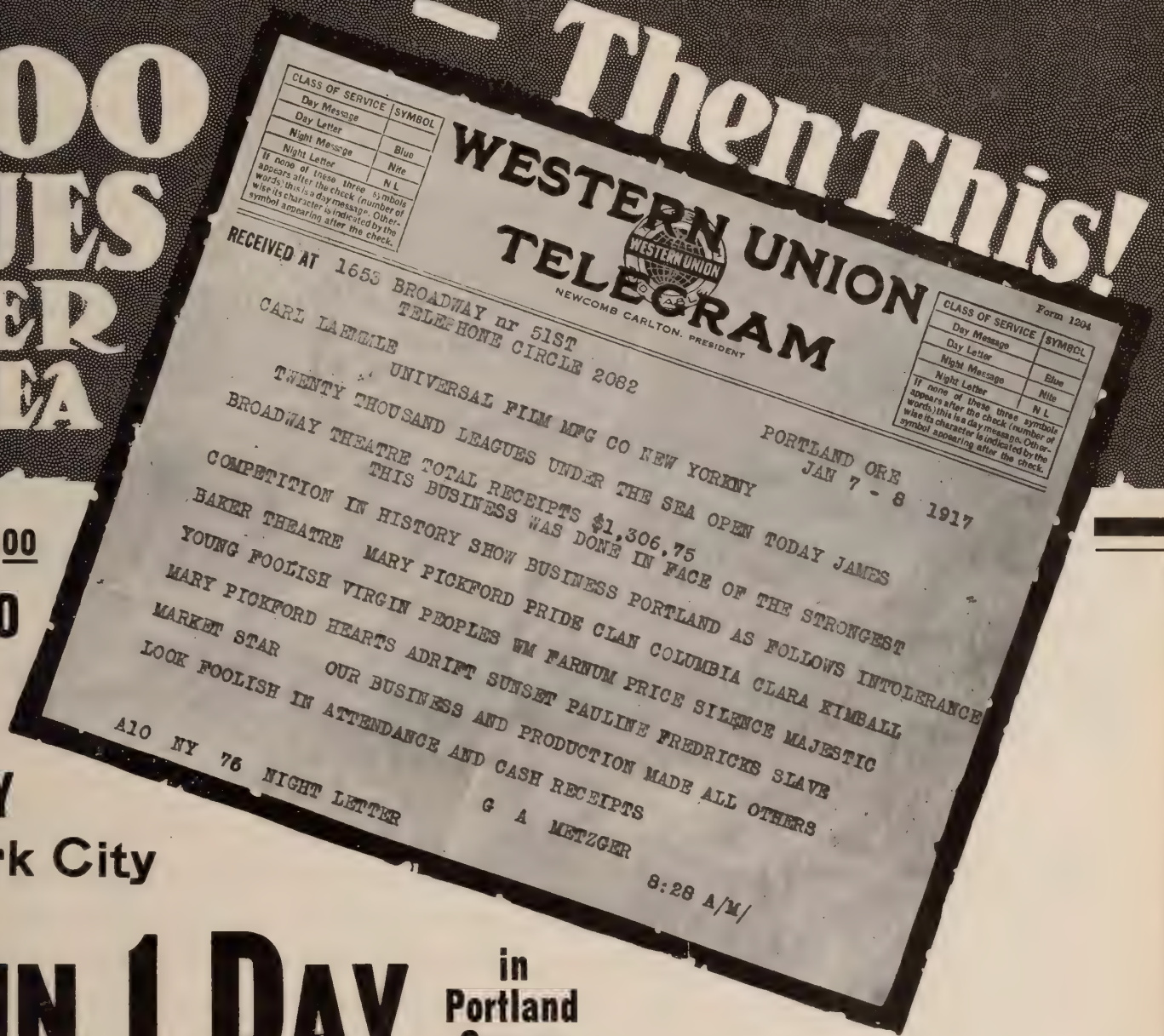
Mr. State Right Buyer:—

We haven't anything to tell you in this advertisement except that "20,000 LEAGUES UNDER THE SEA" has smashed every record at the BROADWAY THEATRE in New York City for cash receipts in a given time. Over $22,000.00 in two weeks. Broke all records of the STUDEBAKER THEATRE, Chicago, in cash receipts. Took in over $1300 in one day in the city of Portland, Ore., with five big features in competition, proving that "20,000 LEAGUES UNDER THE SEA" has no competition. We believe that *the money taken in* constitutes the *ONLY* argument recognized by Showmen. All other arguments are *BUNK*. Extremely valuable territory still available. Wire the STATE RIGHTS DEP'T for information and ask for the FREE AD Campaign books that tells everything to both State Right men and Exhibitors.

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JAN 7 - 8 1917

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UNIVERSAL FILM MFG CO NEW YORKNY

TWENTY THOUSAND LEAGUES UNDER THE SEA OPEN TODAY JAMES
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BAKER THEATRE MARY PICKFORD PRIDE CLAN COLUMBIA CLARA KIMBALL
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MARKET STAR OUR BUSINESS AND PRODUCTION MADE ALL OTHERS
LOOK FOOLISH IN ATTENDANCE AND CASH RECEIPTS

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IN 1 DAY in Portland Oregon

Mr. Exhibitor:—If you read the paragraph addressed to State Rights Buyers, we haven't anything more to add, to tell you about "20,000 LEAGUES UNDER THE SEA," except that if you are out for the money, get in touch with the State Right Buyer of "20,000 LEAGUES UNDER THE SEA" in your territory as quickly as you can. Lose no time. If a theatre in a city of the size of Portland, Oregon, can take in over $1300.00 in *ONE DAY* with 5 big feature productions in competition, you can draw your own conclusions what "20,000 LEAGUES *CAN DO IN YOUR TOWN.* Ask your State Right man for the elaborate advertising campaign books that tells you how to put "20,000 LEAGUES UNDER THE SEA" over in huge style. Count yourself lucky indeed if you get first chance to book in your House.

1600 Broadway, New York City



Which Do

Special Releases on the Universal program for the week of February 12th, 1917

RED FEATHER—"ME AND M'PAL." With Edna Flugarth. Five-Reel Drama.

NESTOR—"A HASTY HAZING" One-Reel Comedy). Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"THE END OF A PERFECT DAY" (One-Reel Comedy). With Hank Mann and Gertrude Selby.

UNIVERSAL SCREEN MAGAZINE NO. 7.

JOKER—"MULE MATES" (One-Reel Comedy). With Gale Henry and Wm. Franey.

POWERS—"MR. FULLER PEP—HE DOES SOME QUICK MOVING" (Comic Cartoon), and "Drama of the Orient as seen by Dr. Dorsey" (Educational) (Split Reel).

UNIVERSAL SPECIAL FEATURE—"ROBINSON CRUSOE" (Three-Reel Drama). With Robert Leonard and Margarita Fischer.

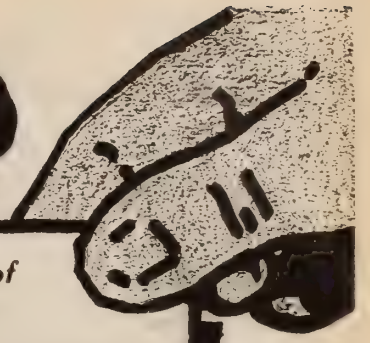
The Releases Given on These Two Pages constitute the Complete UNIVERSAL Program of 29 Reels a Week

Better Take The Complete

The Special Releases listed on this page in the panel above are genuine attractions—short subjects that you can book separately, and improve your program no matter what kind of a show you are giving. Comedies, Dramas, Educationals, Cartoons, the wonderful Screen Magazine, the greatest one-reel novelty ever filmed—here is an opportunity to get the class of pictures and the variety of subjects that make a snappy popular entertainment. Write your nearest Universal Exchange for full particulars regarding the Universal Program.

UNIVERSAL

You Choose



Regular releases on the Universal program for the week of February 12th, 1917

GOLD SEAL—"THE INDIAN'S LAMENT" (Three-Reel Indian Drama). Marie Walcamp and Lee Hill.

VICTOR—"THE GIRL OF THE HOUR" (One-Reel Drama). Herbert Brenon and Vivian Prescott.

IMP—"THE GIRL REPORTER'S SCOOP" (Two-Reel Detective Drama). Irene Hunt and Roy Stewart.

UNIVERSAL ANIMATED WEEKLY NO. 59.

VICTOR—"THE LOSING WINNER" (Two-Reel Comedy-Drama). Carter DeHaven-Flora Parker DeHaven.

BIG U—"THE HALF-BREED'S CONFESSION" (One-Reel Western Drama). Val Paul and Phyllis Gordon.

LAEMMLE—"THE FOURTH WITNESS" (Two-Reel Drama). Louise Lovely and Lee Hill.

L-KO—"BRAVE LITTLE WALDO" (One-Reel Comedy). Fatty Voss.

BISON—"JOHN OSBORN'S TRIUMPH" (Two-Reel Drama). Murdock MacQuarrie.

LAEMMLE—"BROKEN HEARTED" (One Reel Drama). William Shay.

Both—Book UNIVERSAL Program

On this page are given the regular releases on the Universal Program. The releases on both pages combined constitute the Complete Universal Program—the greatest on earth. The purpose of splitting the program in this way is to enable the man who wants to book the specials to get them without having to take the entire 29 reels a week. But he must expect to pay a slight advance over the pro rata price of the entire program for the privilege of individual bookings. In either the specials, the regulars or the complete Universal Program you get the world's greatest pictures. Book now through any Universal Exchange, or from the Home Office.

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"The People against John Doe"

To State Right Buyers

This impressive LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from the newspaper and film critics an endorsement rarely given to any cinema production.

Powerful Advertising Matter Free

At great expense an elaborate advertising Folder has been prepared that not only gives State Rights Buyers full and complete particulars, but also tells in detail how to handle this remarkable production; how to get publicity; how to advertise; with a full line of ready prepared ads that will get the business for any Exhibitor. Write today.

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Producer of such huge successes as "Where Are My Children?" . . . "Hypocrites" . . . "Scandal" . . . "Jewel" . . . "Shoes" . . . and others, is a sufficient guarantee of the class and character of this box office attraction.



STATE RIGHTS

Now offered in certain territory. "The People versus John Doe" is the type of picture that is self-advertising; the strong type of play that makes a deep impression on pulpit, press and public. Full particulars by communicating with STATE RIGHTS DEPARTMENT.

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PRODUCED BY LOIS WEBER

HOW PICTURES ARE BOOKING

Sothern Pictures Go Well in Philadelphia

The Philadelphia exchange of Vitagraph, of which Joseph M. Hebrew is manager, finds it impossible to fill all requests for bookings in its territory on the three Sothern Vitagraph pictures, "The Chattel," "An Enemy to the King" and "The Man of Mystery." Although six prints are being constantly worked, the demand still exceeds the supply.

The Vitagraph is the only company that holds a yearly contract with the newly erected theatre in Philadelphia, the Strand.

Bookings are fast piling up on "The Secret Kingdom" of Vitagraph, statistics of which will be available later.

Shore Takes Blue Ribbon Plays

J. S. Hebrew, manager of the Philadelphia branch of Vitagraph V-L-S-E, has closed contracts with six out of the eleven Atlantic City theatres which are open, whereby Greater Vitagraph features will now be shown in those houses.

At the present time the Cort, Colonial, Virginian, Bijou, Criterion, Royal Cozy, Central, Liberty, Park and City Square are the only Atlantic City theatres running pictures. Vitagraph Blue Ribbon features are now the chief attraction in six of these, the Criterion, Cort, City Square, Royal, Central and Liberty.

"Daughter of Gods" in Detroit

"A Daughter of the Gods," the Fox marine spectacle, played to $4,900 in the first three performances in Detroit. The figure is regarded as a record, as the three showings were matinees.

"Patria" Is Booked Solid Over Proctor Circuit

Keith Houses Play Pathe-International Serial Which Headlined at the Palace

ALL of the Proctor Theatres in New York and vicinity have been added to the list of important first-run theatres throughout the country that are showing "Patria," the International serial romance of society and preparedness, featuring Mrs. Vernon Castle.

The success of "Patria," released January 14, was proclaimed by enthusiastic audiences in all parts of the country, according to reports received by Pathe. The Palace Theatre in New York, all of the other Keith houses throughout the country, and leading theatres in other cities that contracted for the first run of Louis Joseph Vance's serial, have reported capacity business. A number of theatres have arranged to repeat the first episode next week to accommodate those who are unable to see it at the first showing.

"Patria" was booked in the Proctor houses on the advice of Paul A. Keith, and E. F. Albee, who exercises a general supervision over the bookings for that circuit.

"I am glad to be among the first to show the great picture play, teaching patriotism and preparedness to the public," said F. F. Proctor. "The subject itself is vitally interesting at this time, and when presented, as it is in 'Patria,' in connection with a gripping love story and with scenes full of dash and daring, it is sure to be a great attraction and will hold the public interest undiminished until the final episode."

The first episode of "Patria" was shown during the week of January 14, at the Proctor Theatres in Yonkers, North Vernon, Newark, Plainfield, Elizabeth, Portchester, Albany, Troy, Schenectady, and New York City.

In the Palace Theatre in New York, probably the greatest vaudeville house in the world, "Patria" was billed as the headline attraction of the week. The lobby was decorated with portraits of Mrs. Castle and scenes from the serial. All of the other Keith and Proctor houses also reported capacity business.

From Chicago, Boston, Cleveland, St. Louis, Dallas, San Francisco, Los Angeles, Atlanta, Buffalo, Albany, Syracuse, Milwaukee, Minneapolis, Omaha, Kansas City, and many other cities have come enthusiastic reports.

"Patria" has been heralded to the nation by a great advertising campaign which started six months ago and has continued without interruption. Daily for the past several weeks, the International has been adding important newspapers to the advertising list.

"Whoso Taketh a Wife" in Michigan

The Tri-State Film Exchange, in Detroit, reports first-run bookings with the Duplex and Drury Lane theatres. The first Art Dramas production to be shown in Michigan is "Whoso Taketh a Wife," with Jean Sothern, which played at the Duplex during the week of January 7. Mrs. Harry Smith, manager, reported a fine business during the engagement, and the outlook is good for coming releases of the Art Drama.



Stuart Holmes and Supporting Players in Scenes from William Fox's Picturization of "The Scarlet Letter"



Mabel Taliaferro in "A Wife by Proxy"



Francis X. Bushman, Episode 5, "The Great Secret"



Mme. Petrova in "Bridges Burned"

A Group of Metro Offerings

"The Libertine" Brings Biggest Sunday

L. H. Webbe, Manager of Goodwin Theatre, Newark, Says His Biggest Sunday on Record Was Done with Mammoth Film Production

SO impressed was the management of the Goodwin Theatre of Newark, N. J., over the showing of "The Libertine" featuring John Mason and Alma Hanlon, that they have written the following letter to the Mammoth Film Co., 729 Seventh avenue, New York City, who are handling the "Libertine" in New York, New Jersey, and the New England States.

This letter is particularly significant in coming from the Goodwin Theatre, because of the fact that this theatre shows nothing but first-class pictures. It requires a picture of exceptional worth to so impress the management. The following letter was received:

THE GOODWIN THEATRE
High Grade Motion Pictures and Photo Plays
William Y. Webbe Company, Lessees & Proprietors.
863-865 Broad Street
Newark, N. J., Jan 4, 1917.

Mammoth Film Corp.,
729 Seventh Ave., New York City.

Gentlemen:

We take pleasure in saying that our week's run of your picture, "The Libertine," was most satisfactory, our Sunday's showing was the largest we have ever had for that day of the week. We could not begin to accommodate the crowds and were forced to give an extra performance at night.

We consider "The Libertine" one of the best pictures we have shown at our theatre.

Signed L. H. WEBBE, MGR.

From the manager of the Goodwin Theatre, 863 Broad St., Newark, N. J.

"Pride of the Clan" Placed in Utah Houses

Artcrafts last week broke into the Salt Lake territory, the management of the Paramount-Empress signing up for "The Pride of the Clan." Following this announcement T. Y. Henry came over from Denver and got busy with the result in one day he closed with H. S. Skinner, Alhambra, Ogden; Koford & Ryan, Brigham City; T. G. Thatcher, Lyric, Logan, and J. Epperson, Princess, Provo, Utah, to follow the Salt Lake engagement.

Ince Spectacle Is Money Maker

Shown at regular prices, "Civilization," the Thomas H. Ince spectacle, was recently reported by A. J. Gillingham, owner of the Garden theatre, Grand Rapids, Mich., to have played to over $1,000 a day.

Gaumont Film Proves Drawing Card

An unusual tribute in the form of an immediate re-booking, has been paid to the box office power of "The Vampires," the photo-novel produced by Gaumont, by the Mehesy theatre, Salt Lake City, Utah. Immediately on conclusion of the series, it is to be entirely run over again.

The Mehesy theatre has also played "Fantomas," another Gaumont photo-novel. Many theatres which had not shown "Fantomas" are now booking it to follow "The Vampires."

New Keith Theatre Features Pathe Bill

The Pathe serial, "Pearl of the Army," featuring Pearl White, was one of the features chosen for the opening of the Strand theatre, Louisville, Kentucky, under the new managment, B. F. Keith-Mary Anderson. William Farnum, in "The Price of Love" was the second attraction offered on the initial bill. Considerable space in a full page advertisement was given in exploiting the attraction of the new Pathe serial.

Good Business on Serials

J. C. Fishman, manager of the Standard Film exchange in Detroit, reports big business on the Ella Wheeler Wilcox series; also on "The Yellow Menace" serial, and the "Mutt and Jeff" comedies. He says he is getting more bookings now than he did when the serial was first announced.

"The Great Secret" Books Well on Coast

The Francis X. Bushman and Beverly Bayne serial, "The Great Secret." has been booked for first Los Angeles run at the Symphony theatre, and it will open there January 21. This is the first serial to be booked into this house. Another important booking secured for this fifteen episode picture is with the Broadway theater at San Diego, where it will be shown four days each week. The first of this release will open there January 15.

"Easy Street" in Stanley Houses

Although the release date of the Mutual Chaplin "Easy Street" has been set back until February 5, all the Stanley Company's Philadelphia theatres have already booked it for first runs, some of them for a whole week.

The Gaumont-Mutual Weekly, "Tours Around the World," "Reel Life," "See America First" are all getting solid week runs regularly in the Stanley theatres.

In the Mutual Star Productions those featuring Mary Miles Minter, Richard Bennett and Margarita Fischer are having the largest vogue right now. In the past ten days contracts by the score on these features have come to Manager B. R. Tolmas in the Philadelphia exchange.

"Great Secret" and "Patria" in Detroit

The Orpheum theatre, Detroit, has booked the "Patria" serial for all episodes, and will show each episode an entire week in conjunction with its regular vaudeville show. The Liberty theatre, Detroit, has booked "The Great Secret" serial for the full production and will also show each episode an entire week.

"Shoes" Rebooked in Toronto

An unusual feat has just been performed by the Bluebird five-reel picture, "Shoes," which was returned for second booking into the Rialto theatre and the Red Mill, Toronto. It is also showing in the Beaver theatre, one of the largest suburban houses in that city—all within thirty days of its initial release in Toronto.

"Truant Soul" Going Well

Kleine-Edison-Selig-Essanay, who are releasing "The Truant Soul," Essanay's feature with Henry Walthall, report unusual interest in it, Already, in New York Branch, Manager Baynor reports placing "The Truant Soul" with Marcus Loew, for his chain of theatres; Meyer & Schneider Amusement Co., for their circuit of eight show houses; L. Blumenthal in Jersey City; the Strand Theatre at Syracuse and in many other noted theatres.

A representative gathering of exhibitors saw "The Truant Soul" screened in New York at a private showing recently, and of the thirty-five representatives present, twenty-three booked the picture.

First Bluebird Booking at Rialto

Sam Kramer, manager of Bluebird's New York exchange, arranged for the first display of a Bluebird in the Rialto, New York, the week of January 22—"The Mysterious Mrs. M.," featuring Mary MacLaren and Harrison Ford in a Lois Weber production. The same picture is also showing at Lowe's New York, just across Longacre Square, Wednesday evening, the regular "Bluebird day."

"God's Crucible" would have been seen last week at the Rialto if Bluebird could have arranged its release date satisfactory to both Mr. Loew and Mr. Rothapfel, but the Lynn Reynolds feature was shown only at the New York.

"The Mysterious Mrs. M." lent itself very handily to a "mystery" campaign of advertising the Rialto used to promote the attraction.

"Glory" Over Poli Circuit

Herman Rifkin of the Eastern Feature Film company of Boston, which handles all Unity releases for the New England states, has booked "Glory," the latest Unity film, over the entire Poli circuit of theatres.



Ariel L. Varges, Cameraman of the Hearst-Pathe News, in a Trench in the Salonika District of the War Zone

"Great Secret" Booked in 2,642 Theatres

At the Beginning 275 Houses in New York State Alone Signed for Bookings, Says Metro Treasurer

LATEST reports from Metro show that 2,642 theatres throughout the United States have booked Metro's serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars. It was not released until January 8, so that these bookings establish a record for the company.

"At the beginning 275 houses in New York State alone signed up for the bookings. In New England the demand is particularly heavy. Similar conditions prevail along the Atlantic and Pacific coasts and in the Western and Middle West States," said Joseph W. Engel, treasurer of the corporation, after looking over the latest reports.

"It is my prediction that the bookings for 'The Great Secret' will smash all serial records in the matter of gross business done. Unusually strong interest is being shown in it by motion picture patrons, who are demanding of their exhibitors that it be shown in their favorite theatres."

"In the Pittsburgh and New England territories the picture has become a society fad. Exhibitors in Pittsburgh report that 'Great Secret' parties are being held there. At these parties the host or hostess invites a number of friends to dinner. Afterward they attend in a body the showing of the film. On the following week another member of the same party acts as host or hostess, and thus the screen novel is being followed as part of a social function.

"A part of these unusual motion picture entertainments being given by Pittsburgh society folk is to have guessing contests as to the nature of the great secret hidden in the serial.

"Similar guessing contests also are being conducted by exhibitors and newspapers. The manager of the Greenpoint Theatre, a Keith house, in Brooklyn, is conducting a contest of this kind, and he reports that it has aroused intense interest among the patrons."

Metro has put out for newspaper use a novelization of "The Great Secret," by J. M. Loughborough, a trained newspaper man and fiction writer, who novelized for the Hearst newspapers, Clyde Fitch's play, "Her Sister," in which Ethel Barrymore starred. The novelization of "The Great Secret" is presented in a form never before offered to newspapers. Each chapter consists of not more than two columns of matter, including a two-column illustration, and is supplied to editors either in plate or matrix form. Some of the larger papers, such as the Boston Traveler, which are running the novelization, are supplied with special pictures.

The smaller newspapers are enthusiastic in their praise of the novelization, which is in terse newspaper style, each chapter covering the incidents shown on the screen.

Heavy Bookings Made on "The Girl Philippa"

Picturized Version of R. W. Chambers' Novel Starts Run on N. Y. Exchange of Vitagraph

BOOKINGS on "The Girl Philippa," the eight-reel special Vitagraph production based on Robert W. Chambers' literary masterpiece and starring Anita Stewart, are destined to create new totals for any one picture, if contracts already closed by George Balsdon, manager of the New York exchange of Vitagraph V-L-S-E, may be judged as a basis.

As an evidence of advance bookings Mr. Balsdon turned over to Mr. Irwin a list of theatres that had so bid against one another that there was—in fact, could be—but one outcome. Additional prints were supplied by Albert E. Smith, president of Greater Vitagraph, under whose personal supervision "The Girl Phillipa" was produced.

January 21 was the date of general release set by Mr. Irwin for "The Girl Philippa" in the Vitagraph V-L-S-E offices East of the Mississippi River. Prints of this Anita Stewart feature have been shipped to all the branches, together with paper, heralds, etc.

The advance demands for "The Girl Philippa" have been found in all Vitagraph V-L-S-E exchanges to be so heavy as to cause slight postponement of the release of the picture so as to equalize the ability to answer this demand.

Another effect of this demand, which has passed all expectations, is that the different Vitagraph V-L-S-E branches are setting their own release dates in accordance with the arrangements best suited to supplying their exhibitor demand.

The New York exchange has closed the following bookings: Goodwin theatre, Newark, 7 days; Cumberland theatre, Brooklyn, 3 days; Manor theatre, Richmond Hill, 3 days; Auditorium theatre, Brooklyn, 3 days; Sunset theatre, Brooklyn, 3 days; Rialto theatre, Brooklyn, 3 days; Apollo theatre, West 125th street, New York, 3 days; Burland theatre, Brooklyn, 5 days; Adelphi theatre, 89th street and Broadway, New York, 3 days; 77th street theatre, Broadway, New York, 2 days; Monticello theatre, Jersey City, 3 days; Picture Playhouse, 42nd street and 8th avenue, New York, 3 days; National theatre, Jersey City, 3 days; U. S. Gardens, Elizabeth, N. J., 3 days, and Colonial theatre, Orange, N. J., 3 days.

"Fall of a Nation" Bookings

G. F. Lenehan, manager of the Washington exchange of Vitagraph V-L-S-E, reports an unusual activity in the bookings of "The Fall of a Nation," the Thomas E. Dixon picture being released through Vitagraph exchanges.

CHICAGO NEWS AND COMMENT

Pioneer Exchangemen's Club in Chicago

In the January 20 issue of MOTION PICTURE NEWS (page 381), a member of Chicago's F.I.L.M. Club wrote of the many specific results already obtained by this exchangemen's organization. In these days when everybody is bemoaning the utter disorganization of the industry, it is refreshing to find a body of film men who have quietly proceeded to organize efficiently and get actual results. F.I.L.M. stands for "Film Industry Local Managers," as well as the word the letters spell.

In May, 1916, several prominent Chicago exchangemen decided that a number of trade abuses had become so flagrant that concerted action was necessary. They accordingly organized. The managers of about forty independent and branch exchanges were enrolled, and conferences were held at once.

Regular meetings have been held once a week at the Morrison Hotel, with special sessions when immediate action was necessary. All matters submitted to the club for hearing are first referred to the proper committee for investigation and consideration. When the committee reports its findings, the club as a whole disposes of the matter. This method of procedure has saved an enormous amount of time that would otherwise have been wasted in futile general discussion.

The names of the committees give a good idea of their functions. They are: Exhibitors' Grievance, Club Grievance, Finance, Publicity, Legislative, Pick-Up Service, Transportation, Membership and Entertainment.

The club is presided over by Chairman J. L. Friedman, I. Van Ronkle is the vice-chairman; R. Drucker the secretary; and J. W. Bowman the chairman of the Publicity Committee.

Although less than a year old, the Chicago F.I.L.M. Club is the forerunnner and model of the similar organizations now existing in Boston, Albany, Pittsburgh, Detroit, and New York City. Other F.I.L.M. clubs are now being organized in Kansas City, Salt Lake City, Milwaukee, St. Louis, and other important film centers. At present the work being done by these clubs is necessarily local, but when all the larger cities are organized, greater results will be obtained by co-operation among the clubs.

When the F.I.L.M. Club was first organized some exhibitors looked upon it as a "trust" in restraint of the exhibitor's best interests. The spirit and actions of the club soon convinced everybody that the welfare of exhibitors was of prime importance to the exchangemen. The responsible, bona fide exhibitor has been greatly benefited by the regulations of the club. Only the dishonest, fly-by-night showman has suffered at the hands of the F.I.L.M. Club, and this fact has pleased no one better than the honest exhibitor.



J. L. Friedman, President Celebrated Players' Film Club

Live Items from All Around the Town

At the monthly stockholders' meeting of the Rothacker Film Manufacturing Company, the following Board of Directors was elected for the ensuing year: W. R. Rothacker, chairman; H. J. Aldous, N. J. Baumer, A. A. Rothacker and David Baton, Jr. A seven per cent dividend on the preferred stock was declared and paid in cash.

On Monday, January 15, the clergy and press were given a private pre-view of "Protect Thy Daughers." The showing was under the auspices of the National Motion Picture Service and was held in the projection rooms of the E. E. Fulton Company, 154 West Lake street.

Greater Vitagraph opened a new Milwaukee branch office on Monday, January 15. Frank W. Redfield, who has been assistant manager of the Chicago exchange, is in charge. Sydney E. Abel, Chicago manager, will supervise the operating of the Milwaukee office. W. E. Banford, who has been traveling auditor for the Vitagraph, will succeed Mr. Redfield in the Chicago office.

Art Dramas, Inc., has completed booking arrangements with Alfred Hamburger for showing "The Witching Hour" in the entire Hamburger chain. The Pathe film, "Kick In," has also been secured for the entire circuit.

E. H. Philippi, of the Rothacker Film Manufacturing Company, delivered an illustrated lecture on Moving Picture Advertising on Tuesday, January 16, at Fort Wayne, Ind. His audience was composed of officials of the General Electric Company.

The Exhibitors' Supply Company is now installed in its greatly enlarged and improved quatrers on the fourth floor of the Mallers Building. This supply company now maintains comprehensive displays of all equipment pertaining to moving picture houses, including the numerous products which are being distributed exclusively by the Exhibitors' Supply Company in this territory.

"Patria" Premier Preceded by Pretentious Party

Pathe and International combined on Monday, January 15, in giving a most elaborate banquet to representatives of the newspapers and trade press. The occasion was the premier of "Patria" at the Majestic, Chicago's leading vaudeville house.

The dinner was served in the English room of the Congress Hotel. C. W. Bunn, branch manager of the Pathe Exchange, Inc., was the host, assisted by J. W. Bowman, branch manager of International.

The table was decorated with floral emblems spelling the word "Patria." Electric devices on the walls also blazoned the name of the preparedness serial. The caviar was monogrammed "P" and the cakes and ices were similarly initialed. The combined efforts of the chef, florist and house electrician created a most impressive effect.

After dinner the guests taxied to the Majestic, where they viewed the variety bill from boxes. The last feature on the bill was the opening installment of "Patria." The closing film in a vaudeville house is usually the cue for a general exodus. But in this case Mrs. Castle "held them." Less than a score of spectators left the theatre before "to be continued next week" was flashed on the screen. It is certainly a far cry from the time when pictures were used as "chasers" in vaudeville to a time when a film will hold a "big-time" audience and produce as much real applause as the performance of the living actors.

Luncheon for a Founder of the Photoplay League

On Friday, January 12, at one o'clock, an informal luncheon was given at the Tip Top Inn for Helen Varick Boswell and members of the Chicago press. Miss Boswell is one of the founders and most active workers of the Photoplay League. The purpose of the league, as outlined by Miss Boswell, is to encourage good pictures and to make it possible for exhibitors to run them profitably.

The headquarters of the league, with offices at 225 Fifth avenue, New York, will issue a periodical bulletin of films approved by the league. Each local branch of the league will ask an exhibitor to run one of these pictures on a stated night, guaranteeing in return the attendance of league members.

Local organizations of the league are being formed everywhere. Prominent Chicagoans on the National Advisory Committee are Mrs. Ogden Armour and Mrs. Potter Palmer.

Among those present at the luncheon were Betty Shannon, Mae Tinee, Louella Parsons, W. F. McQuigg, W. K. Hollander, Genevieve Harris, C. W. Brown, Martha McKilvie, Miss Andrews, Helen Boswell and B. Barrat.

LIVE NEWS FROM THE PRODUCERS

Arrests Follow Riots at Vitagraph Production

Producers of "Whom Gods Destroy" Deny Embodying Anti-Irish Sentiment in the Film

INCIPIENT riots and numerous protests upon presentation of the five reel Vitagraph subject, "Whom the Gods Destroy," is charged by the producing company to the uncalled for activities of an organization known as "The Sons of Irish Freedom." Stump speeches during the showing of the picture, in which it is alleged the production is financed by the British government and is part of the English propaganda to discredit Irish rebels, has been the favorite method of attack according to theatre managers and police who have been called in.

Aside from trouble in several New York theatres, a Boston organization called the "Friends of Irish Freedom," undertook to have the municipal authorities of the New England city stop a local presentation of the film. Mayor Curley, accompanied by Censor Casey, both ardent Celts, viewed the picture, and evidently found no objectionable matter presented for the film was allowed to run with no noticeable deletions.

It is claimed emphatically by Vitagraph officials that there is not the slightest anti-Irish sentiment depicted in the feature. It is pointed out that Alice Joyce, Marc McDermott and Harry Morey, co-starred in the production, are all of Irish birth or Irish parentage, and that they found nothing objectionable to their sentiments in the picture.

Arrests were made by the police following trouble at the Orient Theatre, 111 West 125th street, and the uptown playhouses, the Annex and Odeon theatres. Among those taken into custody were Mrs. Agnes Bohan, 504 West 141st street; John Killeen, 147 West 10th street, and Thomas Stokes, 228 West 16th street. Mrs. Bohan, according to information which reached Vitagraph, is an associate of Mrs. Sheehy Skeffington, who is touring the country in a crusade against the British Government.

Appealed to prevent exhibition of "Whom the Gods Destroy" Police Commissioner Arthur Woods and License Commissioner George H. Bell declined on the ground that the picture is "Perfectly proper and in no wise unneutral."

After a fashion, the picture is a portrayal of the lamented Sir Roger Casement episode. Sir Denis Esmond, alleged counterpart of Sir Roger, is not hanged in the story, however, but is pardoned by King George.

Vitagraph officials refused at first to dignify attacks on the film by a statement. Walter W. Irwin, general manager of Vitagraph V-L-S-E, however, finally declared:

"Our London office has just informed us that 'Whom the Gods Destroy' cannot be released in England, where it is considered too pro-Irish to be shown to English audiences. So much for the foolish charge that the British government subsidized or caused its production.

"I defy anyone with sober judgment to find anything in this picture in any way offensive to the Irish nation. The production reflects two points of view. It is neither Irish nor English. 'Whom the Gods Destroy' reflects the viewpoint of the Irishman who considers himself downtrodden and his country under the yoke of England. On the other hand it also depicts the viewpoint of England in its present struggle, and the view, reasonable or unreasonable, that all of its subjects should and must fight for England."

The protests that have arisen have been the source of the utmost surprise to the officers of this company and to the authors of the story.

"It was furthest from the minds of Commodore J. Stuart Blackton and the Rev. Dr. Cyrus Townsend Brady, who wrote 'Whom the Gods Destroy,' to offend the Irish nation or stultify the magnificent qualities of the Irish people which make them beloved by all the world. Doctor Brady is himself an Irish descendant and an intense Irish sympathizer."

Doctor Brady declared:

"I want to point out that I am myself an Irish sympathizer. I bear an Irish name and have much affection for Ireland and her cause. I do not see one single item in 'Whom the Gods Destroy' to which a genuine Irish sympathizer can take exception."

Commodore Blackton said:

"Nothing was farther from my mind or Doctor Brady's than to write or produce an anti-Irish drama. Further than that, we did not write and did not produce an anti-Irish or a pro-British play in 'Whom the Gods Destroy.' If a parallel is found between Sir Roger Casement and the Sir Denis Esmond of our play, there is one point of difference that should at once prove the play far from anti-Irish."

Metro Stars to Be Guests at Ball

Francis X. Bushman and Beverly Bayne, co-stars in the big Metro serial "The Great Secret" have accepted an invitation to be guests of honor at the annual ball of the Buffalo Screen Club to be given in that city on the evening of January 29.

Blackwell in New Brady Film

Bohemian life in New York is depicted in the World-Brady play "A Square Deal" the next vehicle of Carlyle Blackwell. Muriel Ostriche, June Elvidge and Henry Hull will appear in the supporting cast.

Release Date of K-E-S-E Play Advanced

George Kleine announces that the release date of the Kleine-Edison photoplay, "The Royal Pauper," has been advanced one week and that this feature will be forthcoming through the Kleine-Edison-Selig-Essanay service February 12. The "Keys" release of February 12 will be the Selig Red Seal play, "The Heart of Texas Ryan."



Illustrating "Whom the Gods Destroy," a Vitagraph Starring Alice Joyce, which is the Center of Interest Just now Owing to Its War Theme



George M. Cohan in Artcraft's Forthcoming Production

Important Scenes from "Broadway Jones"

"Rebecca of Sunnybrook Farm" for Little Mary

SHORTLY following its release of Mary Pickford's latest offering, "The Pride of the Clan," the Artcraft Pictures Corporation announces the acquisition of "Rebecca of Sunnybrook Farm," as a forthcoming screen vehicle for "Little Mary." It will be produced upon completion of a "A Poor Little Rich Girl," the Eleanor Gates subject now being staged under the direction of Maurice Tourneur at the Fort Lee studios and will mark the fourth Mary Pickford release by Artcraft Pictures.

"Rebecca of Sunnybrook Farm" was adapted for stage presentation by Kate Douglas Wiggin and Charlotte Thompson from two of the former's books, "Rebecca of Sunnybrook Farm" and "The Chronicles of Rebecca." Originally produced by Klaw and Erlanger, under the direction of Joseph Brooks, at the Republic Theatre, New York City, on October 30, 1910, it scored an instantaneous hit with Edith Taliaferro in the title role.

The story has to do with Rebecca Rowena Randell, a poor New England lass, who is placed in the care of her wealthy aunt by her mother, inasmuch as the former is in better circumstances to give the girl an education. Rebecca at once starts to set things right around the neighborhood in her own sweet way. She sees that a wedding ring is placed on one woman's finger and makes here severe aunt almost human. Her aunt's treatment, however, causes her to run away to the kindly old stage driver who finally induces her to return. A charming romance is woven into the story presenting on the whole a subject of universal appeal and one that is well adapted to Mary Pickford's talents.

Program of Five, Six and Seven Reels Planned by Bernstein

A NEW program of five, six and seven-reel productions is to be put on the market on a state rights basis in the latter part of February by Isadore Bernstein, who has been organizing the producing companies, and making other primary arrangements. Three producing units will be maintained, each making eight productions in twelve months.

Production of the Cleo Madison Feature Film Company will be commenced on the fifteenth at the new plant built on Stevenson avenue, Los Angeles, when the making of "The Chastening," a six or seven-reel picture, will be started. This will star Miss Madison.

At about the same time it is planned two other units will begin work. One has been organized by Lloyd B. Carleton, for five years director for Lubin and for the past two years with Selig and Universal, and will be known as Carleton's Creations, Inc. Mr. Carleton has engaged Nada Tavar, a Russian actress, as star; Edward Peil, leading man, and Richard Morris, character impersonator. The first story will be a Russian drama adapted from a well-known book. A third organization will be announced shortly.

The productions of the three companies are to be sold by state rights. Mr. Bernstein, who is to be general manager, is very well-known in the producing field because of his associations with the Universal as manager of their West coast studios, and later in the East organized the Equitable Film Corporation and served as general manager for a term of months. He has been on the West coast for the past three months and first organized the Cleo Madison Feature Film Company. The studio and producing plant has been built under the supervision of Mr. Bernstein, who planned and built Universal City, and stages and all equipment will be ready for use by the fifteenth of the month when production will be commenced by the company.

J. C. JESSEN.

"Passion" as Film Character

Florence Short, who appeared as "Passion" in the stage production of "Experience" will enact the role in a new Apollo production, supporting Alma Hanlon. Before joining the Apollo forces, Miss Short appeared in Metro and Fox films.

Kerrigan on Eastern Swing of Countrywide Trip

With the first four weeks of his scheduled three months' tour of the United States completed, J. Warren Kerrigan is due to arrive in New Orleans for his first rest, next week, after which he will continue up the Atlantic coast until he reaches New York City.

The star has covered territory in Arizona, New Mexico and Texas, and according to the figures compiled by the various exhibitors at the theatres in which he has appeared, more than one hundred thousand fans have heard Kerrigan's voice.

In the meantime work is rapidly progressing on his new studio in Hollywood, California, and work on his first production, under his new contract, will begin early in April.

The schedule from New Orleans to New York, which has been mapped out for Kerrigan is as follows:

Mobile, Ala., January 23; Pensacola, Fla., January 24; Montgomery, Ala., January 25; Birmingham, Ala., January 26; Memphis, Tenn., January 27; Nashville, Tenn., January 29; Chattanooga, Tenn., January 30; Atlanta, Ga., January 31 and February 1; Spartanburg, S. C., February 2; Charlotte, S. C., 3; Norfolk, Va., February 6 and 7; Richmond, Va., February 8; Washington, D. C., February 9, 10 and 11; Baltimore, Md., February 12, 13 and 14; Wilmington, Del., February 15; Philadelphia, Pa., 16 to 23; Newark, N. J., February 24; New York City, February 25 to March 5.

After appearing in New York City, Kerrigan will start out on the last lap of his tour, and will visit the principal cities of the Middle West, working up through the Northwest and Canada and down the Pacific coast to Los Angeles.

Metro Stars in Two Productions

The popular Metro-Yorke team, Harold Lockwood and May Allison are working on two feature productions at the same time. Fred J. Balshofer is directing them in a screen version of James B. Hendryx's novel "The Promise." Under Oscar Apfel they are filming the opening scenes of "The Hidden Children," a picturization of Robert W. Chambers' book.

Film of Border Life is Selig Release

In "The Heart of Texas Ryan," the Selig Red Seal Play, to be released in K-E-S-E Service on Monday, February 12, Frank Campeau, Tom Mix and George Fawcett have leading parts.

The drama is from the pen of Gilson Willets, novelist and photoplaywright. The production is in five reels and is said to present beautiful scenery in Texas and in old Mexico, some sensational horsemanship, an automobile smashup and a hand-to-hand fight between Campeau and Mix.

George Fawcett as "Cattle King" Ryan, who lives for his only daughter, whom he has named "Texas" honoring his beloved state, has many opportunities, it is said, for convincing work. The part of "Texas Ryan" is taken by Bessie Eyton. There is a strong thread of love interest interwoven in the drama.

The "Rara Avis" Among Directors

A director who shuns publicity, has no photographs and has no professional history—such is Milton H. Fahrney, on the word of the Horsley studios. His activities are confined entirely to directing Cub comedies.

To date Mr. Fahrney has produced sixty-eight such comedies with success. He is now engaged in a new series of Cub productions featuring George Ovey and with a few wild animals wandering about in addition to the regular Cub stock company.

Metro Star in Character Role

Viola Dana has begun work on a new five-part Metro production "A Wife of Purchase" dealing with East Indian life. The play was adapted from the novel of Paul Trent.

John H. Collins is directing the filming and a cast with Robert Walker, Augustus Phillips and Frank Currier in the leading male parts will be seen in support of Miss Dana. Other well-known players in the cast include Henry Leone, George A. Wright, Harry Allen and Adele Clarke.

De Mille at Work on Lasky Studio Expansion

CECIL B. DE MILLE, Lasky director general, who came to New York City from the Lasky studios in Hollywood, Calif., to attend the launching of Geraldine Farrar's "Joan the Woman," which he personally directed, returned to the coast last week.

Despite the many conflicting rumors concerning Mr. De Mille's future activities following the presentation of "Joan the Woman," the Lasky directorial chief will devote himself entirely to the production of photoplays for the Paramount Program. For the next four or five months Mr. De Mille will make a comprehensive survey of the Lasky studios with a view to augmenting their activities in behalf of Paramount.

With the experience gained in his production of "Joan," Mr. De Mille is able to view the big Hollywood plant from the standpoint of larger production—of greater spectacles, of more striking light effects, of even greater artistic merit than that which has characterized his previous work. Fresh from the east, Mr. De Mille will tackle the productive problems of the Lasky studio with the viewpoint of an outsider looking into the big plant for the first time.

Even the buildings are going to be moved around, if in the opinion of the director general, their re-arrangement will add one iota to the effectiveness of Lasky productions. Thousands of dollars have been spent during the last year in the addition of new buildings, stages, dressing rooms and scene docks to the equipment of the studio, and Mr. De Mille will regard even the newest buildings with deep suspicion until they convince him that they are in the proper place to give the maximum service.

The original Lasky studio was laid out under the combined supervision of Mr. Lasky and of Mr. De Mille, but the tremendous growth which that company has undergone in the three brief years of its existence has made imperative the addition of many buildings and the altering of many methods of procedure at Hollywood.

It is probable that the addition of Mme. Olga Petrova and Margaret Illington to the Lasky forces will necessitate still greater increases in the productive facilities of the California studios than those which had been planned before the recent acquisition of these two stars.

Apollo Stars Viola Dana

New York's East Side furnishes the atmosphere for the newest Apollo production in which Viola Dana played. "Rosie O'Grady" is the title of the feature, which despite its size will be released to exhibitors through the distributing offices of Art Dramas, Inc. Harry R. Raver, president of Apollo Pictures believes the prestige gained for the program by release of such a feature, will more than than offset the outlay on production.

Two of a Kind in Cubs

George Ovey, the Cubfilm comedian, who is by no means of heroic stature, has found a leading woman in Claire Alexander, heighth, five feet; weight one hundred pounds. Needless to say, ability to act also goes into the diminutive comedienne's make-up. With an eye to effect, Director Milton H. Fahrney of the Cub Company decided none but a woman smaller than Ovey was a prime requisite in his comedies. The find of Miss Alexander resulted after long search.

Ella Hall in New "Bluebirds"

Director Jack Conway has finished one subject and is at work on another feature to be released among Blubirds, with Ella Hall as the star, during March and April. Mr. Conway lately had a release in which Miss Hall starred "Her Soul's Inspiration," and is to present her frequently as the year advances.

"Pollyooly," based on Edgar Jepson's novel, the scenario by E. J. Clawson, is finished and Mr. Conway is now doing "Pawned" at Universal City, with Miss Hall cast for the feature role.



Interesting Scenes Depicting the Routine of Army Life Shown in the Ten-Reel Feature "Germany and Its Armies of Today." The Kaiser is Seen in the Center

Big Year for Balboa, Says Horkheimer

NINETEEN-SEVENTEEN promises to be the banner year in the history of the Balboa Company. Expansion is the watchword at the Long Beach, Cal., studio. January 2 saw the Horkheimer Brothers begin work on a big new stage, and plans for still bigger enlargements were announced at the same time.

"When we have completed the new stage now building," said President Horkheimer, "we shall begin work on the largest glass studio in the industry. It will cost $50,000. Later on we may decide to put in our own lighting plant. We require these additional facilities to meet the demand for Balboa pictures. Pathe, General Film Company, and B. S. Moss take all we can turn out with our present equipment."

The latest addition to the Balboa studio forces is Kathleen Clifford. She will make her first screen appearance in a serial of fifteen episodes, of which Mr. Horkheimer is the author. Its name is "The Twisted Thread," and Pathe will release the production.

Frank Crane will be in charge of the filming. Miss Clifford's support includes Julian Dillon, Myrtle Bauer, Clifford Gray and Otto Hoffmann. Thomas Swem will assist Director Crane.

Balboa is finishing "The Neglected Wife," which features Ruth Roland and Roland Bottomley. It is another Pathe serial, based on the Helen Mabel Urner newspaper stories, and was scenarioized by Will M. Ritchey.

More "Little Mary Sunshine" pictures are in work at the Balboa studios, while Jackie Saunders is appearing in a series of five-reel features.

Future Paramount Pictographs Issued as Split-Reel

PARAMOUNT Pictographs, the magazine-on-the-screen, and the first single reel of its kind, celebrates its first anniversary the week of February 5th, when the 52nd edition of this single reel "little feature" produced and distributed by Paramount Pictures Corporation will be issued. During the first year of this feature over 225 subjects of universal interest were picturized.

With the beginning of the second year of this screen magazine, the production of the Pictographs will be taken over by the Bray Studios, Inc., and the feature will be issued in the form of a split reel, two-thirds of which will be of magazine material and one-third of Bray Cartoons.

The same staff that has been responsible for the success of the Pictographs in the past will be connected with the production of this reel under the new producing management.

At the time of its conception over one year ago, there was no single reel of this caliber on the market. The magazine-on-the-screen was new in every respect for it was not a visualization of news but the picturing of big, vital thoughts and ideas, contributed to by the country's greatest minds. The Pictographs visualized thought in the broadest sense of the word, and it was here, with a view toward making the photoplay an increasing source of good and an influential factor in every community.

One of the first big subjects that was treated in the magazine-on-the-screen, was that of "Preparedness," which subject when the Pictographs was brought into being was the one big subject being discussed throughout the country. In this series of preparedness pictures the thoughts of some of America's greatest men were visualized on the screen. Among some of the contributors were Theodore Roosevelt, former President of the United States; Frederick Palmer, the great war correspondent; Henry Reuterdahl, the naval expert; Major-General Leonard Wood, former Secretary of War Garrison, Major-General Scott, Brigadier-General McComb, director of the United States War College; Secretary of State Lansing, Secretary of Navy Daniels, John G. Hibbons, president of Princeton University; Robert E. Peary, John Hays Hammond, jr., and many others of national repute.

"Wrath" Fifth of McClure Series

Announcement that H. B. Warner in "Wrath" will be the fifth release in the series of five-reel features under title of the "Seven Deadly Sins" is made by McClure Pictures. The first of this group will be Ann Murdock in "Envy," which will be released January 29. Other subjects will follow at weekly intervals.

The story of "Wrath" is one of Russian intrigue, Russian heroes and Russian villains. The subject was directed by Theodore Marston and photographed by Charles Gilson. In the supporting cast are Shirley Mason, George Le Guere, Edith Hallar, Charles Wellesley, Thea Talbott, George Arvine and John Nicholson.



Kathleen Clifford, Balboa Star, in the "Twisted Thread," Coming Pathe Release

Suratt Subject Completed

Valeska Suratt completed another feature for William Fox last week, and Stuart Holmes will finish his big production within a few days.

Harry Hilliard plays opposite Miss Suratt. Others in the cast are John E. Mackin, Eric Mayne, Frank Goldsmith and W. W. Black. Kenean Buel was in charge of the direction. Miss Suratt has the only important feminine role in the picture.

The new screen play gives the Fox villain a role entirely different from any which he has ever essayed.

More than two months were devoted to the making of this subject, and Mr. Holmes's supporting cast includes Mary Martin, Edward N. Hoyt, Robert Vivian, Dan Mason, Florence Ashbrooke and Kittens Reichert.

Another production which will soon go into the cutting room is Virginia Pearson's new starring vehicle.

There is a real jurist on the bench in the criminal trial scene of the Pearson picture. He is ex-Judge William B. Green, of Brooklyn.

Progress is also being made on Dustin Farnum's premier production under the Fox standard. The cast includes Winifred Kingston, William Conklin, Edward Alexander, Ray Downs and Frank Lanning.

William Fox's next release is "One Touch of Sin," with Gladys Brockwell in the stellar role. Richard Stanton directed the film. Jack Standing will be seen in the role opposite Miss Brockwell. Others in the company are Willard Louis, Sedley Brown, Carrie Clark Ward, Frankie Lee, Jack MacDonald and Charles Edhler

"One Touch of Sin" will be released on January 29.

"Transgressor" Scenario Is to Be Protected

Edward Warren has recently purchased from Lawrence Marston a scenario now known as "The Transgressor." Mr. Warren with the bill of sale acquires sole rights and is fully protected by registration and copyrights. Because of the big price paid for the script, special precautions have been taken against infringement and one of the leading law firms in the city has been retained to defend Mr. Warren's property rights against film pirates.

His attorneys have served notice on all film manufacturers to beware of unscrupulous persons who may attempt to plagarize or make other unlawful use of this scenario. A reward of $500 is offered for confidential information that will lead to the arrest of a person or persons guilty of a violation of Mr. Warren's rights as owner of "The Trangressor" by Lawrence Marston.

Harron's 4,000-Mile Scenario

Episodes in the new Triangle-Fine Arts production being prepared for Robert Harron will necessitate a trans-continental journey by the star and his supporting company. The different scenes will be filmed in El Paso, San Antonio, New Orleans, Atlanta, Philadelphia, Washington, and other large cities.


BLUEBIRD PHOTOPLAYS PRESENT
"THE MYSTERIOUS MRS. M."
FEATURING
MARY MACLAREN
with HARRISON FORD
PRODUCED BY LOIS WEBER



BLUEBIRD PHOTOPLAYS (INC)

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1600 BROADWAY, NEW YORK

Gaumont Cameraman Takes Wild Ride for "Weekly" Scene

The daring risks taken by Gaumont cameramen in getting news pictures for the Mutual Weekly is illustrated by the wild ride of B. E. Moisant, Gaumont cameraman at San Francisco, to get pictures of the submarine H-3, wrecked on the California coast near Eureka. The town of Eureka is the largest in the United States without a railway. The muddy roads of winter made the trip particularly dangerous, but Mr. Moisant managed to get through.

"When news came that the submarine H-3 had gone ashore near Eureka," the cameraman wrote, in sending his film for Mutual Weekly No. 105, "I got a machine and left on a wild ride. After traveling all night and the next day, we reached Eureka at 3 A. M. the following morning. I hired a launch to take me to the wreck, as it was impossible to get there by automobile. After working there all that afternoon, I stayed at Eureka that night and started back to San Francisco the following morning.

"On the return trip we had nine blowouts, and went over a bank and almost into a river. However, after many hours' delay we arrived in San Francisco the following day. The roads we went over are the worst in the state, especially at this time of year. Only one other machine besides mine has made this trip during the Winter. Anyway, I got there and made some good film."

Conditions Analyzed by Gaumont Officials

Questioned as to the secret of the success attending the four weekly single reels the Gaumont Company has been putting out, an official of the company said, "Having on hand some five thousand American, English and French subjects suitable for single reelers, and a well developed staff of cameramen busy in all parts of the world augmenting its library, it is only natural that we cast about among our branch managers to learn really what was needed. Our branch managers are in daily touch with the exhibitors, the exhibitors have felt the public pulse; consequently the reports we received were alive with public sentiment.

"These reports were, therefore, sifted, analyzed and discussed by staff officials and changes of policy were made where occasion required.

Essanay Drama Series on Rialto Program

S. F. ROTHAPFEL last week contracted with the General Film for regular use of the Essanay two-reel series, "Is Marriage Sacred," for his Rialto Theatre. The move is regarded in film circles as further corroboration that short dramatic subjects are coming into vogue and receiving the consideration of high-class exhibitors. It is pointed out by the manufacturers that a strong two-reel dramatic serves admirably to break the monotony of a steady run of news, travel and educational subjects.

The Rialto program this week carried the first of the Essanay series, "The Wide Wrong Way." Others will follow at intervals.

Arbuckle Leaves Keystone for Paramount Banner

"FATTY" ARBUCKLE and Los Angeles—incidentally, Keystone—parted the other day. To a crowd numbering hundreds on the station platform the comedian's last words "Good-bye boys, I'm through" drifted back as the Limited pulled out. His declaration was not one of resignation from pictures, but of farewell to California, for in future the rotund funmaker will make two-reel comedies in the East, which will be released through Paramount Pictures Corporation.



Roscoe Arbuckle (Paramount)

"Fatty's" contract with his former distributors expired two weeks ago. It took him but a few days to have all his effects packed and shipped to his new home in New York City, and he left "dear old California" behind him on Saturday morning, January 20th.

Announcement of his coming East immediately was received by Joseph M. Schenck, president and general manager of the Comique Corporation, with whom Mr. Arbuckle is under contract for a period of ten years. Negotiations had been pending between the comedian and President Abrams and Mr. Schenck for some weeks prior to the termination of Mr. Aruckle's former contract for picture distribution.

In his telegram to Mr. Schenck, "Fatty" said, "Coming East immediately. Very happy over Paramount contract. Congratulations to Mr. Abrams, Mr. Zukor and yourself. Feeling fine. Ready to start work immediately."

Following the telegram was a special delivery letter from "Fatty" in which he says: "Nothing has ever pleased me so much as has the signing of the contract for the distribution of my future pictures by Paramount. I am bringing with me some wonderful comedy stories that were recently written especially for me by some of the best comedy writers in the business, and I can only assure you and Paramount that my future pictures will be of a far higher caliber and funnier than ever.

Arbuckle comedies will be released by Paramount to all exhibitors. In speaking of these new comedies to Mr. Schenck, President Abrams of Paramount said, "It is very pleasurable indeed that we have announced the securing of "Fatty" Arbuckle for his future pictures. We know that he is the funniest fat man in the world and realize that this addition to the other pictures that we release is a valuable one. Already our exchange managers all over the country have wired their congratulations on our having secured these pictures and there is no doubt in our minds that they will be great business getter for the exhibitors who book them."

Edison Program Approved by Welfare Societies

BEFORE Thomas A. Edison, Inc., embarked upon the project of producing their recently announced Conquest Pictures, the opinions of a large number of organizations interested in the improvement of motion pictures were solicited. The plan was described to them in detail and the nature of the proposed productions, which will consist of clean and vigorour stories of adventure, rollicking comedies of a strikingly individual sort, and split-reel scientific subjects, was fully explained. The views of various societies interested in welfare work among young people, as well as those of noted philanthropists and other individuals who are known to be active in the work of bettering the conditions of society, also were sought.

As a result, a number of stories already have been filmed and are ready for release in the immediate future. The dramatic features of the new program, which will consist of five reels each week, will be adventure productions. Many of them will deal with the exploits of renowned youthful characters in fiction—characters who are known and admired equally by young people and adults.

On each weekly program there will be a one or two-reel farce comedy. The remainder of the program will consist of split-reel educational, scientific and novelty subjects. These will show only the most interesting phases of natural phenomonae and will be of very general interest. The novelty subjects, of course, will be varied. Among other things that will be shown under this classification will be the latest developments in the art of picture production and continual experiments are being made at the Edison studios to provide this material.

Eleanor Washington with Fox

A new acquisition to the Fox forces is Eleanor Washington, who is descended directly from John Augustin Washington, a full brother of the "Father of His Country."

Chambers Will Write Scripts for Goldwyn Pictures

**Past Works of Author Will Also Be Produced—
New Corporation Has Literary Advisory Board**

ROBERT W. CHAMBERS has entered into a contract with the Goldwyn Pictures Corporation to produce annually a series of original scenarios for the new producing organization. In addition Goldwyn Pictures acquire exclusive right to screen any or all of Chambers' novels not hitherto filmed, with the sole exception of certain serial stories he is writing for one of the large American magazines.

Announcement of Mr. Chambers' engagement follows hard upon the appointment of an advisory board of authors, playwrights and picture and dramatic producers, at a recent directors' meeting of the Goldwyn Corporation, and in this regard is considered especially significant of the aims and future moves of the board.

Samuel Goldfish, chairman, Edgar Selwyn, Margaret Mayo, Irvin S. Cobb, Arthur Hopkins, Roi Cooper Megrue, Archibald Selwyn and Crosby Gaige comprise the personnel of the board. The formation of such a body by the Goldwyn Corporation is in line with their efforts to avoid errors in completed pictures by never permitting an error to be committed at the outset. It is felt that supervision from a literary, theatrical and technical sense as is now made possible will impart new and better qualities to Goldwyn pictures.

Upon seeing two of his most successful novels filmed, Mr. Chambers was won over to a viewpoint whereby he was induced to cultivate a closer relation with his admirers by writing original productions for the screen.

Analyzing his decision to write original works for film production Mr. Chambers said:

"It is known, of course, that those stories of mine which have received screen production were written and conceived wholly as stories. They have, however, made pleasing pictures and I have been fairly deluged with overtures to become a screen author. In the Goldwyn Corporation I see the association that appeals to me most. I am assured that my productions and their presentation will be in the hands of the greatest artists in the constantly enlarging boundaries of this wonderful new art."

"Easiest Way" Getting Over the Rough Places

Clara Kimball Young is making rapid headway with her fourth Selznick-Picture production, a film version of Eugene Walter's drama, "The Easiest Way." Albert Capellani, who directed Miss Young in "The Common Law" and "The Foolish Virgin" is also in charge of this picture. The cast includes Joseph Kilgour in the part of Brockton, the role he played in the original Belasco stage presentation of the drama.

Marie Dressler Contract Not Yet Final

An impression that Marie Dressler is now under contract to appear in productions for Mutual distribution appears to have been gained from a misinterpretation of a statement made by President John R. Freuler of the Mutual, when he recently admitted that contracts with the star had been *drawn*.

The project is still in the promotion stages, according to the Mutual Film Corporation, and at this time no information can be given of completed arrangements of final plans.

They Never Fail to Attract Attention

William Rose of the Lyric theatre, Omaha, Neb., through the suggestion of M. Monsky of the Omaha World branch, secured a number of petticoats when he showed "Miss Petticoats" at his theatre and had them hung promiscously about the lobby of his theatre. The advertisement attracted attention enough to fill the house.

Baseball with Pies; Chin Whiskers Tabooed by Lehrman

Henry "Pathe" Lehrman packed up the other day, left Los Angeles flat, and came to New York to "rest." His first comedy for the Foxfilm program has been completed, and two more are under way. He brought with him a few ideas regarding comedy producing and his aims in that direction.

"It's the most difficult thing in the world to produce comedy today if you adhere to the old-line methods," he contends. "Real comedy must bring laughs. All the laughs have been squeezed out of pie-throwing and the like, so something entirely new must be substituted. My aim in comedy-making is to produce laughs by unusual methods and unusual situations. In particular, I am strongly opposed to the use of character make-up by principals and other old fogy methods are doomed.

"It is my intention to have six comedy companies at work within a few weeks. Every picture they make I will supervise in person."

Mr. Lehrman as a director is like a fire chief who will not send his men where he himself dare not go. In the making of the first Lehrman comedy for the Foxfilm program, the script called for one of the principals to swing by one arm high above a Los Angeles street.

Lehrman first climbed out on the dizzy perch and dangled by one arm.

"You see," he explained, waving his feet in the rarified air, "it's just as easy to do this 500 feet above ground as five feet. No one would hesitate at hanging five feet in the air. The stunt is to forget you're several hundred feet up, and you won't have any trouble.



On Either End Are Glimpses of Amy Jerome and Charles Arling, of Foxfilm Comedies. Winifred Kingston Is Shown in the Center After a Busy Day with the Rifle



Viola Dana will Soon Appear in "Rosie O'Grady"—Apollo-Art Dramas

Gaumont's Releases for Early February

Various committees which have been investigating motion pictures other than film dramas have given great praise to the four Gaumont single reels released weekly through Mutual. This program—educational, entertaining and timely—has a worthy week in the releases for the first week in February. First comes "Reel Life," No. 40, released February 4. It shows "Making Lace by Machinery," the "Toddle," the dance that has swept New York by storm, "Raising Fresh Water Fish," showing how eighteen million trout fry are hatched and placed in streams; and "How to Design an Evening Gown."

February 6 brings "Tours Around the World" to the screen. This time spectators of the Gaumont foreign scenic reel are taken to "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt" and "The Rocky Coast of Dalmatia."

"See America First," No. 74, which divides the reel with the Gaumont Kartoon Komic, is released February 7. It shows the towns that fringe the Gulf of Mexico in the state of Mississippi. These are Gulfport, Biloxi, Pass Christian, where President Wilson took winter vacations, and Beauvoir, the place to which Jefferson Davis retired to write his history of the Confederacy. On the same reel is the animated cartoon by Harry Palmer, entitled "Old Roue Visualizes."

The fourth single-reel of the week is The Mutual Weekly. As this is not made up until the day it is issued, no announcement of its contents can be made in advance.

Hebrew Delegates Witness Bernard Pictures

Exhibition of two pictures in which Barney Bernard, the Jewish comedian starred, was a feature of the annual convention of the Union of American Hebrew Congregations in Baltimore. Thousands of attending delegates witnessed "A Prince in a Pawnshop" and "Phantom Fortunes" which were shown by almost every Baltimore theatre for the occasion. One special showing was arranged for by G. F. Lenehan, manager of the Washington office of Vitagraph V-L-S-E.

Western Circuits Book Art Dramas Subjects

President of Concern Reports Exhibitors in That Section Are Enjoying Prosperity

WILLIAM L. SHERRILL, president of Art Dramas Incorporated, returned last week from a short business trip to Chicago, and other points of the Middle West, in the interests of that company. During the trip, Mr. Sherrill investigated film conditions generally, and more particularly the businesss of the Art Dramas exchanges. He reports a gratifying volumn of bookings on Art Dramas throughout that territory, and states that the industry seemed to be in a very flourishing condition, from the exhibiting viewpoint.

Speaking of his trip, Mr. Sherrill said:

"The industry seems to be in a very healthy state, throughout the Middle West, at this time. As a general rule, exhibitors are making money, and the exchanges are, of course, doing the same. Our own branch in Chicago, the Art Dramas Service, is doing a surprisingly large amount of business. In fact, considering that we have only released five or six pictures, the bookings that Mr. Proctor, the general manager of that office, has secured is little less than remarkable.

Our productions are being shown in the larger circuits in the West, and throughout the country. In New York City, the William Fox, Marcus Loew, B. S. Moss, and B. F. Keith circuits are all showing Art Dramas. In Chicago, the Alfred Hamburger Theatre Enterprises, Lunlinder and Trintz, Amalgamated Theatre Corporation, Balaban and Katz, Hopkinson Amusement Company, and exhibiting organizations of like calibre are showing Art Dramas.

"One point that has helped us in our business, I believe, is the fact that our productions are in advance of our release obligations."

"Argyle Case," with Warwick, Is Now Ready

ROBERT WARWICK'S first Selznick-Picture, "The Argyle Case," is ready for release. Director Ralph W. Ince finished the work of cutting and assembling the film last week and a private showing was held for Lewis J. Selznick and his associates.

This play was the joint work of Harvey J. O'Higgins and Harriet Ford, the noted American dramatists, who, in order to reach the heights of realism, called in as third collaborator the celebrated detective, William J. Burns. Robert Hilliard was the star of the original production, which enjoyed a year's run on Broadway and toured all the principal cities of the country with immense success.

The story of "The Argyle Case" is said to lend itself well to screen presentation. Beginning with the mystery of the murder of old John Argyle, an eccentric millionaire, the plot develops rapidly with suspicion falling upon Argyle's adopted daughter Mary, who is the chief beneficiary under his will. Asche Kayton, a private detective is called in and from the moment he meets Mary he determines to prove her innocence. In following the clues that he alone discovers, the trail leads him into a series of most exciting adventures culminating in a tremendous scene in the den of a gang of counterfeiters.

The hero of "The Argyle Case" employs such scientific instruments as the dictagraph and finger-print photography, and trails his prey in the up-to-date manner of such real detectives as William J. Burns.

The cast includes Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Elaine Hammerstein, Frank Evans, John Fleming, H. Cooper Cliffe, Mary Alden and Robert Vivian. The picture was directed by Ralph W. Ince.

Maienthau to Advertise Apollo

H. Maienthau, general manager of the Apollo Feature Film Company, who has secured the New York rights for "A Mother's Problem," plans to launch an extensive advertising campaign for the picture. He expects to aid the exhibitors booking the subject with numerous publicity helps.

Slater Completes Releasing Plans with Mutual

GENERAL MANAGER CLYDE W. SLATER arrived in Los Angeles last week from a business trip to Chicago, where he completed negotiations for the release of the Monogram Film Company's pictures on the Mutual program. The company has been at work for several weeks using what is known as the old Majestic studio in Boyle Heights, where they have been making a series of fifteen two-reel comedies to be known as "The Adventures of Shorty Hamilton," written by William H. Clifford, formerly connected with Thomas H. Ince, and more recently with the Famous Players in the East.

Mr. Clifford wrote the scenario for the "Shorty" comedies, featuring the same comedian, which were made at Inceville about two years ago, and released on the Mutual program as a Bronco brand.

The first release of the new brand will be through all Mutual Exchanges on January 15, and will be titled "Shorty Breaks the Yellow Ring." The ring in this instance is a band of smugglers. The second release is "Shorty in the Tiger's Den," one week later, and the third is "Shorty Goes to College." The company has three other pictures completed, but titles have not been decided upon.

Besides Shorty Hamilton who, by the way, is a former cowboy and has been in pictures for more than five years, the principals of the first picture are Zerza Dayne, ingenue lead; and William Parsons, heavy. Robert H. Gray, formerly associated with the Lasky Company, is in charge of the direction, Harry Fowler is the cameraman, and William Dieterle is business manager.

J. C. JESSEN.

More Lynn Reynolds Bluebirds

BLUEBIRD'S "nature-study director," Lynn F. Reynolds has prepared two more stories to be pictured out-of-doors, following his several productions that have climaxed in "God's Crucible," the Bluebird set for release this week (January 22.) "The Secret of the Swamp," "The Girl of Lost Lake" and "The End of the Rainbow" have all been set with natural scenery and have created favorable comment from the reviewers, the exhibitor and general public.

Now comes the announcement of two more, for release in March and April—"The Cruise of the Alden Besse," a picture of the South seas, and "The Code of the Klondyke," another information title. Val Paul, Myrtle Gonzalez and Geo. Hernandez have played leads in all the Lynn Reynolds releases and will again appear in the forthcoming subjects.

Mr. Reynolds is a rara avis among directors, writing his own stories, scenarios and directing them—and he never has issued a "vampire" a sociological problem or a picture with anything but healthy, expansive and buoyant inspirations. And, invariably, he goes out-of-doors, into the woods and mountains (and now onto the sea) for his locations.

Acme Company of Atlantic City Is Reorganized

REORGANIZATION in the ranks of the Acme Moving Picture Company, Inc., of Atlantic City has occurred, and new local capital brought into the business. J. Vaughn Mathis, a contractor, has been elected president; Captain Francis S. Van Boskerck of the United States Coast Guard Service is vice-president, and William L. Moise, secretary-treasurer of the concern. Max Milligan is directing the present company and is on his third picture.

The policy of the company is to specialize in one and two-reel comedies with the seashore locations and scenery as a feature for its background.

Among the list of players with the Acme Company in Wally Helston, of the "Gingerbread Man" and "Zo Zo" Companies; John G. Schrode, of the Schrode Brothers; Charles Hyatt; Callen Austin; Margaret Kayne, of Mitch-Ellis Company; Margaret Moore; Ada Charles; Grace Caborn, of Essanay; and others.

Among the first releases the company announces "Captain Pepper's Waterloo," "The Spice of Variety" and "His Uncle from Turkey."

Moss Company Goes to Florida

Last Friday B. S. Moss dispatched a film company to St. Augustine, Fla., where it will enact the first scenes of a forthcoming Moss release, entitled "In the Hands of the Law," the theme of which is based on circumstantial evidence. The troupe was in charge of Ben Goetz.

Heading the company, which comprised twenty-seven players, is Lois Meredith, former star of Metro, Mutual and Pathe films. Eugene Strong will play the role opposite to Miss Meredith.

It has been announced that it will require about three or four weeks to complete the scenes for which the Moss company journeyed southward. The rest of the picture will be made in the Erbograph studio in New York.



Agnes Vernon, Who Will Appear in "The Man Who Took a Chance," a Bluebird of February 19

"Adventures of Buffalo Bill" Not Like Older Picture with Similar Name

There appears to have been some confusion regarding the identity of the forthcoming Essanay "Buffalo Bill" picture, to be released throuh Kleine-Edison-Selig-Essanay. It was first announced as "The Life of Buffalo Bill," but developments show that it should have been announced as "The Adventures of Buffalo Bill," a five-reel feature, entirely new and distinct from "The Life of Buffalo Bill."

Kleine-Edison-Selig-Essanay, in a statement, call attention to this fact and state specifically that "The Adventures of Buffalo Bill" will present scenes in the life of the great plainsman that were not shown in "The Life of Buffalo Bill."

Kleine-Edison-Selig-Essanay Service, in referring to "The Adventures of Buffalo Bill," have this to say:

"The services of Lieut. Gen. Nelson A. Miles, a score of other famous generals, five thousand United States troops and one thousand Indians were furnished the Essanay people by the Government for the purpose of faithfully reproducing these history-making Indian campaigns. The Indians were furnished from the Sioux reservations and the following chiefs are shown in action: Chief Sitting Bull, Chief Short Bull, Chief Tall Bull, Chief Yellow Hand, and others.

"The pictures were taken on the identical locations where the action took place: in the Bad Lands of Dakota, the Black Hills, Wyoming, Nebraska, etc.

"Fortunately records of Buffalo Bill's last hunting expedition with the Prince of Monaco were also recorded, as well as many scenes of Buffalo Bill at home, showing incidents of his daily life on his ranch at Cody, Wyoming.

Gladys Hulette in New Role

Following "Pots-and-Pans-Peggie," next of the Thanhouser "lovely girl" series featuring Gladys Hulette, and released in March through the Pathe exchanges, Miss Hulette will be starred in "The Candy Girl."

The story was written by Philip Lonergan, and will be directed by W. Eugene Moore. William Parke, Jr., will again play the male lead. Others in the cast include J. H. Gilmour, Thomas A. Curran; Ethyle Cooke, Carey Hastings, Arthur Bowers, Cecilia Clay and Helen Badgley, the Thanhouser kidlet

Pathe Serial Boosts Circulation

An unusual tribute in the form of a front page newspaper commendation has been paid the Pathe serial "Pearl of the Army." In a recent issue the Terre Haute Tribune said:

"No story that has been published by the Tribune has attracted so much interest as 'Pearl of the Army.' The demand for extra copies has exceeded all expectations."

Patrons of the Knickerbocker theatre, Columbus, Ohio, according to General Manager J. A. Fookes, look upon the Pathe serial as the feature of the bill.

Miss Young in "The Price She Paid"

In "The Price She Paid," by the late David Graham Phillips, and now in production at the Selznick studios, in New York, Clara Kimball Young will appear in the role of a society girl who marries for millions and repents at leisure.

The part affords Miss Young an opportunity to wear a wonderful assortment of gowns and other feminine trappings of the latest mode and the luxurious settings range from Fifth Avenue to Palm Beach.

The story of "The Price She Paid" revolves around the mental and spiritual development of Mildred Gower, who, through the impractical methods of her parents, is forced to face life armed with only one weapon, her sex.

The picture was completed last week and Director Giblyn and his assistants are rapidly finishing the work of cutting and assembling the film.

The cast surrounding Miss Young includes Alan Hale, Louise Beadeut, J. Fletcher, Mrs. Perry, W. J. Butler, Snitz Edwards and F. Powell.

"Glory" Goes Well in Chicago

Mr. T. Sambreno, of the Unity Photoplay Company, of Chicago, reports that the latest release of the Unity Sales Corporation, "Glory," will undoubtedly be a big success as the advance bookings are large.

Practically every exchange throughout the country handling Unity releases report excellent bookings.

Mr. A. J. Cobe, vice-president and general manager of the Unity Sales Corporation, states that there is no doubt whatever that the program is doomed, and the exhibitor will soon be able to book what features he desires in the open market.

Popularity Title to Bushman

The contest conducted by The Motion Picture Magazine, extending over six months, has resulted in Francis X. Bushman, the Metro star, again being voted the "most popular male star in the picture world." It is announced more than a million fans cast ballots. Bushman's grand total of votes was 411,800.

Eight Mutual Studios Scenes of Activity

Marjorie Rambeau and Nance O'Neil in the East and Chaplin and Other Favorites in the West

ALL work with very little time for play is the rule at the eight studios producing for the Mutual Film Corporation.

Marjorie Rambeau is at present doing double duty and dividing her time between the footlights and the screen. Miss Rambeau has already completed her first picture "The Greater Woman," under the direction of Frank Powell, head of the Powell Producing Corporation, and is now working on the second Mutual Star Production "Motherhood," a picturization of a play by Frederick Arnold Kummer. She is being supported by Aubrey Beattie and Paul Everton. Evenings she assumes her role in "Cheating Cheaters" at the Eltinge Theatre.

Nance O'Neil, also star of the Powell Producing Corporation, too, combines work before the camera with the stage. The first of the O'Neil series will be "Mrs. Balfame," a picturization of Gertrude Atherton's novel. In this photodrama will appear Alfred Hickman, Agnes Eyre, Robert Elliott, Frank Belcher, and Anna Raines.

Marie Cahill is also at work on the eastern coast. At the studios of the Mardan Photoplay Company on Long Island, she has commenced the production of her first Mutual picture, "Flirting with Romance."

Out on the western coast at the American studio at Santa Barbara, Mary Miles Minter and William Russell are putting the finishing touches to their next Mutual offerings.

Miss Minter is just completing "The Gentle Intruder," the sixth of her Mutual Star Productions. In "The Gentle Intruder" George Fisher is playing the leading role opposite the little star. William Russell is working on the finishing scenes of "My Fighting Gentleman," under the direction of Edward Sloman.

Preparations are also being made at the American studio for the first production of Gail Kane, the American's newest stellar acquisition when she arrives at the studios from New York City.

Down at San Diego the members of the Pollard Picture Plays Company, headed by Margarita Fischer, are completing the production of the fourth of the Margarita Fischer series of Mutual Star Productions, "The Devil's Assistant," by I. Edward Hungerford.

From the Signal studios come the reports that Helen Holmes is performing her last spectacular feats in the fifteenth and last chapter of the Mutual-Signal photo-novel, "A Lass of the Lumberlands."

Shorty Hamilton is at work at the Monogram studio at Los Angeles on his series of two-reel dramas to be released as Mutual "Featurettes" under the general title of "Adventures of Shorty Hamilton."

The companies of players at the Vogue studios at Los Angeles are alternating in the producing of one comedy a week. Ben Turpin, Paddy McQuire, Gypsy Abbott, Lillian Hamilton and Arthur Moon, Marie Templeton and Ed. Laurie are among the popular players at this busy place.

Gaumont is in constant touch with all parts of the world gathering material for its quota of regular weekly releases of news and travel, "Mutual Weekly," "Reel Life," "See America First."

Vitagraph Uses "Caribou Bill's" Dogs

Studio Manager A. Victor Smith, of Greater Vitagraph, has just returned from a trip to the Lake Champlain country in New York state, where he has been seeking locations for three forthcoming Vitagraph productions which demand a setting of snow and ice. Mr. Smith, who spent several days at "Caribou Bill's" lodge at Port Henry, reports the snow there to be more than ten feet deep with prospects for plenty more of it.

The "huskies," the big dogs that "Caribou Bill" has trained to do either real or reel work in the snows, knew Victor Smith as soon as he showed up at the lodge and bayed their throaty welcome, though they had not seen him for more than a year. Caribou Bill's lodging, a popular locale for producers sleighing pictures of the North.



"A Circus Cyclone," a Two-Reel Vogue-Mutual, Is Full of Varied Comedy

IN THE STATE RIGHTS FIELD

Brock Forms Enlightenment Corporation

Foreign Market Expert Will Exploit "Enlighten Thy Daughter" on State Rights Plan—Other Productions to Be Handled Similarly

HARRY J. BROCK, one of the most prominent motion picture men in the foreign market, has formed the Enlightenment Photoplay Corporation, for the purpose of exploiting "Enlighten Thy Daughter" on the state rights plan, with headquarters at 220 West Forty-second street.

The Enlightenment Photoplay Corporation has been established for the purpose of purchasing screen productions which, in turn, will be exploited in the United States on the state right basis, and throughout the world the same as the other productions the foreign rights of which have been controlled by the Brock organization during the past few years.

Through an error, an announcement was made recently that the Merit Company had purchased the New York and New England rights to "Enlighten Thy Daughter." This was erroneous. No territory has been disposed of as yet.

The first step in the exploitation of the feature will be its opening at the Park theatre, Columbus Circle, New York, on January 28. Arrangements were completed for a minimum showing of four weeks at the Park theatre.

The executive organization for the exclusive handling of the pictures procured by Mr. Brock's new company is being established now. Mr. Brock is the executive head; Gus Schlesinger is in a confidential, official capacity, and other prominent motion picture people in equally important fields of action.

Mr. Brock has not before gone in for the distribution of pictures in this country, and is emphatic in his ambitions to do so now on a most comprehensive scale.

"Properly encouraged and somewhat certain of a market for costly, worthy subjects, the numerous independent manufacturers can turn out any number of extraordinary pictures," says Mr. Brock.

"Our new organization is equipped to do business on a strictly cash basis. We can finance productions in advance of their completion, and will, if sufficiently impressed by a scenario or subject, finance a feature in advance of its being started.

"We can stimulate the independent producer to renewed effort by assuring him a ready market for powerful subjects.

"We can assure an adequate offer for any production we consider big enough for the Enlightenment concern to handle.

"We want only productions of more importance than the best program feature, and we are not particular about stars. It's the stories, properly produced, that will attract us.

"In 'Enlighten Thy Daughter' we have no stars, but the cast, including Frank Sheridan, Zena Keefe, Katharine Kaelred, Marie Shotwell, Rubye de Remer, Arthur Donaldson, James Morrison, Mathilda Brundage, and Violet Horner, is of far greater importance to the picture than any individual star one could name.

"Assure the independent manufacturer that we've established a mart for his ware, and that we want only the best and we firmly believe good results will ensue.

State Rights Sale for "Judith of Bethulia"

Griffith Three-Reel Picture Has Been Lengthened to Six Reels and Will Be Disposed of by Biograph in the Open Market

"JUDITH of Bethulia," the most famous picture ever produced by the Biograph Company, has been re-edited to six reels and will be released in the open market as "Her Condoned Sin."

D. W. Griffith directed "Judith of Bethulia," and the cast of players, most of whom were comparatively unknown then, are stars now, the majority of whom have the opportunity of seeing their names in electric lights on Broadway whenever a picture in which they appear is produced.

This all-star cast includes Blanche Sweet, Henry Walthall, Mae Marsh, Robert Harron, Lillian Gish, Dorothy Gish, and other prominent Biograph players.

At the time when "Judith of Bethulia" was produced the demand for lengthy features had not yet made its appearance. As a consequence, thousands of feet of original negative were not used. It was a simple matter for the editors to insert the necessary additional reels without resorting to "padding."

"Her Condoned Sin" is ready now for state rights buyers.

Wilcox Pictures Booking Rapidly

Pre-bookings of the Ella Wheeler Wilcox pictures are coming in rapidly at the office of Schwartz Film, Inc., since the announcement last week in these columns that this firm controlled the distribution for Illinois, Indiana and Wisconsin territory.

William M. Schwartz, the president of the new distributing concern, has announced that the first Ella Wheeler Wilcox picture to be released by them will be "A Married Coquette." The stars featured in "A Married Coquette" are, Arthur Ashley, Carlotta De Felice, Lucille Taft and Richard Garrick.

Bryson to Exploit Verne Picture in Five States

J. V. Bryson, who for ten years was manager of the Laemmle Film Service, has incorporated under the name of J. V. Bryson, Inc., for the purpose of exploiting the Universal feature, "Twenty Thousand Leagues Under the Sea," in the territory embraced by North and South Dakota, Minnesota, Wisconsin and Montana. Offices will be opened in Minneapolis, Milwaukee and Butte to take care of the bookings on the attraction.

Mr. Bryson purchased the rights on these five states while in New York last week. In speaking of his proposition to the NEWS he said, "I am going to put five prints out and book the picture like a regular road attraction. The many advertising stunts which Universal has originated to boom business will be utilized for all their worth. I believe in playing a picture of this size up similar to the manner in which legitimate attractions are advertised.

"In accordance with this policy I have ordered five thousand copies of Jules Verne's novel on which the feature is based and I will distribute these to the prominent shops in the towns where the picture is playing. "Twenty Thousand Leagues Under the Sea," is a picture that will receive much word-of-mouth advertising. The novelty of its undersea stuff assures that. I myself consider the picture the greatest novelty ever. It is an education besides an entertainment.

"The show will open in the big cities first, of course. Minneapolis, Milwaukee. St. Paul. Duluth, Butte and others of the larger centers will get it first. The prices to be charged will range from twenty-five cents to a dollar and a half top."

Courtney Gets Canadian Rights to "Intolerance"

It has been announced that Mr. Courtney, who controls the "Birth of a Nation" throughout Canada has secured the Canadian rights of D. W. Griffiths "Intolerance" and has made plans to have this latter feature presented in the Dominion of Canada late in January. In the meantime a special road company is being formed and consists of orchestra, choir, operators, and other assistants.

Backer, of Mammoth, Buys "Inferno" for New York

The Mammoth Film Corporation, F. E. Backer, president, encouraged by the continual demand for bookings of the Milano American "Dante's Inferno," in New Jersey, has just acquired the sole New York rights for this feature and will have new prints with which to supply exhibitors. The unusual demand for bookings for "The Libertine" has necessitated the purchase of six more prints.



H. L. Charnas of the Standard Feature Film Company Surrounded by the Activities of His Exchange. On the Left is Harry Hayman, Auditor, and on the Right Bert Deiner of the Booking Department

Charnas of Cleveland Urges Cleaner Pictures

Harry Charnas, who came to New York on a business mission last week, has delivered the latest blow in aid of the campaign of MOTION PICTURE NEWS for clean pictures.

Speaking of the condition in the Middle West, Mr. Charnas said: "All eyes are turned toward the East for good pictures, because the public is willing to flock to see them. The straight, clean picture goes a good deal farther in the booking records than the sensational production, which explodes like a flash in the pan."

Mr. Charnas conducts the largest exchange in his territory, which includes the states of Michigan, Ohio and Kentucky, and is known as the Standard exchange with offices in the Columbia Building, Cleveland. He is best known throughout his territory for the success accomplished there with Nat Goodwin's "Marriage Bond," "The Yellow Menace," "Mutt and Jeff" series, Moss's production, "The Girl Who Doesn't Know," and others.

His latest acquisition for the Standard exchanges is the Ella Wheeler Wilcox series of poems.

Lesser & Rosenberg Buy "The Garden of Allah"

Sol L. Lesser, of the All-Star Features Distributors, Inc., San Francisco, and M. R. Rosenberg of the De Luxe Feature Film Company, Seattle, Washington, through their purchasing agent. Leon D. Netter, have bought "The Garden of Allah" for California, Nevada, Arizona, Oregon, Washington, Idaho and Montana. This is both Lesser's and Rosenberg's first purchase for the year 1917.

They are very well satisfied with their purchase, as they consider "The Garden of Allah" one of the best productions that has been released for some time. The deal was concluded by Netter and Rosenberg with W. N. Selig during Mr. Selig's recent trip to New York. Presentations in San Francisco, Los Angeles, Seattle and Portland are now being arranged.

"Are Passions Inherited" Shown to Trade in Los Angeles

GILBERT P. HAMILTON, general manager of the Problem Plays Corporation, gave a showing of his recent production, "Are Passions Inherited," to exchangemen, exhibitors, and news and trade paper representatives at the Majestic Theatre, Los Angeles, Wednesday morning of this week.

This seven reel subject was reviewed by MOTION PICTURE NEWS in an earlier issue under the title of "Inherited Passions."

The scenario was adapted from the story by Jack Wolff and is a preachment against the liquor traffic.

The plot gives the principals, Dorothy Farley and Wm. Conklin, a very wide range of opportunities, and they have taken advantage of these to the fullest extent, giving a very finished performance. The cast is well balanced.

Miss Farley has the dual role of mother and daughter. The latter may be referred to as a double impersonation, inasmuch as the drink habit brings upon the girl a complete change.

In a similar manner, William Conklin takes the part of the father, a role best described as one of the characters of Jeckyl and Hyde.

The photoplay covers a wide range of scenes including city, underworld and western life. The most spectacular perhaps are those taken on a Montana ranch where herds of thousands of head of cattle were photographed to advantage.

The photography throughout the photoplay is exceptionally good. The film is being marketed by Warner Brothers, who have already disposed of considerable territory.

"Garden of Allah" Goes Well in Indiana

Robert Lieber, has been "cleaning up" with Selig's "The Garden of Allah" in Indiana, according to reports from that state. The spectacle has been playing to "S. R. O." at the Circle theatre, Indianapolis. Indianapolis newspapers have contained complimentary reviews concerning the play.

Rogson Buys War Film for New York State

Edwin Bower Hesser announces that the state rights for New York to Capt. Donald C. Thompson's seven-reel film, "War As It Really Is," have been disposed of to the Rogson Film Company, of 218 West 42nd street, where it will be handled under the personal supervision of Louis T. Rogers.

It will be handled in all the up-state cities in co-operation with various newspapers, and an officer just back from the firing line will accompany the film with a lecture, in the most important theatres.

The bookings under Rogson Film Company will be the first in the United States since the pictures were shown serially for three weeks at the Rialto theatre, where a total of about 9,000 feet were shown. Since then the film has been condensed to feature length.

Moss Picture Routed as Legitimate Production

Encouraged by the success of the first presentation of "The Girl Who Doesn't Know," a recent release by B. S. Moss, Walter Greene, head of the Artcraft Company, who bought the territory adjacent to New York, is planning to route the picture as a traveling organization such as D. W. Griffith's "The Birth of a Nation," and several other feature spectacles, that have traveled in competition with regular legitimate organizations.

This is the first time so far as recorded, that a feature intended for regular booking has warranted exploitation such as that expended on pictures of greater precredited interest, and the experiment is based on the appeal of the picture when first shown in the metropolitan district.

AMONG THE EXCHANGES

Vitagraph Division Managers on Tour

Visit All Exchanges Throughout Country to Report on Conditions

H. D. NAUGLE, western division manager of Vitagraph V-L-S-E., and E. Auger, eastern division manager, left the home offices of that company last week for an extended tour of all Greater Vitagraph exchanges. Mr. Naugle had spent a week in New York to make a detailed report to Walter W. Irwin, general manager of Vitagraph V-L-S-E., of conditions in the western territory. Mr. Auger reported on affairs in the East.

Mr. Naugle's trip will take him to the coast and back again to the Mississippi before the end of February. He has extended to all exhibitors in that far stretch of country an invitation to meet him at the Vitagraph V-L-S-E. branch nearest them. His route is as follows:

Kansas City, January 20, 21, and 22; Dallas, January 23, 24, and 25; New Orleans, January 26, 27, 28, 29, and 30; Los Angeles, February 2, 3, and 4; San Francisco, February 5, 6, and 7; Seattle, February 9, 10, 11, and 12; Salt Lake City, February 14, 15, and 16; Denver, February 17, 18, and 19; Omaha, February 20, 21, and 22; St. Louis, February 23, 24, 25, 26, and 27; Kansas City, February 28.

Mr. Auger's route is: Toronto, January 20, 21, and 22; Montreal, January 23 and 24; St. Johns, January 25, 26, and 27; and New York, January 28. Mr. Auger will spend a few days in New York and early in February will visit all the Vitagraph eastern offices.

Exhibitors desiring to see either Mr. Naugle or Mr. Auger are requested to note these dates and places, so that with the least trouble to themselves and also to facilitate matters they can get in personal touch with these division managers of the Vitagraph V-L-S-E.

Los Angeles Exchanges Flourishing

BECAUSE of ill health, G. H. Atwood, who has served as branch manager of the International Film Service in Los Angeles since the opening of the exchange there, has tendered his resignation, and is leading a quiet life on a small California ranch. H. I. Krause has succeeded Mr. Atwood.

Upon telegraphic orders from the main offices, the exchanges of the Pathe and International Film Service in Los Angeles were merged on January 2, and are now located at 732 South Olive street, which for the past year has been occupied solely by the Pathe exchange. With the order for the merger came the information that the news weeklies of the two releasing organizations would in the future be merged into one known as Hearst-Pathe News. Pending advice from the New York office, the staffs of both exchanges are continuing actively. B. E. Loper is manager of Pathe, H. I. Krause of International, and the salesmen are L. E. Kennedy and W. W. Dunlap, respectively.

Field Carmichael, Los Angeles Fox exchange manager, is making a tour of the Arizona territory which will require more than a week. No salesman from this exchange has visited the territory for almost a year, due to the fact that the Fox business has been conducted by mail campaigns.

Murray Hawkins, late of the World Film Los Angeles exchange, has been appointed manager of the Universal, Phoenix, Arizona, branch, and has already taken up his work in that city.

The Peerless Film Service, with branches in Los Angeles and San Francisco, has secured the release of the Art Dramas program in the Los Angeles territory, and E. H. Emmick, owner and manager of the company, will spend most of his time in the future in Los Angeles looking after the rental of subjects on this program. In the past the Peerless has handled state rights subject and independently produced comedies, the latter list including those made by the Christie Film Company.

Ralph C. Clark, who has been identified with San Francisco exchanges since the birth of the film industry, has been selected as manager for the Art Dramas' San Francisco exchange. Mr. Clark was connected with the first San Francisco film renting firm, Turner and Dahnken, who later sold to the General Film Company. Since that time he has been with the Golden Gate and served three years for the World Film Corporation.

Tate to Manage Showing of "Eyes of the World"

W. H. Clune, president of the Clune Film Producing Company, has engaged E. D. Tate to manage the showing of this organization's latest production, "The Eyes of the World," in the Washington, Oregon, Montana and Idaho territory. A company of eighteen people, with full equipment and effects, will accompany the film. Included in the number are sixteen musicians. The first showing will be made at Seattle, and later there will be an opening at Portland and another at Spokane and possibly over Western cities.

Mr. Tate has had five years' experience in the Seattle territory connected with film exchanges. For three years he served as manager of the Golden Gate exchange at Seattle.

California Exchanges Plan Use of Parcel Post

Announcement in a recent issue of MOTION PICTURE NEWS concerning the shipment of films by parcel post, was read with much interest by Los Angeles exchange men. This change will make possible the reaching of practically all California theatres of the Los Angeles territory by parcel post, and if regulations are not prohibitive, a number of exchanges plan to use this method of film shipment.

It will not serve in all cases, however, as the farthest point in that territory, which includes Arizona and part of New Mexico, together with the southern portion of Nevada, is approximately 1,000 miles from Los Angeles. This would place the shipment beyond the second zone where but twenty pounds may be sent, the shipments consisting of at least five reels.

Impetus to Serial Showing

Arrangements with the Salt Lake Tribune for a special advertising campaign in that territory as an aid to exhibitors who have booked "The Secret Kingdom" have been made by F. A. Wagner, manager of the Salt Lake City exchange of Vitagraph V-L-S-E.

IN AND OUT OF TOWN

Mr. I. A. Rosenthal, general manager of the Western Civilization Corporation, of Seattle, who was stopping at the Hotel Astor the past two weeks, has left town again.

A. T. Lamson, Lamson Film Exchange, Inc., Seattle, Wash., is in New York, staying at the Knickerbocker.

Harry Landy, Quality Film Exchange, Pittsburgh, who was in New York for four days, has returned to Pittsburgh.

Abe Warner, Clara Kimball Young Distributing Company, Cleveland, recently in New York City, is back in Cleveland.

Messrs. Tandy and Lynch, Atlanta film men on a trip to New York lasting several days, have returned to Atlanta.

Harry Charnas, of the Standard Feature Company, Cleveland, passed through Grand Central Station last week.

Patrick J. Garvey of the printing company of Cahill-Igoe, Chicago, was in town last week.

James Young, Essanay director, was in New York during the last week.

W. S. Butterfield, of Grand Rapids, Mich., is still in New York.

H. Rifkin, of the Eastern Exchange, Boston, was in New York last week.

William N. Selig paid New York a several day visit last week.

Herman Garfield of the Private Feature Film Co., of Cleveland, Ohio, was in town several days last week.

JUST FOR FUN

By LONGACRE

PAUL GULICK, he of the southeast corner of the third floor of 1600 Broadway, wherefrom emits twice each and every month the Moving Picture Weekly of Universal fame, slipped most everyone a surprise last week by getting married. The lucky lady was Kathryn Bowman. Paul told us a bit about Kathryn, smiling every other word and feeling very proud of himself. It all happened on January 14, at the Marble Collegiate Dutch Reformed Church, and Mr. and Mrs. Gulick are "at home" at the Cambria, 355 West 55th street, this city. Herewith we have a picture of Paul and Kathryn at ease in the well-known band of gold. Kathryn has her toes turned in, but this isn't right at all. We fear it just a prank of Hugo Meyer's in mapping out the cut. To coin a phrase we wish Mr. and Mrs. Gulick all happiness on the sea of matrimony.



In the Bonds of Wedlock

MAE MARSH, who is also shortly to make her Goldwynning debut, has decided that all pictures she makes for the company must be shown before poor children free of charge. A fine and charitable idea is that for the children. Now if someone would only donate their pictures to the exhibitor matters would be quite perfect.

HAMISH McLAURIN, the Rialto's press agent incorporated the following lines in his notice of this week's feature, "Shrouded in secrecy as to author, star, story and producing company, 'The Mysterious Mrs. M.' will be given the featured position on the Rialto pictorial program next week." Walt Hill playing secret agent again?

GEORGE LE GUERE has decided to reform and tread the straight and narrow path, after doing "The Seven Deadly Sins" for McClure during the last six months and getting a bit blasé. Which is the deadliest of the seven, George?

LITTLE MADGE EVANS, the World film prodigy, who has just finished appearing in the production of "The Web of Desire" will shortly leave for Florida, where a number of scenes under the direction of Jack O'Brien will be filmed for the forthcoming release, "Motherhood." Accompanying the little lady will be the much prized wardrobe trunk received by Madge recently as the winner of a popularity contest held by an Eastern newspaper.

GEORGE PERIOLAT, says Richard Willis, was talking to a friend regarding his old time stage associates. The name of May Irwin was mentioned. "Is she an ingenue?" asked the friend and then wondered why George collapsed.

KNOW all ye members of the trade that Theda Bara has had a perfume concocted that expresses her marvelous personality. It was blended by one Mrs. Haviland that it might match Theda's mysterious and dual personality. Mrs. Haviland has a super-sensitive nose which doesn't mean that she spends her time in tracking extras to hidden haunts, but in smelling out perfumes compounded to conform to the psychic personality of her customer.

"THEDA BARA is the most mysterious and fascinating woman that has ever come to me for a perfume to match her personality," says Mrs. Haviland through the medium of the Fox press department. "The very first impression you get of Miss Bara is one of eerieness. She seems to glide into the room like a vapor, giving the observer a thrill that manifests itself in little gasps and the drawing in of the breath. In departing she leaves that same weird feeling. In mixing together my combination of perfumes, I aspired to instill that feeling of involuntary gasping that Miss Bara affects those who come in contact with her."

PERSONALLY we are extremely anxious to procure one short sniff of this marvelous perfume. We would like to have "that feeling of involuntary gasping" instilled in us and see how long we could stand it. From all accounts it must be a similar sensation to that which greets one when he sticks his head under water and draws a deep breath, or when one opens his box of scented cigarettes, and finds that some person has stolen the last one.

"NEVER before, according to my experience, has the scenario writer been so well rewarded," says Alfred Hickman, leading man for Nance O'Neil in "Greed" one of McClure's far famed "Seven Deadly Sins." Mr. Hickman wrote a number of scenarios for Miss O'Neil once and then married her.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., February 3, 1917

EDITORIAL

Ever since the fadeout-to-something - or - other - that-happened - in-the - first-part-of - the - picture came into vogue the devotee of the silent drama has been deprived the use of his imagination. The producers have acted on the supposition that a motion picture audience has no sense, it would seem. Sometimes a character has cause to think back to an incident which happened only a few scenes before.

To the average mind the thoughts of the character are perfectly plain and yet there comes the inevitable fadeout and back we go to the scene of his thoughts. We have watched audiences instead of the pictures when we anticipated such a thing. And the answer is to the average audience that the producer believes it to be possessed of a feeble mind. It is just another case of "going back" when instead the plot should move forward.

There are times when the practice is warranted, many times in fact, but the times that it is warranted are so few in comparison to the times that it is not that—well, hence these lines. All of which leads to the question: How much gray matter are the heads of the average audience supposed to contain?

LOCAL NEWS

—1 thousand plates and glasses were laid at the Universal dinner of recent date.

—Several plates and glasses were laid at a Universal dinner to Carl Laemmle of recent date, it being the occasion of C. Laemmle's 5thtieth birthday.

—At the present writing Walt Hill is overflowing a chair by ye ed's side. Shut the door when you go out, Walt, is our sentiment.

—Considerable excitement prevailed around these parts last wk. when the fire dep't deposited several 100 gallons of water in the basement of the Godfrey bldg., succeeding in putting the telephones out of order for a few hrs.

****Dickson Watts, the w. k. member of the M. Telegraph and Columbia Sch'l of Journalism grad., entertained a few of his friends at the Universal dinner last Sat. night by rendering a few of the more select songs and college cries.

**It has been discovered that Fritz Tidden, Vampire of New York, Brooklyn, Weehawken and these parts, is The Silent Menace in the Pathe serial, "Pearl of the Army." P. A. Parsons please copy.

—Warning! Smoking, carrying lighted cigars, cigarettes or pipes in the Triangle projecting room is prohibited these days, as many from here know by this time.

—Bob Welsh operated the spotlight at the U. d. of recent date, casting its brilliant rays on the graceful form of Benjamin Grimm.

—Lynde Denig, the w. k. ed and dramatic critic, was used as a model for a d. c. in 1 of Tom Ince's recent shows, entitled "Chicken Casey."

—H. Reichenback has been keeping unusually quiet of late, save for an occasional poker game at beautiful Bayside, of which things Bill Barry tells us about occasionally.

—Ed's note: Items marked thus **** and thus ** have been contributed to this paper by an exclusive correspondent signing himself with a mere capital s.

NEWSY REPORTS FROM ALL SECTIONS

Hitch in Price Advance at Minneapolis

Exhibitors Waiting for "The Other Fellow" to Start the Ball Rolling, and Meanwhile Ten Cent Price Continues in Force

THERE was a hitch in the program of the Motion Picture Exhibitors' Corporation of the Northwest regarding the price advance to fifteen cents on January 1, and the rise is delayed at least until the end of the month, say the exhibitors. The corporation members agreed that an advance was necessary if the theatres were to maintain a high standard of exhibitions. The outlying theatres, however, relied on the downtown Minneapolis theatres to take the leap.

With the family purses depleted by Christmas shopping and the post holiday audiences somewhat small as a result some of the downtown managers said the advance would have to be postponed. Accordingly the New Year's week attractions were billed at ten cents. The situation has given cause for some criticism from the outlying houses. Criticism has also come from some of the country managers who had advertised the same releases at advanced prices.

It was generally understood that James Kehoe, of the Strand, was to raise the price on January 1 and open the year with "The Common Law." Learning, however, that L. C. Calvert of the New Garrick Theatre, next door, was not going to raise the price, Kehoe showed the film at the old price. He was not going to be blamed by the public for starting things, he said, and run a chance of small audiences.

The exhibitors, by the way, do not entirely agree with Mr. Heal, the efficiency expert, who calls fifteen cents a danger point in admission prices, and says that no popular commodity sells for fifteen cents.

By way of suggestion they mention that the standard magazines have sold for fifteen cents, and that the average price of a collar is fifteen cents. Some have even suggested that a two-for-a-quarter rate be made on the new commodity.

However, the advance in price is coming to Minneapolis. It must come. Mr. Calvert is sure it will come, but he says the exhibitors want to look ahead and see just what they can buy and sell on that basis.

Crawfordsville, Ind., Objects to "Purity"

Crawfordsville, Indiana, plans to censor motion picture plays against which objections on moral grounds are made. The Crawfordsville Council has passed the ordinance and a board of seven members will be appointed by Mayor Murphy. The creation of the board of censorship is an aftermath of the showing of the film "Purity." The campaign was led by three hundred club women. The film then was withdrawn. The club women said the film portrayed women in the nude and that such exhibitions have a bad effect upon the morals of the community.

Motion Picture Contest Scheduled for Atlanta

THE Southeastern Land Show Association has decided to put on a motion picture contest to ascertain what young woman in the Southeast makes the most artistic appearance on the screen.

The contest was discussed at a meeting held at the Atlanta Screen Club on December 30, and the following details were decided upon in regards to the contest:

"The candidate or candidates to be allowed to enter the contest from each city of the Southeast are to be selected by some one theatre through a popularity contest conducted for two weeks, beginning January 8 and closing January 20. Only the winning candidates in these contests will be eligible to enter the final contest in Atlanta on February 1, the opening day of the Land Show.

One or more candidates will be allowed from each city according to the population.

The winners in the popularity contest at the different theatres will be required to go to Atlanta on the opening day of the Land Show at the expense of the manager holding the contest and pose for a picture the opening night on the stage of the auditorium where the show is to be held. The stage will be fitted up as a studio and a director from the Scenic Film Company and cameramen will have charge of the making of the pictures.

There will be three grand prizes and four state prizes offered to the successful candidates, which are as follows: First, an automobile; second, a gold watch studded with diamonds; third, a diamond ring or a silver service; and four other prizes to be given by the state.

Film Company Will Reorganize

A petition in bankruptcy filed against the Barker-Swan Film Service, Peoria, Illinois, will result in a reorganization of the company. This company has a plant in Peoria valued at $50,000. The bankruptcy proceedings were started by Chicago creditors. The company produced a few film plays, but ran onto financial shoals. An effort will be made to sell the property to some film organization.



Director Milton Fahrney of Horsley's Comedies, a Pretty Fun-Maker and Scene from a Coming Release.



Mary Anderson, Vitagraph's Young Star, at Leisure and Working in One of "The Dangers of Doris" Episodes, "Billy Senolse," in which William Duncan is opposite

Denver News to Run "The Secret Kingdom" Serial

In answer to the request of exhibitors in that territory. Frank Harris, manager of the Denver office of Vitagraph V-L-S-E, has requested and secured a change of newspapers running the fiction story by Louis Joseph Vance of "The Secret Kingdom," Vitagraph's new adventure serial, which Mr. Vance wrote in collaboration with Basil Dickey.

Originally it had been planned to use The Rocky Mountain News on Sundays. As it is now arranged, "The Secret Kingdom" stories will appear daily in The Denver News.

Manager Harris reports to Walter W. Irwin, general manager of Vitagraph V-L-S-E, that "The Secret Kingdom" is being accorded an unusual and unprecedented welcome in his territory.

Musical "Talkies" Shown in Baltimore

A public presentation of Webb's new musical talking pictures took place in Baltimore last week at the Parkway theatre, North avenue near Charles street. The Webb Talking Pictures Company, the concern controlling the patents for the talking and musical pictures, have arranged for the making of a number of operas, musical and monologue selections of twenty minutes' duration. Following this plan the pictures presented at the Parkway ran twenty minutes and the second act of "Carmen" was rendered.

Bossner Back in Utah

W. F. Bossner, former newspaperman who became associated with W. H. Hodkinson in Utah and Idaho, in the old days has returned to his home town Ogden after an absence of years. Mr. Bossner was "theatre doctor" for Paramount Pictures Corporation with headquarters in New York, and in that capacity started a number of theatres notably in Boston, New Orleans and Rochester.

To his old time friends in Salt Lake, he declares that he has gone home to stay.

Court Decides in Favor of Two Boston Houses

THE International serial, "Patria," featuring Mrs. Vernon Castle, and released through Pathe is being shown exclusively in Boston at the Keith houses. B. F. Keith's and the Boston, for its first run as a result of a decision by Judge Jenney in the Superior Court January 15, denying the petition for an injunction brought against the Pathe exchange by the Fenway, Beacon and Bowdoin Square theatres.

The mixup resulted from preliminary bookings made by International before its amalgamation with Pathe. International booked a portion of the serial to the Bowdoin Square, the Fenway and the Beacon for the first run, while Pathe booked the whole serial to B. F. Keith interests, and the Proctor cricuit. Judge Jenney decided that a greater harm would be done if the defendant were enjoined from allowing the production on the large contract, and so denied the plaintiff's request.

Among those at the hearing was Dorothy Green, who played the vampire role in "Patria." Many persons prominent in Boston motion activities were present, as the case has a bearing on other booking tangles, and the decision is expected to be used as a precedent in other cases of a similar nature.

Mayor Overrules Censor's Approval of "Purity"

From Cleveland comes the news that boasts of barring from that city objectionable pictures passed by the Ohio Board of Censorship are being made by representatives of that municipality on the strength of the barring of the picture play, "Purity," in which an artist's model, who poses in the nude, has a leading role.

A standing order has been issued by Mayor Davis, of Cleveland, that all films showing women in the nude, regardless of the moral they teach, will be barred in the future from the Forest City. At the same time he overruled the state censors' approval of the film "Purity."

Speaking of this situation, Mrs. Maude Murray Miller, one of the Ohio censors, has this to say:

"The Board of Censorship did pass this film, after many eliminations had been made. After the much-censored film had been released to the public, a representative of the producing company came to Columbus from New York, and asked that the members of the Ohio Board of Censorship leave in those poses of the model which had been reproduced in statuary for many of the buildings at the Panama-Pacific Exposition.

"After careful consideration, the board decided that, inasmuch as these figures were done for the United States Government, and as they appeared on buildings under Federal sanction and were seen by millions of persons, there could be no harm in this revision of the board's decision. These poses therefore were ordered back in the film and again it was approved.

"If it is objectionable otherwise, it can only be from a possible showing with some of the board's orders on eliminations not followed out."

This so far has been the only criticism of the passing of this film.

Four-Hour Programs in Hub

Boston is pleased with "A Daughter of the Gods," at the Majestic theatre. Every newspaper gave it a half column or more review, the Globe, Transcript and Herald giving it a column each. The house was sold out the opening night, and on Tuesday night, January 16, turned several hundred away.

The Boston theatre is setting a pace with its new Fox program. During the week of January 15 it offered two five-reel Fox features, with June Caprice and Virginia Pearson; the two-reel Fox comedy, "Social Pirates," and the two-reel first installment of "Patria," fourteen reels of first run pictures together with vaudeville, a four hour and a half program without repeats at prices from fifteen to fifty cents.

Government Tax Pressure Stirs Ontario

Exhorbitant Censorship Fee and War Revenue Measure Brings Film Men Out for Conference

CONDITIONS threatening the moving picture industry in Ontario, proved to be of sufficient spur to precipitate prompt action among the members of the trade in that territory on Tuesday, January 9. A meeting called by the Ontario Motion Picture Protective Association, under suggestion of F. R. Lennon, assistant general manager of the Canadian Universal Film Company, and president of the Exchange Managers' Association, was held at 2:20 P. M. in the club rooms of the Exhibitors Association, Queen and Spadina Streets.

Mr. Bailey, president of the association, addressed the members, who numbered nearly one hundred, on the adverse legislation which seemed to be threatening the whole industry. He stated that it was practically agreed that an Exhibitor Exchange Association was unworkable. Therefore, his suggestion was that the present Managers' Association maintain its identity, while a third association be formed, which would form a point of contact or unity between these two bodies.

This third association to be called the Motion Picture Mens Association of Ontario, was the principal object of the meeting.

He then called upon Mr. Lennon to express his ideas, which he had placed before the association some days before.

Mr. Lennon pointed out the necessity of this third organization which would unite both the exhibitors and the exchangemen all over Ontario in one solid body.

Mr. Lennon had purposely made a trip through a portion of Ontario to feel out the exhibitors as to their feelings in the matter, and found that they were unanimous for the formation of the new association.

Mr. Burnside of Collingwood, Ontario, told of instances in his own district which showed that the exhibitors united would have a power in their grasp stronger even than the newspapers and that they could defeat political parties who would not support the industry.

Mr. Sexton, a well known exhibitor of Toronto, made a plea for the exhibitors to respond generously with funds, so that the organization could be brought to a head, and he stated that without funds this could not be possible.

At the close of Mr. Sexton's speech, Mr. Lennon was called upon again for his ideas of the formation and policy of the new body. To do this, Mr. Lennon traced legislation from the original licenses when the industry started, and the gradual rate and increase of the present period. He pointed out the imposition of the board of censors on the trade, and the increase of the censor fee from fifty cents to two dollars. In all these legislative measures, he pointed out to the members of the Association, that the industry has not been consulted in any way, and, in fact, no notice has been given to the industry as to what would take place. Mr. Lennon then referred to the success of the moving picture men in the Maritime Provinces. In a recent fight with the Government there, after which the proposal to propose another censor board and raise fees was started by the effort of the exchange men from Toronto and Montreal.

The war tax measure, recently introduced, was explained by Mr. Lennon and the reduction of the percentage rate to the exchange for the handling of the tickets from two to one per cent. was held up as an instance of the manner in which the present Government refused to work with the trade for the betterment of conditions.

The evil of recensoring or calling back a film once it passed the board, was illustrated by the speaker, and, as he remarked very forcibly, it seemed to be the attitude of the present Government to pay no attention whatever to the justice and rights of the moving picture men in Ontario.

Messrs. Liscombe, Alexander, Bailey. Mr. Rogers of the Fox Film Corporation, and Mr. Kaufman of the Famous Players, Mr. Barrett, Mr. Gilberty, Mr. Karn Lewis and Mr. Ouimet of the Specialty Import Company, were among the speakers who followed.

Finally it was decided to call for names for the offices of president, vice-president, secretary and treasurer of the new Motion Picture Association of Ontario. This was done and the election held at the same time, the results being as follows:

F. R. Lennon, who was largely responsible for the inauguration of the new idea, president.

Mr. Bailey, the president of the Exhibitors' Association, was elected vice-president of the new body.

Mr. Alexander, a well known exhibitor, treasurer, and W. A. Bach of the Publicity Service Department of the Universal Film Company, was elected secretary.

The meeting then adjourned with the understanding that those appointed would meet promptly and lay a plan of campaign whereby the rights of the industry would be secured and protected in Ontario.

EXHIBITOR PERSONALS

INDIANA—Goshen:: Mrs. Mae Irwin-Baker and her husband, Francis E. Baker, recently transferred the Irwin theatre over to the Irwin Theatre Company, a corporation recently organized to take over the property.

Charles A. Freeland, formerly of Middlebury, has sold his interest in the Crystal theatre, a Sturgis motion picture house, to John E. Luttman.

IOWA—Spirit Lake: B. L. Frances of the Royal theatre, Spirit Lake, caused nervous prostration—almost—in the Bluebird exchange in Omaha, Neb., the other day when he returned a picture by parcel post. Frances is the first exhibitor in the Omaha territory to use the parcel post system since he has had the privilege. His experiment might have been a success had not the package arrived Saturday and the Bluebird people, not knowing what it was, allowed it to lie in the office until Monday.

Hampton: Joe Miller is now sole owner of the Idle Hour theatre at Hampton. He recently purchased the half interest of his partner, Mr. Ingles.

Afton: The Palace theatre at Afton was recently purchased by Miss Anna Hutzell. It was formerly owned by the Thomas Bros.

Riverside: The Subway theatre, Riverside, is now under new management. It was formerly owned by Yoro and Wingler, and Mr. Schnoebelen purchased the half interest of Mr. Yoro.

KANSAS—Hays: A smallpox epidemic at Hays, Kansas, and one at Galliton, Mo., has caused T. K. Fredorovicz, proprietor of the opera house at Hays, and R. A. Bush, proprietor of the Duchess theatre at Galliton, to close their respective theatres until the scare has blown over.

Quinter: The Electric theatre at Quinter is now under new management. A. W. Schenberger has sold the theatre to F. T. Martin. Mr. Martin recently sold his theatre at Russell, Kansas, to A. G. Jones, in order to purchase the Electric.

Wichita: Don Powell, a well-known exhibitor of Wichita, Kansas, recently sold the Colonial theatre to C. G. Bard.

MINNESOTA—Stillwater: The Misses Kaiser, who have been conducting the Hilltop motion picture house at Stillwater for the past few weeks, have disposed of the same to F. J. Austin of Minneapolis.

MISSOURI—Kansas City: W. L. Sherrill has opened the opera house at Sherrill.

Springfield: The Jefferson theatre, at Springfield, was recently leased by Jack Truitt of Sedalia, Mo. Mr. Truitt is also the owner of the New Sedalia theatre at Sedalia.

NEBRASKA — Columbus: Exhibitor "Bill" Swan of Columbus, and Mrs. Swan were in Omaha the other day. Mr. Swan now runs the Lyric, a house of 250 capacity. He is building a much larger and better house that will be opened about March 1. "Best after-the-first-of-the-year business I ever had," said Exhibitor Swan.

Omaha: W. O. Jensen, founder and for years successful proprietor of the Lothrop theatre, Twenty-fourth and Lothrop streets, Omaha, has proved that being an exhibitor will get a grip upon a man that he cannot disregard. Mr. Jensen recently cut loose from the Lothrop and went into the state rights field. Then he traveled about the country enjoying himself. But he felt the call of the game, and now, with a big smile on his face, he announces his decision to return to the Lothrop. On Friday, January 12, he opened with Frank Daniels in "Crookey Scruggs," and is planning big things to follow with Anita Stewart in "The Combat."

OHIO—Fremont: Manager Carl F. Miller, who has been managing the Strand for A. H. Jackson since its opening two years ago, recently closed a deal with Mr. Jackson whereby he leased the popular little theatre for a period of 10 years.

OKLAHOMA—Blackwell: F. M. Tanner recently closed a deal whereby he becomes owner of the interest in the Rex theatre in this city, formerly held by W. M. Wood. Mr. Wood has been resident manager of the show since he and his partner, George Shilkeet, bought the theatre from Mr. Ford. Mrs. Tanner is a musician of considerable ability, and will likely take care of the musical end of the business.

WASHINGTON—Tacoma: Clarence Summerville, manager of the Melbourne theatre, Tacoma, has secured the Triangle films which have hitherto been shown by the Regent, the latter theatre having been converted into a combination vaudeville-picture house.

WISCONSIN—Knellsville: Nic Johannes and William Roob have leased the Mouveau theatre for a term of years.

ALBERTA.—Calgary: F. McQueen, manager of the Bijou theatre, Wetaskiwin, has assumed the management of the Garland theatre, Edmonton, and will open with the Universal program and Bluebirds.

Toronto: There has been a change in the management of the Strand theatre, of this city, by which Mr. Marvin who has been in charge for some time resigns, and it is rumored that a very well known film exchange man in Toronto will take charge of the theatre, although no authorized statement has been made as yet.

NEW BRUNSWICK.—St. Stephens: Charles Staples has reopened his Bijou theatre, the same having been closed for two weeks on account of infantile paralysis.

St. George: T. J. O'Neill has severed his connection with the Broadway theatre and Fred H. Trifts of St. John will assume the management in his stead, and introduce three acts of vaudeville in the program.

MANITOBA.—Brandon: W. J. Wilson of Winnipeg has purchased the Starland and the Bijou, two of the leading motion picture theatres of Brandon.

ONTARIO—Fort William: M. Mannist, of Fort William, Ont., passed the holiday of New Year's sadly, owing to the death of his father.

Toronto: The Perkins Electric Co., exclusive Canadian distributors of Powers and Simplex machines, Minusa screens and Speer carbons, has now three branches in Canada, located at Montreal, Toronto and Winnipeg.

SCREEN EXAMINATIONS

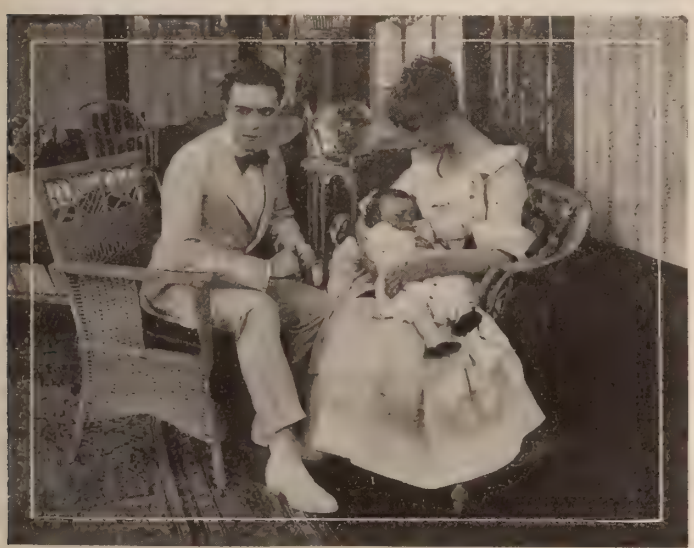
"The Mysterious Mrs. M."

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THOMAS EDGELOW'S story in Lois Weber's hands, with Mary MacLaren and Harrison Ford as Raymond and Phyllis, is a delightful business builder among pictures. This is the kind of a picture which will cause talk and favorable comment wherever shown, and which will stimulate interest in pictures. The title does not give a fair impression of the real merit of the story as a straight dramatic production with a big moral and a novelty twist.

Mary MacLaren is an ideal girl of the right sort for whom any man would want to live longer, even though he had done nothing worth while and had figured suicide preferable to a useless existence before meeting his inspiration. Harrison Ford is a fit



Raymond Thinks of a Home That Might Be

figure to represent the role of a bored clubman, whose friends have to arrange a strong "lesson" to make him take an interest in life and do his part. "The Mysterious Mrs. M." is a clairvoyant who tells Raymond he is going to die in three months, naming the exact day and hour, and, oh, how precious life becomes when he thinks it is going to be cut off just when he most wants to live.

Phyllis does not know why he tells her he "has no right" to kiss her, and he suffers additional agony from this cause, until the falseness of the prophecy is bared.

Story, production and acting are typical of Miss Weber, and as the whole subject matter is pleasing, we must say we like this play especially well. We believe audiences nowadays are requiring more and more the pleasant as well as the "strong" dramatic plays. This one is full of action and builds up to a climax. A play specially fitted for Sunday exhibition, of course.

"Envy"

(First of the "Seven Deadly Sins" Series—McClure-Triangle—Five Reels)

REVIEWED BY PETER MILNE

"ENVY" is not a picture which those who strive for the artistic uplift of the motion picture may look upon with envious eyes. But it is a picture that should be very well received by the audience that desires and demands melodrama of the extreme helter-skelter type, which audience, we are told, typifies the average. The casual passer-by whose eye may be arrested by the hectic words "Seven Deadly Sins," and who confides to himself, "By golly, I'd like to see one of 'em," will by no means be disappointed in "Envy."

Like as not he will become a permanent patron of the theatre, eagerly seeking the other six of the series. For this first of the McClure "Sins" is well produced melodrama. The scenes can be termed typical, and the action is that, too, with its little country girl who envies the metropolitan actress with her whole heart.

Adam and Eve are the hero and heroine of "Envy." Incidentally they are to assume the same roles in the rest of the series. Adam, a gay young man, happens to know both Eve and Betty, the actress. Eve gets the Broadway fever. She dreams of taking Betty's curtain calls, but, naturally, she doesn't know that her idol has a weak heart and a brother who is a gangster and a suitor whom she doesn't care for at all. In time Eve and Betty meet. The actress is taken ill while traveling and takes refuge with her admirer.

Here comes Skinner, the admirer, and before long, being of villainous extraction, he fastens covetous eyes on little Eve. There is a climax of the smashing, fighting kind aboard a yacht, and after it's all cleared up Eve has learned of Betty's trials, and she is content to be a simple country lass and accept the love of Adam.

Richard Ridgely, who directed, has given an acceptable production. Mr. Ridgely seems to have a penchant for displaying feminine legs, or limbs rather, whenever occasion permits. To the detriment of some of his big scenes it is that the leading players have been allowed to overact considerably. Particularly does Ann Murdock, who has the role of Betty, rant about to an unnatural extent. Some audiences may excuse her lapses into exaggeration on the grounds that she plays the part of such a temperamental actress.

But Miss Murdock is otherwise extremely delightful. She presents a most pleasing appearance. She is cute, as you might say, and when she dons a peculiar style of bloomers and stretches out on a comfortable divan you don't blame either Adam or Skinner for their admiration. Rather do you envy the twain for being admitted to her presence. Shirley Mason is essaying the winsome, whippersnapperish role as Eve and succeeds well enough in it. George La Guere is of the type that compels sighs of "Isn't he



Betty Learns of Her Illness

sweet!" from the opposite sex and makes a good Adam. Lumsden Hare is Skinner and acts excellently. Others are Jessie Stevens, William Wadsworth and Robert Cain.

Someone said "snappy stuff" after the trade show of "Envy," and while it may not be dignified to intrude a projecting room remark into a review, that handy little phrase just about sums up the five reels.

"Germany and Its Armies of Today"

(Germanic Official War Films, Inc.—Ten Reels)

REVIEWED BY GEORGE N. SHOREY

THESE pictures, several reels of which have already been shown at the Strand theatre, New York, as an extra feature, and the major part of which doubtless will be seen on Broadway, claim instant attention as "not war pictures, in the usual sense," again illustrating the turn of the public taste towards pictures which inspire as well as entertain without a hectic thrill.

The carnage of battle, and various scenes on the battle front, which if real are awful to look at and not in the strict sense entertaining, are more or less familiar to picture audiences, and there has been no great demand for such pictures. It may be predicted there will be a demand for the pictures we are now reviewing, if they are exploited as intimate studies of Germany and the German armies of today, for they present a subject in which all people are interested regardless of their sympathy for or against Germany. We will try to describe accurately what these pictures are, and let the exhibitor and state rights buyer judge for himself whether he can exploit them profitably. We think both of them can.



Emperor William Presents the Iron Cross

Close-ups of Emperor William, the Crown Prince of Bavaria, and German staff officers in their various military duties, reviewing of troops, presenting of honor medals, etc., form one division of this remarkable series.

Another group shows the city of Berlin as it is now, in the third year of the war, showing the Reichstag buildings, statues, parks, fountains, and even the improvements of public works being carried on as if no war existed, including close views of the colossal wooden statue of General Von Hindenberg into which patriotic citizens are seen hammering gold and silver nails, purchased to aid the war fund. Even a pro-ally audience will enjoy the beautiful sarcasm of the title, "Pitiful Victim of English Food Blockade," which accompanies a picture of a "cop" fatter than Broadway's finest in the old days of Tammany. There are scenes at the race track, where women, of course, predominate, yet a representative showing of men is made; scenes showing the people enjoying their park concerts, and views showing the Emperor's palace and the various activities of seemingly normal community life. Goose at ninety cents a pound is still obtainable in the markets, and the only contrast to these pictures are views of the women working on the railroad improvements, with pick and shovel, in the same class of work our hardiest day laborers do in America.

Another division of these pictures shows impressive ceremonies and military pageant attending the burial of Captain Boelke, famous aviator; the occupation of Lille, France, with its imposing state theatre, all that is left in the heart of the city, and the feeding of the citizen poor from the state commissary. Even the dogs have to be registered for their rations, according to German exactness. Hermanstadt, Austria, Red Tower Pass, and the first prisoners of the Roumanian engagements are next shown. Mohammedan prisoners, allowed to celebrate heir own peculiar religious festivals, with a mosque built for them by their enemy, and goats and sheep prepared for sacrifice, give a human touch quite unexpected.

What is happening behind the various lines, and on the battle fronts themselves, but not including any of the horrors of war, is vividly shown in another group of pictures. How the armies are provisioned, and wonderful shops only ten miles to the rear, where armament is repaired and restored to its original usefulness, form most interesting features of the series. And interspersed with all this human interest story are quiet scenes showing soldiers doing everything they ever did, including fishing in the most placid and beautiful pools, but always in military uniform.

In fact, the German insignia, the cap and the brass button or crest, is always to be noted, whether the German soldier is marching in goose-step parade or acting as commissary laborer or skilled mechanic. He never forgets he is first of all a member of the army, and this industrial army of military workers will be a lesson never to be forgotten by those who view these pictures.

Von Mackensen's drive through Drubusha, the fifteen-mile bridge, actual direction of troops on the battlefield, and other scenes on the war front itself complete these pictures of the German armies, which, however, as stated, are not "pictures of battles." No battle is shown in the entire series.

It should be stated these pictures are photographically perfect, and are all close, intimate views of subjects truly interesting, absorbingly educational to any one who enjoys being informed of the world's activities. It is evident the scenes were not posed in any instance. If a lesson is to be drawn, it is the selection of the subjects shown, and not the manner of showing, that gives any chance for a false conception of Germany at war. These pictures are stamped with "truth" all over them, and will not offend any fair-minded person, regardless of his sympathies. We believe American audiences everywhere will appreciate these pictures as enteratinment.

"A Modern Monte Cristo"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

VINCENT SERRANO herewith makes his bow on the Pathe program in a picture written by Lloyd Lonergan and produced by Thanhouser. The plot is one of decided melodramatic qualities and makes a sure bid for popularity through the convincing performance of the star and a number of big sensational scenes. Mr. Serrano must find the life of a motion picture actor indeed strenuous. In "A Modern Monte Cristo" he is busy risking his good health from beginning to end. A dive off a high bridge, following his escape from the police, is not the least of his stunts. He runs to diving in the majority of his thrilling scenes. He takes another from a rickety old ship to rescue a little girl who has fallen overboard, and later descends into the water in a diving suit after pearls.



The Aeroplane Is Sighted

Mr. Lonergan's story has been in the main realistically produced by W. Eugene Moore. Perhaps the observer may be caught wondering when William Deane fails to recognize his old enemy when he appears on the scene under another name and bearing only whitened hair as a disguise, but such a lack of ability to recognize

old associates is by no means an uncommon thing in a picture. The storm scenes are well enough done to suit the taste of the average picturegoer. Helen Badgley in the part of Virginia Deane at the age of six, creates a very sweet impression, due to her excellent performance and her surprising display of fearlessness.

Doctor Emerson (Mr. Serrano) at a farewell bachelor dinner gives out the knowledge that he has been approached by a relative of a rich old lady on whom he operates on the morrow, to allow her to die. He doesn't intend to permit it, of course, but weakened by his night's debauch, he fails to do a good job, and the patient succumbs. His rival pulls the strings so that he is disgraced and arrested, but, desperate, the doctor escapes. Deane marries the girl, who dies afterwards, leaving him a baby daughter.

Many years later Dr. Emerson, bent on revenge, reappears to Deane and plans to strike him through his daughter, but, due to the sweet innocence of the girl, he limits his activities to Deane himself. He shanghaies him aboard one of his own rotten ships, and the last scene shows the two enemies far at sea, every minute in danger of going to the bottom.

Thomas Curran plays well in the heavy role of Deane, while others are Gladys Dore and Boyd Marshall.

"Tillie Wakes Up"

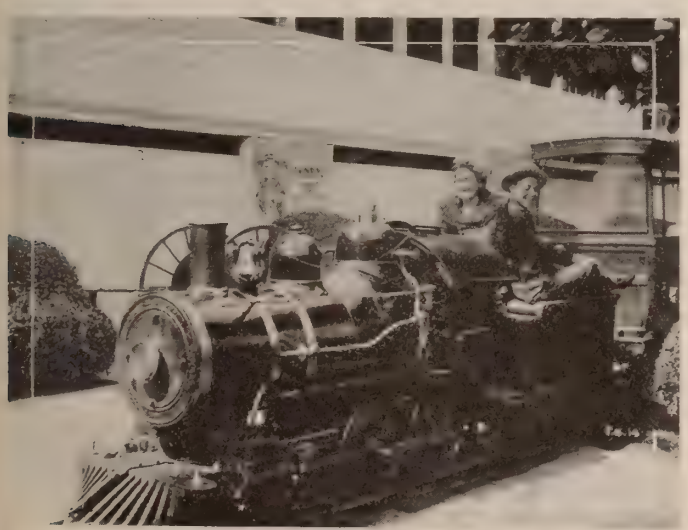
(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

MARIE DRESSLER, down at Coney Island running the gamut of the Steeple Chase, is offered in "Tillie Wakes Up." Its best moments are very amusing. They come when Marie attempts the witching waves, to the great danger of her luncheon, when she eases her huge self down the polished incline into the deep bowl below and when she registers shocked surprise at the manner in which the air holes in the floor proceed to play havoc with her skirts. What would any show of Miss Dressler's be, minus her preposterous display of nether-nether-nether lands? The more that Tillie wakes up the more plentiful are these views of her understanding.

Through all these wild experiences she is accompanied by one Mr. Pipkins, a thoroughly comical character, taken by Johnny Hines, who gets sat on time and again by the none too lightweight Tillie, and who is still able to stand up at the end. Tillie and Mr. Pipkins are the henpecked breadwinners of their respective families, and one day while their better halves are out gadding they decide to gad about a bit themselves. And Coney Island is their destination. They reach it via a taxi, on their four feet and by means of an ice wagon. This last conveyance gives them a chill, and hot Scotch is the only thing that will take it away.

But though it takes the chill away the Scotch gives them something of a dizzy feeling and puts them in the hilarious humor al-



Tillie and Mr. Pipkins Speed It Up

ways necessary to enjoy the concessions at Steeple Chase. They go to it with a vim and a disregard for their personal feelings that is no less marvelous than it is funny. The last three reels are in fact so slapstickedly good that one forgets the dragging of the first two. The subtitles are written for laughter's sake and they accomplish their end about every other time. Mark Swan is responsible for the idea and Frances Marion scenarioized it and Harry Davenport directed it. Frank Beamish, Ruby de Remer, Ruth Barrett and Jack Brown appear in the supporting cast.

"The Glory of Yolanda"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

AS a vehicle for Anita Stewart, this play succeeds remarkably well. Yolanda appears as a peasant girl, dancing through the soft woods to the music of her beloved song-birds. In her care-free enthusiasm she appears charming in the extreme, and so thinks Duke Boris, who comes upon her as he is hunting with his fellow noblemen.

Duke Boris visits Yolanda and her mother in their humble cottage, and leaving a purse and directions, suggests that they come to Petrograd and he will see that Yolanda receives the proper training as a dancer in the royal ballet.

Innocently the mother and daughter come to the city, and are luxuriously clothed and quartered by the Duke. Not until Yo-



Serge, Yolanda, and the Murdered Duke

landa's brother Serge arrives in Petrograd and accuses mother and sister of an improper relation to the Duke, does it occur to either that this luxury is not a legitimate part of a ballet girl's training.

With the arrival of Serge things begin to happen. The Duke's favors are still accepted, but Yolanda plans to repay the Duke when she shall have won fame. A young artist (Evart Overton) wins Yolanda's love, and at her grand debut the Duke is shocked to see his flowers scorned for the bouquet of the young artist. Matters now come to a head rapidly, with the meeting of the Duke and Serge, after the triumph of Yolanda' in Yolanda's rooms. The Duke makes advances and is killed by Serge. The artist, Alexander, has been sent to Siberia by the Duke, and the Duke's friend, Prince Drolinski (Denton Vane), consents to Yolanda's going into exile with him. The play ends with the Prince, who, too, is deeply in love with Yolanda, wishing he might take Alexander's place in exile with his heart's love.

This story is full of charm and pathos, and not over melodramatic where the theme would permit of much rougher handling. Miss Stewart will please in this immensely.

"A Girl Like That"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IF your audiences like full five reels of action, with a direct plot which keeps on going without flashbacks and other doubtful aids to the story, they have it here. The only disappointment will be in the cutting off of a climax before the audience really gets the punch, and in a weak anti-climax "happily ever after" extra footage, which, however, does no serious damage.

The story of a girl brought up to crookedness, and daughter of a burglar and safeblower, who in ill health repents his ways and resolves to "go straight," but who is sick and in need of money is here told in a new way. The girl, with false letters to a small-town minister, enters the employ of the cashier of the local bank,

in order that she may learn the combination to his safe and make "dead easy" a last little job which is to take care of her father.

When she discovers she has fallen in love with the innocent victim, and tries to escape from the dilemma, her "pals" come to urge her on and threaten to "blow" if she "double crosses" them. The audience is held in real suspense during these developments until her father, who refuses to be a party to holding his



The Budding Romance Discovered

daughter to another crooked job, is murdered in cold blood because of this refusal. She learns of this murder through the newspapers, and instantly arranges a "frame-up" for vengeance and at the same time to protect her lover. She intends to leave town, so he will never know she is "a girl like that." But he loses no time in coming to the bank just in time to see the burglars caught red-handed, and to take Nell in his arms to a safer place. The chance for a big scene of dramatic pathos here is not used, but abruptly the story ends, and the scene shifts to a later proposal of marriage and some pretty wedding preparations.

As a whole this is a very good picture and will interest any audience. Owen Moore and Irene Fenwick in combination should draw. And the title is good.

"Threads of Fate"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THERE is much that is trite in this offering, but as simple romantic drama with a better than average opportunity for the star, and a most unusual opportunity for a large supporting cast to register their feelings, it will be acceptable to all audiences.

It is the story of a deserted child, left on the doorstep, and fate decrees that at the crucial moment, the father and mother, and the man who caused the mother to leave the father, thus forcing his desertion of the child, shall meet and square accounts.

Through the greater part of two reels, the story rather drags, with the development of a little love plot between the girl (Viola Dana) and the young doctor (Richard Tucker). Dorothea's love for pets, and the doctor's setting of traps to catch animals for vivisection, furnish the means of these two meeting. Dorothea is caught in a trap, and later her pet puppy needs medical treatment, and there you are. Too easy, really.

The plot, however, begins to assume real interest with the third reel and the inability of Jim Gregory, The Wanderer (Robert Whittier), to forget the breaking up of his home, and his desertion of the child after its mother had left the happy home. Dorothea's foster parents are left a fortune, and the result is social ambitions, and incidentally the ownership and control of the Wentworth coal mine, with threatening labor troubles. This furnishes the means for the "threads of fate" to bring the various principals together for the final climax.

Posing as a Marquis, the villain seeks to influence labor troubles in the mine. Sarah Wentworth (Helen Strickland), the foster mother, seeks to compass a marriage between Dorothea and the Marquis. Dorothy refusing such an offer so enrages the foster mother that in a fit of rage she is told of her real origin, and Jim Gregory, her real father, by the same threads of fate has returned and overhears this accusation. He discovers Marcella, the girl's mother, to be the Marquis's mistress, and the result is the forcing of the giving up of plans to kidnap Dorothea, and all ends happily. As will be seen from the above outline the plot is consecutive, and fairly strong, but not of exceptional merit. Miss Dana's handling of her role, and in fact every role assumed in the play, is better than excellent. There was a lack of clearness in the telling of the story, but not to a serious extent.

"Lost and Won"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is the story of "Cinders," a little news girl who finds the "Daddy Long Legs" she has been reading about—for Cinders is a great lover of books—in the wealthy Walter Crane, who has made a bet with a bank director, Kirkland Gaige, and four other club friends, that he can make over a little news girl he knows into a lady so attractive every one of this group of pronounced woman-haters will "fall for her on sight."

This clever story by Channing Pollock and Rennold Wolf, in the hands of James Young as director and with Marie Doro, Elliott Dexter, and a cast of Lasky favorites, is worked out with directness of action and enough novel incidents, which do not detract from the dramatic attention to the story, to mark it considerably above average.

Stealing twenty thousand dollars from the bank and accusing Crane, who has in the meantime lost all his money and is now a teller; carrying on a flirtation with a typical vampire (Maym Kelso) and causing "Cinders" to leave the home of her "Daddy Long Legs" because he tells her "in confidence" Crane cannot afford the expense of her upkeep are a few of the things the "villain" does, to give interest to the story. "Cinders" comes to



An Attractive Newsie

the rescue, with such novel tricks as picking up the pieces of a destroyed record with chewing gum on the end of her umbrella and using Crane's telephone as a "dictaphone" to trap him into a confession.

This play has thrills, punch, and heart interest, in large portions and will do much to strengthen the Lasky score. Miss Doro's expressive dark eyes get in some big touches at opportune moments. We know audiences will like this picture.

"Love Aflame"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS Raymond Wells's second comedy of recent date featuring Ruth Stonehouse and Jack Mulhall, and to our mind it is an excellent show, quite suitable for the best of houses. It is clean and wholesome and every scene is done in such a spon-

taneous, unaffected manner that the humor comes out unusually strong. Mr. Wells's story has some comical characters that persist in doing funny things, and he has besides introduced some fine production effects. The storm at sea is a crackerjack, and the erupting volcano is decidedly realistic.

The plot concerns a bet made by Jack that he will be able to work, steal or beg his way from Kansas to Constantinople by "the sixth" without the assistance of a woman. At the same



Ordered to Be Fed Up for Home Consumption

time Betty sets out, clad as a boy, and bound nowhere in particular except to some point a great distance from Reginald who seeks her hand. Betty just happens in with Jack and the two of them stick together, safely evading Reginald until Constantinople is reached. There Jack discovers that Betty is a girl, and he loses his bet but wins a wife.

Naturally the humor doesn't lie in the plot, although the very idea itself offers numerous possibilities. Reginald's pursuit of the elusive Betty contains quite a bit of humor. Reginald of course was never made for rough work. He lands finally on a cannibal island and just as he lands Jack and Betty leave. Reginald is made king and rests content with a harem of a score or more. The adventures of the two runaways on the island afford much amusement. They are told they may roam about at will, and deciding to do so they encounter savages, wild elephants and tigers and are frightened to such an extent that they seek a haven in the cannibal jail.

A supporting cast in which Noble Johnson, Raymond Whitaker and Dana Ong appear does pleasing work. The photography of R. E. Irish's is as good as ever it has been.

"The Primitive Call"

(Fox Film—Five Reels)

REVIEWED BY GEORGE D. GOULD

FIVE reels of good photography, picturesque outdoor and perfectly arranged indoor scenes, and hard work by the principals in this picture offset the barrier of a conventional story, uninterestedly directed.

Based on the "white blood and red" theme in a modern setting with Fritz Leiber as Brain Elkhorn, educated son of an Indian chief, and Gladys Coburn as the butterfly daughter of a capitalist covenous of an Indian tribe's land, the story works itself out in stereotyped fashion.

With her hothouse raised brother, Percy, Betty, to prove to her father she is more than a butterfly, undertakes to captivate Elkhorn, who has protected his tribe from the grasping efforts of Malcolm to obtain land at a tithe of its worth. Eventually she wins the Indian, and presents a deed of sale to him for signature the moment he proposes. Then she repulses him, and on confessing his treachery to his people Elkhorn is cast out. Previous to this Percy left the scene for good upon "persuasion" of Elkhorn, who found him making advances to the wife of Bart Jennings, Malcolm's agent.

The Indians seek vengeance and take Jennings' blind child captive. After a conference with the whites, the child is returned for a worthless piece of paper which the Indians take for the sale deed of their land.

Elkhorn in the meantime abducts Betty and takes her to a forest retreat. The primitive failing to rub the worthless veneer of her previous useless years off, he finally tells her to return to her people. She starts, but a change of heart sends her back to Elkhorn's camp only to find a girl of his own race offering to devote her life to him. Betty sorrowfully leaves, apparently to return to her own life with a clearer vision but an empty heart.

Fritz Leiber fills his aborigine part ideally, and Miss Coburn gets the most from her opportunities. The remainder of the principals, John Webb Dillon, George Alan Larkin, Lewis Sealy, Velma Whitman and Kittens Reichert, who takes the difficult part of a blind girl, all do effective work. The picture was written and produced by Bertram Bracken.

"The Primitive Call" will never be a talked of production, though it will prove acceptable to many exhibitors.

"Chicken Casey"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

A COMEDY-DRAMA is "Chicken Casey," which manages to get a number of laughs during its unwinding. That the central male character, an author, should be possessed of so little imagination is perhaps not quite within the bounds of probability, and the fact that he is so easily taken in by a masquerading actress doesn't do his perspicacity any credit, but aside from these defects the story, benefited by a good production, is adequate. A reel of anti-climax might have been clipped, but then there would be no "five reels" so essential, it seems, to all features.

The author in question doesn't believe that a certain actress starring in a costume drama will be able to portray the leading character, a girl of the slums, in his new piece. She thinks otherwise, and so does a dramatic critic and her manager, and so one evening the guileless author is led to a Bowery café and introduced to Chicken Casey, a tough maiden, the victim of circum-



Playwright and Player at 4 o'Clock (A.M.) Tea

stance, supposedly. You know that Chicken Casey is none other than the actress, but the author must have been near-sighted or something. Through all the evening and a greater part of the night the actress proves her ability to play the tough part and so impresses the author that he is on the point of signing her up when she reveals herself to him in her true colors—and clothes. She is a success in the part of course, and the last scene shows the twain in the usual embrace.

Dorothy Dalton is quite successful in displaying her versatility in the role of the actress. That she is always Dorothy Dalton seems to react in her favor this time. Charles Gunn as the author and Howard Hickman as the critic are the other principals. J. G. Hawks wrote the scenario.

"Pearl of the Army"

(Pathe—Ninth Episode)

REVIEWED BY PETER MILNE

PEARL and Adams, held prisoners aboard a ship under control of the Silent Menace, manage to effect an escape after numerous hazardous attempts. Pearl learns that the Silent Menace is to confer with some munition manufacturers in the evening, and hides in a chest containing bombs, which is to be shipped to the meeting place. She gives Adams a note to her father, telling him of the plan and summoning aid.

When the box is opened Pearl stands up, holding one of the bombs in her hand. She threatens to blow them all to pieces if they move an inch. Colonel Dare is long in coming. For some reason Adams never delivered the note. He seems to have lapsed



The Rescue

again into ways not at all after the fashion of the hero. The Silent Menace is desperate and, taking the only chance, fires at Pearl. The bullet grazes her arm and she drops the bomb, blowing up the whole building and killing every one but the Menace and herself.

"Glory"

(M. L. B.-Unity—Seven Reels)

REVIEWED BY PETER MILNE

"GLORY" is a picture loaded down with Dutch humor and subtitles that make you laugh at their sheer ludicrousness much in the manner as you laugh at the jokes in the college magazines. You can't take it seriously either as a comedy or a drama, because you feel all the time that the producer is "kidding" you. It is not a bad feeling at that.

The tedium of the cut-and-dried picture is put to rout with "Glory," and for seven reels, which is only slightly too long, you can snicker and sneeze at such jokes as: "Would you like a room with a bath?" "Yes." "Well, we haven't got any." "Who are the trustees of this town?" "I'm the trustees," and so forth and so on. Much is even made of the old gag of the small townsfolk gathered to adopt a baby. Suggested names are scrawled on the blackboard. They are all of the masculine gender. Then some one makes a discovery and all the names are erased, and Mary, Rosie and Clementina are substituted. It is rather a broad trick but still useful.

The team of Kolb and Dill are featured. Their tricks suggest the old music hall stuff that appeals to the great majority of audiences. No one can help but smile when the two old duffers, after years of toil, suddenly become rich and establish themselves in offices that would put the private suite of the King of Siam to shame. Age is not in their lexicon. Peter Pan would never grow up, but Kolb and Dill, as Louie and Mike, never grow any older than fifty odd years or so. They have plenty of opportunities, too, as the story chooses to skip large numbers of years at various odd intervals. But when you settle down to be amused *à la* "Glory," you don't worry over little inconsistencies like age and the fact that the characters only recognize one another at the will of the author.

To tell the story in detail would be a task for a serial writer. The action includes everything from oil-well scenes to a bit in front of an Indian cliff village and there are many stops between. Louie and Mike are the main fellows in the town of Glory where oil has been discovered. The Consolidated Oil Company, which is by the way a title of great realism, acquires control of the wells through underhand methods.

One of their band betrays a girl of the town. The baby is adopted as Glory Glory, from the town of Glory, and reared by Louie and Mike, with the assistance of a few dozen others. In time she comes to love the son of the president of the oil company, and he asks his father to give Glory and the Glory people a square deal. He refuses, but, of course, he is brought around to a decent way of thinking later on. The last reel is inclined to lapse from the ludicrous to the utterly ridiculous, but a little cutting would put everything aright as far as that goes.

Glory is played by Juanita Hansen, and others are May Cloy, Wellington Playter, Alan Forest, William Lampe and Doris



The Final Reunion

Baker. If your audience wants the inevitable "something different" and is asking for obvious comedy, give them "Glory." It might not get anywhere beyond the balcony in a twenty-five-fifty house, but then there are other houses and many of them.

"Her Condoned Sin"

(Biograph—Six Parts)

REVIEWED BY PETER MILNE

"HER Condoned Sin" is none other than "Judith of Bethulia" invested in new prints, new subtitles and a new length. "Judith" was D. W. Griffith's first work of importance; many of his later-day productions contain its material, its situations. The fact that it holds its own with the best of today's releases and gloriously surpasses the vast majority of them is a tribute to its maker. The massing of the crowds, the intimate touches brought in as subsidiary to the main theme, the battle pictures and the clear piecing together of the story are little less than wonderful and might serve as patterns for the producers of the present time, as indeed they are still serving their own producer.

The story of "Her Condoned Sin," so embellished with all the art at the command of the director, stands as another reason for the picture's long life. The plight of Judith when she determines to save the thirst-starving inhabitants of Bethulia by giving herself up to the leader of the enemy, Holofernes, is one of great dramatic power. She goes to the camp of Holofernes and he, being human, is immediately struck by her beauty. For a time Judith wavers in her purpose, for Holofernes has won her love. Here the struggle between love and duty enters, and finally duty triumphs. She kills Holofernes and takes his head back to her people. The armies of the enemy are helpless without their leader, and so it is an easy matter for them to win the final battle.

The production from the staging to the photography is superb. The fight for water by the soldiers of Bethulia waged around the well outside the walls of the city against the invaders, is terrific in its realism. So are all the fights for that matter. Griffith was never more realistic. Holofernes was an old roue and so he had to be amused by dancing. A score of maidens do the amusing and the dancing, clad in beads and a few other things. The photography is wonderful. It seems to give the scenes a certain depth that makes them stand out with unusual



The Attack

clarity. In some of the full scenes a painter might find inspiration for a masterpiece.

When you consider the advertising possibilities of "Her Condoned Sin," the cast deserves the attention immediately after the producer. There is Blanche Sweet as Judith, Henry Walthall as Holofernes, Mae Marsh as Naomi, Robert Harron as Nathan, Lillian and Dorothy Gish as incidental characters, and Gertrude Bambrick as the leader of the dancers. Six of them are stars today, the combined popularity of three of them can be figured only on an adding machine and not on a typewriter. Miss Sweet has the stellar honors and does some of the best acting of her career.

"The Girl of the Timberclaims"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

A PICTURE of average interest is "The Girl of the Timberclaims," which has for its setting the forest lands of the west. There are homesteaders and claim-jumpers sent out by a crooked corporation to steal the land held by the former and from this clash does the picture gain its story. Jess, one of the claim owners, fiercely resents the coming of the jumpers and leads the people of her township in a fight against them. A government inspector, disguised as one of the jumpers, settles on Jess's claim. She shoots him and then is obliged to care for him. When he gets well he brings justice to the township and he and Jess fall in each other's arms for the final scene.

The scenes of this are quite in keeping with the character of the story. There is nothing lavish and most of them are exteriors—very pretty forest scenes. The photography is good. The story itself seems to suffer somewhat from the lack of any decisive moments. It drifts slowly along to a happy conclusion but never succeeds in changing mere interest into dramatic thrills.

Constance Talmadge is seen as Jess and makes a pretty lead. In regard to acting she has quite a bit to learn. Her expressions are not many and her personality is not as fetching here as it was in "Intolerance." A. D. Sears is the government officer, and a large cast, including Clyde Hopkins, Beau Byrd, Wilbur Higby, Joseph Singleton, F. A. Turner and Mrs. Talmadge gives support. Mary H. O'Connor is the author and Paul Powell the director.

Scenarios Wanted

One reel comedy scenarios

for Kate Price and Billy Ruge, as Plump and Runt;
and Burns and Stull as Pokes and Jabs.

One reel scenarios for dramas featuring a female lead

AMBER STAR FILMS CORPORATION

Jacksonville :: :: :: Florida

TABLOID REVIEWS FOR BUSY EXHIBITORS

Mutual Program

"Shorty and the Yellow Ring." (Monogram. Two reels.)—Losing a job unearthing a smuggling plot whereby Chinese are brought into the country, and acting as escort and rescuer for a charming woman secret service operative, tend to keep Shorty Hamilton fairly busy and prominent in this light comedy. Fistic action causes him to leave ranch life behind, but a second physical demonstration wins him a position to keep his prospective self close to the woman investigator. Imprisonment of the girl in a Chinatown den at the instigation of ringleaders of the "Yellow Ring" coupled with the fact that he had previously seen the workings and recognized the leader of the gang, provides opportunity for Shorty to prove a hero. The result is a big melee in the Chinatown prison, rescue of the girl and imprisonment of the "Ring." One of a "Shorty" series, this picture is on the whole one of rapid-fire action and is interesting.

Reel Life, No. 38. (Gaumont.)—Several varied and interesting topics, notably scenes in California's orange groves, go to make up an entertaining reel. The picking, hauling and packing of the fruit for a world market is shown. Chemical experiments illustrating the composition of air, and the properties of liquid air, and picturization of a newly patented automatic apple grader compose the educational portion of the reel. The workings of the Hydro-ski, a device making it possible for a person to walk on water is also depicted.

"The Honeymooners." (Star.)—A one-reel comedy with the title explaining the action. A game of "follow the leader" results from three love-sick couples witnessing the joys of an engaged pair, and their marriage. Secretly, all follow suit, and of course the secret soon is disclosed all around. Much "mushing" fills the majority of scenes, and aside from one or two isolated instances the subject falls short of comedy standards.

"A Jack Tar in the Making." Third of "Uncle Sam's Defenders." (Mutual.)—Constructive training of our sailor boys is shown. Marching scenes at the training station and instruction in wireless operating and wig-wagging are among the training stunts shown. Drills of Annapolis middies close the reel, which is on a par with former releases of the series.

"Tailors' Trimmings." (Vogue. Two reels).—One of Rube Miller's rapid action comedies. Mishaps following the flirtatious doings of a tailor away from his wife's eyes, similar designs on fair customers of the shop by two seedy gentlemen, of whom Rube Miller is one, after they take possession of the establishment without a by-your-leave, and pranks by these two upon commandeering a trolley car, all makes for swift movement in the film. Running through the slap stick action as a plot skein is the continual stealing of a purse which eventually finds its way back to the original owner. The subject is one which will take with the ordinary audience, although the comedian has been seen in better.

"Tours Around the World," No. 11. (Mutual.)—From Gibraltar to Algeciras on a tourist boat seems like real traveling. The straits dividing Spain and Africa, with the African coast in the distance, is vividly shown. Life in Tunis, North Africa, is demonstrated. Old and young are employed picking olives. Natives are seen smoking kif, a stupifying drug. Veiled women are everywhere in evidence. The mosque of the poor is a dreary looking place where the very poor lie around waiting for chance pennies from passers-by. The most beautiful park in France, the Bois de Boulogne, with its pretty walks, drives, lakes, cascades, and its many fine entrances, including the well-known Arch of Triumph, is shown on this trip.

"Our Boys at the Border," No. 2. (Mutual.)—Troops are seen entraining for Mexico and their arrival at Columbus, Texas, the scene of the Villa massacre. There are good views of Fort Bliss and the soldiers entering the Sierra Mountains. A wireless telegraph station is erected on the field. A machine gun which fires 640 shots a minute is demonstrated. Six-inch howitzers are shown in operation. Range finding with the latest device for that purpose is seen. The use of the craters made by shell explosions are shown to be useful for shelter.

"Mutual Weekly, No. 106." (Gaumont.)—Tobogganing at Franklin, Mass., is seen, where the children can go up the hill as well as down on their sleds. Society opens the new ice-palace at the Waldorf. This is fitted up to look just like a lake in a park; there are trees and park benches which make it look very realistic. "The Mardi Gras of the North" was held on New Year's at Philadelphia, Pa., and the parade of mummers and other quaintly costumed figures seemed to make an ideal holiday entertainment for the spectators as well as the participants. High cost of coal drives the people of Terre Haute to buy its own coal mine. The mine is shown in operation. Fumigation causes a big fire in Texas. General Sarrail arrives at Athens, Greece. Fifteen aviators fly from Hempstead Plains to Philadelphia. New United States destroyer breaks the speed record at Rockland, Me. Mr. Lawson, of frenzied finance fame, goes to Washington. Army corps shown working in their shops at London, England. French soldiers are seen building their workshops near Marseilles, France. The ceremony of blessing an ambulance is shown at Paris, France. The world's greatest aero-motor is shown at Springfield, Mass. A two-horse power arrangement is seen in contrast. The oldest bell arrives at Oakland, Cal. An old New York church is seen burning. The largest traction motor is shown at Presidio, Tex.

Metro

"Married But Single." (Metro-Rolma. Jan. 29.)—Mildly amusing, this comedy rather thinly gets its action from the unreasonable behavior of a newly wed wife, who repudiates her husband before they have reached the first station on the honeymoon trip. All because he gets into a fight with a man across the aisle who is over inquisitively obnoxious. She goes to a hotel, refuses to register as "wife," seeks the protection of the hotel proprietor against various intrusions of her husband, and finally when the hotel men start to abuse the man at her instance, relents and turns on them. What fun there is is mostly the running from room to room and in and out over the fire escape of this queerly behaving couple.

Universal Program

"A Macaroni Sleuth." (Nestor. Mon., Jan. 22.)—Lee Moran as a mysterious Italian and Eddie Lyons as a country bumpkin of a detective supply all the fun necessary for a one-reel comedy in "A Macaroni Sleuth." It is right up to Nestor standard, a good number of gags and much action. Edith Roberts is the girl. Bess Meredyth did the scenario.

"Souls United." (Gold Seal. Three reels. Tues., Jan. 23.)—The romance of an English physician and a wild girl reared in Africa is dwelt on in these three reels. It makes a fair release and manages to awaken the interest through several very conventional situations. The locations are not very African in appearance. Violet Mersereau is the biggest asset of the picture. Harry Benham and Fred Hearn are in support.

"The Honeymoon Surprise." (Victor. Tues., Jan. 23.)—Two young people are obliged to marry for convenience and not wanting to see each other they marry through a screen. Later on at a party they meet and fall in love and that's the comedy of it. Captain Peacocke did this one and his turned out a fine lot of laughs. Eileen Sedgwick, Fred Church and Charles Perley are the leads.

"The Battle of Let's Go." (L.Ko. Two reels. Wed., Jan. 24.)—A most amusing picture is this burlesque of our border trouble with the Mexicans. The border patrolman furnishes a great bit of laughter. The first reel is corking, but the second, with its battle, is just a little too long. However, the whole thing is so amusing that the ultimate effect is one of complete enjoyment. Dan Russell and Vin Moore are the leads.

"The Fugitive." (Imp. Two reels. Fri., Jan. 26.)—A man hiding from the law recalls the incidents which led him to murder a man who persisted in forcing his attentions on his wife. Subsequently he makes his escape, due, in a considerable degree, to the assistance offered by a dog. His wife joins him and they go away. Only a fair offering, the brightest bits of which come while the dog holds the centre of the stage. Roy Stewart, Harry Carter and Louise Lovely are the leads.

"Hell by the Enemy." (Victor. Fri., Jan. 26.)—Pat Rooney dreams about going to Mexico and capturing Vanilla after a number of experiences. An alleged comedy, but containing not one whit of humor nor presenting any really laughable situation.

"The Daring Chance." (Bison, Sat., Jan. 27.)—William V. Mong, Mina Cunard and Harry Griffith do excellent work in this strong picture of Western life. The hero is a traveling barber, who in a gambling game wins from the girl's father, first some of the money which had come from a recent stage holdup, and then the girl herself. Accused of being the robber, it looks as if he was destined to swing, but the girl has seen the money chest, and really in love with the man who has won her as a "high stake," saves his life. The father is let off on the ground of the promise of his son-in-law to return the money to its rightful owners, and a happy ending results. Good entertaining plot, and fine Western picture, with good riding scenes for which Universal is famous.

"Love Me, Love My Biscuits." (Joker. Sat., Jan. 27.)—Conceived by Carl Coolidge, this is a laugh-getter from start to finish. Gale Henry has the eccentric maiden lady role and misses no opportunity to win a giggle. Marital entanglements which involve the most respectable members of the community, are so much more thoroughly entangled with the aid of a matrimonial agency to which the maiden lady applies in her search of a husband, as to carry the reel along to a riotous conclusion. There is lots of fun all along as well.

"The Purple Mask." (Universal Special. Fifth Episode. Two reels. Week of Jan. 22.)—Patsy continues to thwart the efforts of Kelly, the detective, to apprehend her in this episode of the serial entitled "The Demon of the Sky." With the opening scene Kelly is about losing his grip on a ledge and is in danger of falling into a pool full of crocodiles, but Patsy rescues him. Later the lady Raffles succeeds in stealing a ruby which Kelly was sent specially to guard. The usual fierce fighting and acrobatics so plentiful in all Ford-Cunard pictures are dispersed throughout this number.

"The Purple Mask." (Universal Special. Sixth Episode. Two reels. Week of Jan. 29.)—The mysteries of the mythical kingdom are invaded in this number called "The Silent Feud." Kelly is on the job guarding some precious jewels belonging to a wicked old king, while Patsy, fighting on the side of the people, works to steal the jewels, cash them in, and distribute the money thus received to the poor. She succeeds in her mission and Kelly again has the wool pulled over his eyes, but in the final scene she is trapped by the detective.

Pathe Exchange

"Luke's Trolley Trouble." (Rolin. Week of Feb. 4.)—Luke as conductor of a jerk-water trolley car and Snubs as motorman, with all other members of the Rolin organization as passengers, hand out a good bit of comedy in this reel. Each passenger that boards the car is subject to ill treatment at the hands of Luke. A son of Israel boards the affair with 'steen kids and tries to get by on a jitney and a general row is then started. One of the pastimes in which the motorman indulges is chasing an automobile. On the whole a very good one.

"A Tankless Job." (International Cartoon. Split reel. Week of Feb. 4.)—This is one of the "Jerry on the Job" series of cartoons that runs in the Hearst papers. Jerry is a telegraph operator at the front and in company with an officer has some funny experiences in a tank car which chasing a bear. The animation is quite good and some of the figures very funny. On the same reel with "Glacier National Park."

"Glacier National Park." (Split reel. Week of Feb. 4.)—This goes with "A Thankless Job" and displays some interesting scenes of trout fishing in the rapids of one of the big rivers of the park.

"An Algerian Harem." (Split reel. Week of Feb. 4.)—Showing some alleged beauties of a harem in this African country. The beauties don't measure well alongside of some of our own, but the views are interesting and in fairly good color. A "Florence Rose Fashion" release divides the reel.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Dec.—21. Lash of Destiny (Gertrude McCoy) 5
Dec.—28. Whoso Taketh a Wife (Jean Sothern) 5
Jan.— 4. The Rainbow (Dorothy Bernard and Jack Sherrill) 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

Jan.— 1. Black Orchids (Cleo Madison) 5
Jan.— 8. The Piper's Price (Dorothy Phillips) 5
Jan.—15. Her Soul's Inspiration (Ella Hall) 5
Jan. 22. God's Crucible (George Hermandez, Myrtle Gonzales and Val Paul) 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren) 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5
Feb.—19. The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon) 5
Feb.—26. The Saintly Sinner (Ruth Stonehouse) 5
Mar. 5. The Boy Girl (Violet Mersereau) 5

Fox Film Corporation

Jan.— 1. The Island of Desire (George Walsh) 5
Jan.— 8. The Price of Silence (William Farnum) 5
Jan.— 8. A Modern Cinderella (June Caprice) 5
Jan.—15. Bitter Truth (Virginia Pearson) 5
Jan.—22. The Darling of Paris (Theda Bara) 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5
Feb.—12. North of 53 (Dustin Farnum) 5
Feb. 12. The Scarlet Letter (Stuart Holmes) 5
Feb. 19. Title not announced (June Caprice) 5
Feb. 19. The Tiger Woman (Theda Bara) 5
Feb. 26. Sister Against Sister (Virginia Pearson) 5

International Film Service

Through Pathe Exchange, Inc.,

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) 5

Kleine-Edison-Selig-Essanay

Jan. 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison 5
Jan. 8. The Master Passion (Mabel Trunnelle and Robert Conness) Edison. 5
Jan. 15. Little Shoes (Henry B. Walthall and Mary Charleson), Essanay 5
Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Feb. 5. Skinner's Dress Suit 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5
Mar. 5. The Trufflers (Nell Craig), Essanay 5

McClure Pictures*

Jan. 29. Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere) 5
Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guerre) 5
Feb. 19. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 26. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 1. Pidgin Island (Harold Lockwood and May Allison), Yorke 5
Jan. 8. A Wife by Proxy (Mabel Taliaferro), Columbia 5
Jan. 15. The White Raven (Ethel Barrymore), Rolfe 5
Jan. 22. The Threads of Fate (Viola Dana), Columbia 5
Jan. 29. Bridges Burned (Madame Petrova), Popular Plays and Players 5
Feb. 5. The End of the Tour (Lionel Barrymore), Columbia 5
Feb. 12. One of Many (Frances Nelson), Arthur James 5
Feb. 19. The Promise (Harold Lockwood and May Allison), Yorke 5
Feb. 20. The Secret of Eve (Mme. Petrova), Columbia 5
Mar. 5. The Belle of the Season (Emmy Wehlen), Rolfe 5

Mutual Film Corporation

Jan. 1. A Gilded Youth (Richard Bennett), American 5
Jan. 8. The Butterfly Girl (Margarita Fischer), Fischer 5
Jan. 15. Beloved Rogues (Kolb and Dill), American 5
Jan. 22. The Gentle Intruder (Mary Miles Minter), American 5
Jan. 29. Pardners (Charlotte Walker) 5
Feb. 5. Where Love Is (Ann Murdock), Mutual 5

Paramount Pictures Corporation

Dec. 28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco 5
Jan. 1. The Slave Market (Pauline Frederick), Famous Players 5
Jan. 4. The Evil Eye (Blanche Sweet), Lasky 5
Jan. 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players 5
Jan. 11. The Happiness of Three Women (Myrtle Stedman and House Peters), Morosco 5
Jan. 15. Betty to the Rescue (Fannie Ward), Lasky 5
Jan. 18. A Girl Like That (Irene Fenwick and Owen Moore), Famous Players 5
Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky 5
Feb. 19. The Fortunes of Fifi (Marguerite Clark), Famous Players 5
Feb. 22. On Record (Mae Murray), Lasky 5
Feb. 26. Winning of Sally Temple (Fannie Ward), Lasky 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Dec. 31. Joy and the Dragon (Baby Marie Osborne and Henry King), Balboa 5
Jan. 7. Her New York (Gladys Hulette, William Parke, Jr., and Robert Vaughn), Thanhouser 5
Jan. 14. Kick In (William Courtney, Mollie King, Robert Clugston and Suzanne Willa), Astra 5
Jan. 21. The Image Maker (Valkyrien), Thanhouser 5
Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Feb. 11. Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa 5
Coming—When My Ship Comes In (Jane Grey), International 5

Red Feather Productions

Dec. 25. A Child of Mystery (Hobert Henley and Gertrude Selby) 5
Jan. 1. Polly Put the Kettle On 5
Jan. 8. Fighting for Love (Ruth Stonehouse and Jack Mulhall) 5
Jan. 15. The Double Room Mystery (Hayward Mack and Ed. Hearn) 5
Jan. 22. Heart Strings (Allen Holubar and Maude George) 5
Jan. 29. Love Aflame (Ruth Stonehouse and Jack Mulhall) 5
Feb. 5. The Scarlet Crystal (Herbert Rawlinson, Betty Schade and Dorothy Davenport) 5

Selznick Pictures

Oct. 15. The Common Law (Clara Kimball Young) 6
Dec. 1. War Brides (Mme. Nazimova), Herbert Brenon, Prod. 8
Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. —. The Argyle Case (Robert Warwick) 5
Jan. —. The Eternal Sin (Florence Reed and William E. Shay), Herbert Brenon Prod. 5
Jan. —. Panthea (Norma Talmadge) 5

Triangle Film Corporation

Dec. 31. The House Built Upon Sand (L. Gish), Fine Arts 5
Dec. 31. The Female of the Species (Dalton-Markey-Hickman), Kay Bee 5
Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Feb. 4. Jim Bludso (Lucas), Fine Arts 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 11. The Girl of the Timber Claims (Constance Talmadge), Fine Arts. 5
Feb. 11. The Gun Fighter (Wm. S. Hart), Kay Bee 5
Feb. 18. The Village Prodigal (Robert Harron), Fine Arts 5
Feb. 18. A Princess of the Dark (Enid Bennett), Ince-Kay Bee 5

Unity Sales Corporation

Dec. 1. Land Just Over Yonder 6
Dec. 15. Humanizing Mr. Winsby 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Jan. 1. Indiscretion (Lillian Walker) 5
Jan. 8. The Man of Mystery (E. H. Sothern) 5
Jan. 15. Blind Justice (Benj. Christie) 7
Jan. 22. Her Right to Live (Peggy Hyland). 5
Jan. 29. The Glory of Yolanda (Anita Stewart) 5
Feb. 5. Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno) 5
Feb. 12. The Courage of Silence (Alice Joyce and Harry Morey) 5
Feb. 19. Kitty Mackay (Lilian Walker) 5
Feb. 26. Arsene Lupin (Earle Williams) 5
Mar. 5. Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly) 5

World Pictures

Dec. 25. The World Against Him (E. K. Lincoln and June Elvidge) 5
Jan. 1. A Woman Alone (Alice Brady) 5
Jan. 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell) 5
Jan. 15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) 5
Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines) 5
Feb. 5. A Hungry Heart (Alice Brady) 5
Feb. 12. The Red Woman (Gail Kane) 5
Feb. 19. A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche) 5
Feb. 26. A Girl's Folly (Robert Warwick and Doris Kenyon) 5

SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips)..... 2 reels
1—15. Noah's Ark (Hark Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company

Monday, January 29, 1917
SELIG—Lost and Found (George Fawcett and Vivian Reed), 2 D.....21678-79
VITAGRAPH—The Battle Hymn of the Republic (Ralph Ince, Mary Maurice and Julia Swayne Gordon), 1 D..... 21680
SELIG—Selig-Tribune, No. 9, 1 Top..... 21681
Tuesday, January 30, 1917
ESSANAY—Three Ways Out (9th of Black Cat Series), 2 C-D.....21682-83
KALEM—The Safety Pin Smugglers (Ham Comedy), 1 C..... 21684
Wednesday, January 31, 1917
ESSANAY—Mr. Wright in Wrong, 1 C.. 21685
KALEM—The Dominion of Fernandez (25th episode of "The Girl from 'Frisco"), 2 D.....21686-87
Thursday, February 1, 1917
SELIG—Selig-Tribune, No. 10, 1 Top.... 21688
VIM—The Other Girl (Babe Hardy and Ethel Burton), 1 C..... 21689
Friday, February 2, 1917
KNICKERBOCKER STAR — Crossed Trail (Marguerite Landis and R. Henry Grey, 3 D.....21690-91-92
KALEM—The Net of Intrigue (16th of "Grant, Police Reporter" Series), 1 D 21693
VIM—A Job for Life, 1 C..... 21694
VITAGRAPH—A Lady in the Library (Mr. and Mrs. Sidney Drew), 1 C.... 21695
Saturday, February 3, 1917
ESSANAY—Shifting Shadows (8th of "Is Marriage Sacred?" Series), 2 C-D 21696-97
VITAGRAPH—Mystery of the North Case (Brinsley Shaw and Charles Kent), 2 D.....21698-99
KALEM—The Death Siding ("Hazards of Helen" Series), 1 D..... 21700
SELIG—The Saddle Girth (Tom Mix), 1 D 21701

Metro Pictures Corporation

Monday, January 15, 1917
DREW—His Perfect Day (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 2, The Casket of Tainted Treasure), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, January 22, 1917
SERIAL—The Great Secret (Chapter 3, The Hidden Hand), Francis X. Bushman and Beverly Bayne, 2 D.
ROLMA—Married But Single (Ralph Herz), 1 C.
Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 4, From Sunshine to Shadows), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 5, 1917
DREW—Blackmail (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 5, The Trap), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 12, 1917
ROLMA—Winning an Heiress (Ralph Herz), 1 C.
SERIAL—The Great Secret (Chapter 6), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 19, 1917
DREW—Her Obsession (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 7), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 26, 1917
DREW—Reliable Henry (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 8), Francis X. Bushman and Beverly Bayne, 2 D.

Mutual Film Corporation

Monday, January 29, 1917
MONOGRAM—Shorty Goes to College (Adventures of Shorty Hamilton, No. 3 D.....05300-01
Tuesday, January 30, 1917
GAUMONT—Mutual Tours Around the World (Teheran, the Capital of Persia; coast resorts of Normandy, France; winter in the Vosges Mountains, France), 1 Trav..... 05302
Wednesday, January 31, 1917
MUTUAL—Mutual Weekly, No. 109, 1 Top. 05303
GAUMONT—See America First (San Diego, Cal.), Sc., and Kartoon Komics, split reel..... 05304
Thursday, February 1, 1917
CUB—Jerry and His Pal (George Ovey), 1 C..... 05305
Friday, February 2, 1917
MUTUAL—Scouts of the Sea and Sky (Uncle Sam Defenders, No. 5), 1 Top. 05306
Saturday, February 3, 1917
AMERICAN—Title not announced (J. Warren Kerrigan), 1 D..... 05307
Sunday, February 4, 1917
VOGUE—Sticky Fingers (Paddy McQuire), 2 C.....05308-9
GAUMONT—Reel Life, Making Lace by Machinery; Toddles: New York's latest dance; Raising Fresh Water Fish; Design Your Own Gown, 1 Mag. 05310
Monday, February 5, 1917
MONOGRAM—Shorty Goes Insane ("Adventures of Shorty Hamilton," No. 4), 2 D.....05311-12
Tuesday, February 6, 1917
GAUMONT—Mutual Tours Around the World (The Rocky Coast of Dalmatia, On the Adriatic Sea, Great Temple of Luxor (Egypt), Picturesque Landscapes of Holland), 1 Trav..... 05313
Wednesday, February 7, 1917
MUTUAL—Mutual Weekly, No. 110, 1 Top. 05314
GAUMONT—See America First (The Mississippi Coast), Sc. and Kartoon Komics, Split reel..... 05315
Thursday, February 8, 1917
CUB—Jerry's Big Raid (George Ovey), 1 C..... 05316
Friday, February 9, 1917
MUTUAL—Bulldogs of the Deep ("Uncle Sam's Defenders," No. 6), 1 Top..... 05317
Saturday, February 10, 1917
AMERICAN—The Old Sheriff (J. Warren Kerrigan), 1 D..... 05318
Sunday, February 11, 1917
VOGUE—The Musical Marvels (Ben Turpin), 2 C.....05319-20
GAUMONT—Reel Life, Queer Fish with Shells, Diary of An Egg, Every-day Life Savers, Hypnotizing An Alligator, 1 Mag..... 05321

Paramount Pictures Corporation

Monday, January 15, 1917
BURTON HOLMES—Montreal, Old and New, 1 Trav.
KLEVER KOMEDY—Did It Ever Happen to You? 1 C.
PICTOGRAPH—Subject not announced.
Monday, January 22, 1917.
BURTON HOLMES—Ottawa and Toronto. 1 Trav.
BLACK DIAMOND—He Did It Himself, 1 C.
PICTOGRAPH—Subject not announced.
Monday, January 29, 1917.
BURTON HOLMES—Georgian Bay to Winnipeg, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—Subject not announced.
Monday, February 5, 1917
BURTON-HOLMES — Regina to the Rockies, 1 Trav..... T-1096
COMEDY—Title not announced.
PICTOGRAPH—No. 53, 1 Mag.
Monday, February 12, 1917
BURTON HOLMES—Beautiful Banff, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 54, 1 Mag.

Pathe Exchange, Inc.

Sunday, February 4, 1917
Patria, No. 4 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 9, Astra, 2 D.
Rods of Rath, Pathe, 3 D.
Luke's Trolley Trouble, Rolin, 1 C.
Florence Rose Fashion, No. 17 (Rose), Fash.: An Algerian Harem (Pathe), Colored Educ., Split Reel.
Wednesday, February 7, 1917
Hearst-Pathe News, No. 12, 1 Top.
Saturday, February 10, 1917
Hearst-Pathe News, No. 13, 1 Top.
Monday, February 12, 1917
Patria, No. 5 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 10, Astra, 2 D.
Skinny's Love Tangle and Schemer Skinny's Scandal (Fatty Lampton), Split reel comedy, 1 C.
Florence Rose Fashions, No. 18 (Rose), Fash.; Childish Delights (Pathe), Colored Educ., Split reel.
Der Captain is Examined for Insurance, Cart., and In the Southern Highlands, Sc., International, Split reel.
Wednesday, February 14, 1917
Hearst-Pathe News, No. 14, 1 Top.
Saturday, February 17, 1917
Hearst-Pathe News, No. 15, 1 Top.

Triangle Komedies

Sunday, January 14, 1917
Love Under Cover, 1 C.
The Pipe of Discontent, 1 C.
Sunday, January 21, 1917
A Noble Fraud, 1 C.
Honest Thieves, 1 C.
Sunday, January 28, 1917
Heart Strategy, 1 C.
A Grab Bag Bride, 1 C.
Sunday, February 4, 1917
The Male Governess, 1 C.
The Road Agent, 1 C.
Sunday, February 11, 1917
Won by a Foot, 1 C.
His Deadly Undertaking, 1 C.
Sunday, February 18, 1917
The Telephone Belle, 1 C.
When Hearts Collide, 1 C.

Unicorn Film Service*

Monday, December 11, 1916.
SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B
Tuesday, December 12, 1916.
JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B
Wednesday, December 13, 1916.
SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B
Thursday, December 14, 1916.
RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C
Friday, December 15, 1916.
JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B
Saturday, December 16, 1916.
SUPREME—The Challenge of Chivalry, 2 D 1118A
Sunday, December 17, 1916.
JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B
* Releases issued every two weeks.

Universal Film Company

Monday, January 29, 1917
NESTOR—Why, Uncle (Eddie Lyons, Lee Moran and Priscilla Dean), 1 C..... 02126
Tuesday, January 30, 1917
GOLD SEAL—June Madness (Roy Stewart and Wadsworth Harris), 3 D.... 02127
VICTOR—Some Baby (Nov.) and Nellie the Fireman's Daughter (Com), Split Reel (Re-issue) 02128
Wednesday, January 31, 1917
L-KO—Faking Fakirs (Phil Dunham), 2 C 02129
UNIVERSAL—Animated Weekly, No. 57, 1 Top 02130
BIG U—The Gold Lust (Re-issue), 1 D... 02131
Thursday, February 1, 1917
VICTOR—It's Cheaper to be Married (Babe Sedgwick), 1 C..... 02132
UNIVERSAL SPECIAL—The War Waif (Allen Holubar and Zoe Rae), 2 D.. 02133
IMP—The Diamond Thieves (Robert Leonard and Margarita Fischer), Reissue, 2 D..... 02134
Friday, February 2, 1917
IMP—The Forbidden Game (Edward Hearn), 2 D..... 02135
UNIVERSAL—Screen Magazine, No. 6, 1 Mag..... 02136
VICTOR—The Hero of Binko Hill, 1 C.. 02137
Saturday, February 3, 1917
BISON—The Boonton Affair (King Baggot), 2 D..... 02138
JOKER—His Coming Out Party (Gale Henry and Wm. Franey), 1 C..... 02139
Sunday, February 4, 1917
IMP—Diamonds of Destiny (Louise Lovely), 1 D..... 02140
POWERS—Mr. Fuller Pep—His Wife Goes for a Rest (Com. Cart.), and "In North China." as seen by Dr. Dorsey (Ed.), Split Reel..... 02141

(Continued on page 767)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company
Oct.— 2. The Sad Sea Waves.....1 reel
Nov.—27. Tramp, Tramp, Tramp.....1 reel
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Educational Film Corp. of Amer.
Oct.— 1. The Land of Silence.....1 reel
Oct.—15. To the Rainbow.....1 reel
Oct.— 8. The Hermit of Hood.....1 reel
Oct.—22. Hans and Henri and the Neophyte .....1 reel
Oct.—29. Mazamas and the Three Sisters..2 reels
Nov.— 5. Deschutes Driftwood.....1 reel
Nov.—12. Oddities in Film Form, No. 1...1 reel
Nov.—19. The Snows of Many Years.....1 reel
Nov.—26. Hiyu Skookum Pow-wow La Push .....1 reel

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Monarch Photoplay Co., Inc.
Common Sense Brackett.....6 parts

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

SHORT SUBJECTS

(Continued from page 766)

IMP—Life's Pendulum (Bob Leonard, Betty Schade and H. Garter), 2D 02142
UNIVERSAL SPECIAL—The Silent Feud (6th episode of The Purple Mask), (Francis Ford and Grace Cunard), 2 D. 02143

Monday, February 5, 1917

NESTOR—His Wife's Relatives (Eddie Lyons, Lee Moran and Edyth Roberts), 1 C..... 02145

Tuesday, February 6, 1917

GOLD SEAL—Won by Grit (Nela Hart and Lois Wilson), 3 D.....02146
VICTOR—The Valley of Beautiful Things (Juvenile Comedy), 1 C..... 02147

Wednesday, February 7, 1917

L-KO—The Dawgone Dogs (Sammie Burns), 1 C..... 02148
UNIVERSAL—Animated Weekly, No. 58, 1 Top..... 02149
BIG U—Red Vengeance (Re-issue), 1 D. 02150

Thursday, February 8, 1917

REX—The Melody of Death (Douglas Gerrard, Ruth Clifford and Maude George), 2 D..... 02151
POWERS—Giants of the American Forest, 1 Educ..... 02152

Friday, February 9, 1917

IMP—Avarice (Claire McDowell), 1 D... 02153
VICTOR—The High Cost of Starving Eilleen Sedgwick), 1 C..... 02154
BIG U—Title not decided, 2 D..... 02155

Saturday, February 10, 1917

BISON—The Outlaw and the Lady (Louise Lovely and Harry Carey), 2 D..... 02156
JOKER—Out for the Dough (Wm. Franey and Gale Henry), 1 C..... 02157
LAEMMLE—A Studio Cinderella (Jane Gail and Matt Moore), 1 C (Re-issue) 02158

Sunday, February 11, 1917

IMP—When Thieves Fall Out (Harry Benham), 2 D..... 02159
POWERS—Fearless Freddie in the Woolly West (Cart. Com.) and Joys and Tears of China (Dr. Dorsey Educ.), Split reel 02160
REX—In the Shadows of Night (Wm. Shay), 1 D Re-issue..... 02161
UNIVERSAL SPECIAL—The Race for Freedom (7th episode of "The Purple Mask"), (Francis Ford and Grace Cunard), 2 D..... 02162

Vitagraph-V-L-S-E.

Monday, January 1, 1917.

Shanks and Chivalry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks' Getaway (Frank Daniels)...1 C.
The Secret Kingdom (Second Episode, Royalty at Red Wing).....2 D

Monday, January 8, 1917.

Speed and Spunk (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks' Love Insurance (Frank Daniels) .....1 C.
The Secret Kingdom (Third Episode, The Sealed Packet) .....2 D.

Monday, January 15, 1917.

Bullies and Bullets (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Cobbler (Frank Daniels.)1 C.
The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham).....2 D

Monday, January 22, 1917.

Jolts and Jewelry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Widow (Frank Daniels) 1 C.
The Secret Kingdom (Fifth Episode, Carriage Call No. 101).....2 D

Monday, January 29, 1917.

Big Bluffs and Bowling Ball (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Baby (Frank Daniels).....1 C.
The Secret Kingdom (Sixth Episode, Human Flotsam) .....2 D

Monday, February 5, 1917.

Somewhere in Any Place (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Dilemma (Frank Daniels)...1 C.
The Secret Kingdom (Seventh Episode, The Ghost Ship).....2 D

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second page number refers to the music chart for the picture.

FEATURE RELEASES

Americano, The (Fine Arts-Triangle), 5D, Jan. 28 ... 271

Barrier, The (Rex Beach Picture Co.), 10D, (Release date not decided) 588
Beloved Rogues (Mutual), 5C, Jan. 15 ...
Betty to the Rescue (Lasky-Paramount), 5D, Jan. 15 ... 594
Bitter Truth (Fox Film), 6D, Jan. 15 ... 595
Black Orchids (Bluebird), 5D, Jan. 1 ... 462
Blind Justice (V-L-S-E), 5D, Jan. 29 ...
Bondage of Fear, The (Peerless-World), 5D, Jan. 22 ... 591
Bride of Hate, The (Ince Triangle), 5D, Jan. 14 ... 115
Butterfly Girl, The (Fischer Mutual), 5D, Jan. 8 ... 592

Chicken Casey (Kay Bee-Triangle), 5C, Jan. 28 ...
Crab, The (Triangle-Ince), 5D, Feb. 4 ... 593

Darling of Paris, The (Fox Film), 5D, Jan. 22 ...
Devil's Pay Day, The (Bluebird), 5D, Jan. 29 ...
Double Room Mystery, The (Red Feather-Universal), 5D, Jan. 15 ... 438

End of the Tour, The (Columbia-Metro), 5D, Jan. 29 ...
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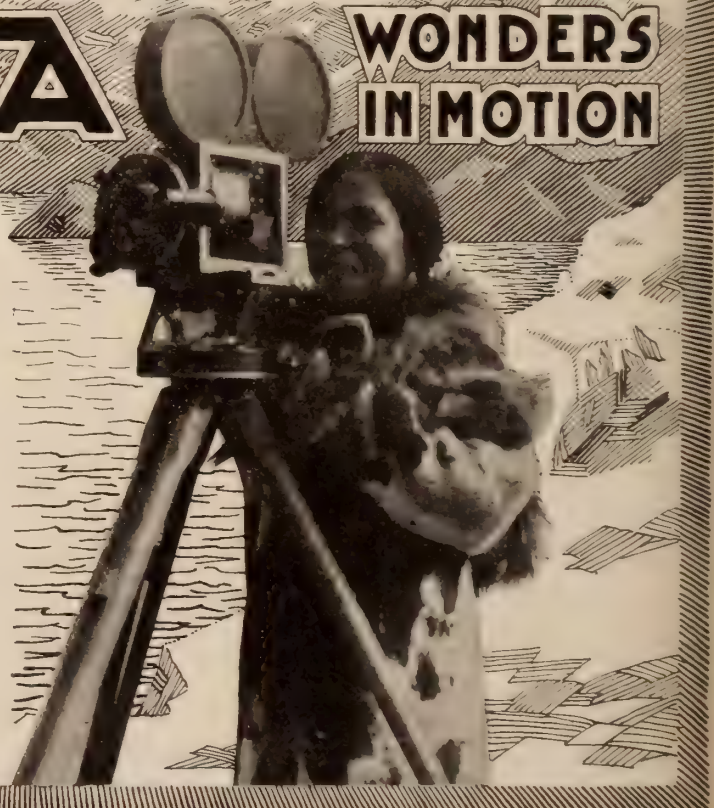
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SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

AN HONEST STATEMENT

IT is evident that the endeavor which is being made on the part of the NEWS to help the supply men enlarge their business is being appreciated. Last week we published three letters. This week there are four more of great interest which we hope will arouse the equipment branch of the industry to a point when the slogan "*The Supply Dealer is the Local Motion Picture Authority*" will apply. It should be so. Here's what the dealer says —Think it over.

1

YOUR letter of the sixth with advance copy of editorial entitled "Motion Picture Supplies" interests us very much indeed, principally from the standpoint that we have in the NEWS, an organ that is awake to every corner of our industry, and is *active* in the promotion of improvements for all of us engaged therein.

The tenor of your writing echoes our own findings during the past several months and it might interest you to learn that we have already traveled quite a distance along the path you mention, that is of handling everything in connection with the motion picture business, not only for theatres, but for schools, churches, factories and institutions of every kind as well as for the general public.

Some of the things we have discovered at first hand by our experience may prove of interest to you and may enlighten you and so we will recite a few of the more noteworthy phases of the subject for any influence upon your writings that our experiences may hold.

Let us take the subject of small projection machines, for instance,—the so called "home" projector, the portable projector, etc. We realize probably even more so than you because of our closer contact with the public who pass our ground-floor modern display rooms that there is a certain undeveloped field for this class of projector —*SEEMINGLY*—until the subject is really investigated. We have had numerous calls for small machines, home machines, etc., and to satisfy the demand we were on the lookout for the best small machine available. Consequently we have ordered at various times one of practically every make of small machine that has been placed before the public. After demonstrating and displaying each of these projectors to scores of interested inquirers we always managed to dispose of the sample machine which we had purchased, but in each instance we learned that each machine had some particular advantages and also certain particular disadvantages, but one thing we learned was that all these small machines which we handled shared the common disadvantage, that they would not pass Underwriters Insurance specifications.

Now here is a thing to be considered—as it is the very heart of the entire situation—the Underwriters do not charge a heavy rate (or refuse insurance entirely) where small projectors are concerned, any more than they would if a large projector is concerned, but their rulings insist that *any* motion picture machine, *must be enclosed in a regulation booth* as long as the film handled by that machine is of the same *standard size* as inflammable film.

At first, it seemed to us as if such a regulation was an arbitrary ruling and an imposition, but after carefully weighing all the circumstances, *based on our observations*, we have decided that the Underwriters' attitude is correct because there is indeed a great *fire hazard* for the public at large to handle inflammable film *except* in a fire-proof booth. The general public do not appreciate the high combustibility of film and so they are very, very careless and it is no uncommon thing for owners of so-called small projection machines to smoke and scatter matches in close proximity to films in their own homes, stores, etc.

We firmly believe that if several thousand of these small projectors were sold to the general public and they would carelessly neglect the precautions demanded by the Fire Underwriters that it would only be a very short time until several great film disasters would awaken the public to the dangers of such neglect.

You might say, what has all this to do with the subject we are treating. Here is the connection.

Small projection machines are bought with a motive —sometimes two motives. They are bought first because they are cheap in price, and second because their portability is the feature aimed at, and as long as a machine is without a booth it is "portable" but as soon as it requires a booth the motive underlying the selection of that type of projector is destroyed and the purchaser might just as well buy a machine of the professional type.

We have only come to this decision ourselves within a recent period, but since having become convinced that this was the correct attitude we have made more headway in installing standard equipment in schools, wealthy homes, and institutions that for a long time prior to this wanted the small machine.

Now, we explain to prospective customers the vast advantages of motion picture equipment and at the same time advise them that the cost will be more than just a hundred or two hundred dollars. This weeds out merely the curious seeker after information, and leaves for us

(*Continued on page 789*)

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Operating Room of Character

C. GLEICHMAN and D. R. Canady, Cleveland, Ohio, send in a most interesting letter enclosing photographs, which are herewith reproduced, showing the operating room equipment of the Stillman theatre, Cleveland, Ohio.

This theatre is known as "a picture-play house of character," and I think you will agree with me after studying the accompanying illustrations that the term might well be applied to the operating room also. Brother Gleichman, president of Local 160. I. A. T. S. E., and Brother Canady, also a member of that local, have been working practically night and day since the opening week making and installing the equipment for this up-to-the-minute operating room.



Generator for Speed Indicator Attached to Head of Machine

The room is 18 feet long, 13 feet high and 9 feet wide. The inside is painted a dark green which protect the eyes of the operator from any strain as would be the case if the walls were painted of some light hue that would act to reflect the promiscuous rays of light which are always present, into the eyes of the operator.

The projection equipment consists of three Super-Simplexes, two of which are in the main projection room, while the third is used in the screening room in the basement, where all pictures are run before their initial showing to the audience. Speedco arc controllers are used to feed the arc on each machine. Three spot lights are among the equipment, making it possible for the operators to obtain many striking effects.

Two rewind benches with rewinds and a work bench are also a part of the operating room equipment. This latter—the work bench—is *used,* not as a store room but for the purpose it is intended, a *work bench,* and it is here that these geniuses of the operating room spend much of their spare time. The switch board is equipped with two ammeters and a volt meter which should be in every operating room where *results* are to be obtained and where operators will try and get those results, which can only be done by being wide awake at all times.

The pictures are projected a distance of 137 feet, upon a Satin screen. The amperage at the projection arcs is 125 amperes. Size of picture being 18 feet wide. Angle of projection 11½ degrees.

Minor accessories are: Film measuring machines, film polisher, film racks and tanks (these brothers make and color their own film titles), pure ice water, first aid cabinet, and other things too numerous to mention.

The equipment designed and installed by these two men are as follows: Motor switches on both sides of each machine; speed control handles, likewise; framing lamps and fire shutter lifter; an eelctric photometer for motion picture work consisting of a selenium cell on the screen which is connected to a Galvanometer in the projection room. As the selenium cell changes in resistance in proportion to the amount of light striking it the principle is easily seen. In this way the relative merits of condensers, carbons, etc., are easily determined.

Last but not least comes the speed indicating system, in which neither time nor money was spared to design and install, making this, so the brothers claim, the only speed indicating device not affected by temperature changes. The generators are driven from the shaft of the friction drive discs via spring belt, and make 150 revolutions per minute at maximum speed.

The castings for the generators were poured from the same crucible, and therefore have the same characteristics. For the windings a wire having a nil temperature coefficient was used. There are three of these meters in the installation, located, one in the operating room, one in the manager's office and one at the orchestra leader's desk.

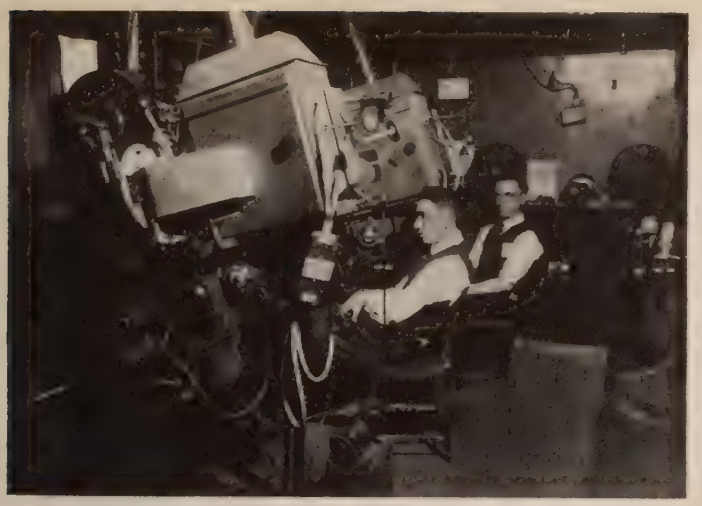
Well, boys, you certainly have got some operating room. And the ventilating system is about the finest I have ever seen. I cannot find anything to criticize, although at first I did think that the "easy chairs" were not quite high enough, but that was before I had read your letter, wherein you say that the ports are 12 inches square. That explained the comfortable positions you both assume. The one thing that attracted my attention was the first-aid cabinet. This is also something that should be in every operating room, yet few operators or managers give any thought to the possibility of accident to the operator which might turn into something serious if it did not receive proper attention immediately.

You have evidently not been satisfied to use your hands only. but have used your brains as well, the results of which are better shown by the illustrations. I would be pleased to have a more detailed description of the slide projectors which are, I suppose. those additions to the door of the lamp house.

There are several points which managers would do well to observe; one of these is to furnish the operator with a good pair



The Left and Center Views Illustrate a Device Invented by Canady and Gleichman of the Stillman Theatre, Cleveland, Which Indicates the Speed of the Picture to the Orchestra Leader. The Right Scene Shows the Operating Room Ventilation at the Same House



Gleichman and Canady in the Operating Room

of opera glasses or binoculars, so that he can observe the detail of the picture thrown upon the screen, which is impossible with the naked eye where the throw is a long one. Another point is the inter-communicating system of telephones, which enables each department to get in touch with the other. A manager who considers the comfort of his operators is bound to, sooner or later, be repaid by better results upon the screen, for an operator is human and will respond when treated as something more than a necessary evil.

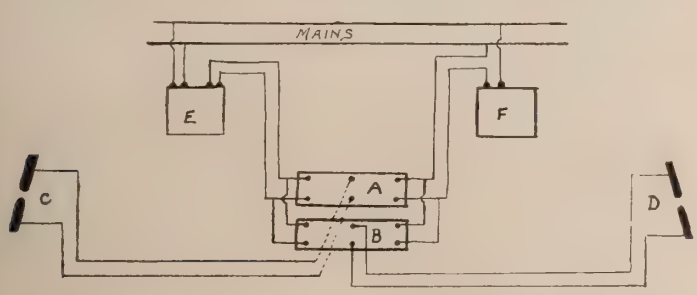
The above paragraph does not apply to Gleichman or Canady, for they are men whose qualifications are such that they can demand and get the things they want. Canady is an associate member of the American Institute of Electrical Engineers, also associate member of the Institute of Radio Engineers, besides being one of the shining lights of Local 160.

The department will welcome any suggestions or items that will be of interest to its readers from these brothers at all times. So don't hesitate to write for fear that what you have to say might not be of interest. Let me be the judge of that.

Another Wiring Diagram for Rheostat and Compensarc

W. K. H., Baltimore, Md., sends in the accompanying drawing of wiring diagram for rheostat and transformer, and says:

"With reference to the diagram showing the method of wiring so as to use the rheostat or compensarc on either machine, which appeared in the Department, page 3880 issue of Dec. 16, would say that the diagram enclosed appears to me to be the better scheme. With this method I believe I can do anything that can be done with the other, and still something that can't be done with the other. A. and B. represent two two-pole double-throw



switches. C. and D. the two machines, and E. and F. the rheostat and compensarc respectively. Look this over and give me your opinion of it."

"I looked it over and then wrote the brother inquiring just what he could do that could not be done with the other, and received the following reply:

"I was very much in hopes of escaping the very job you have laid out for me, viz.: explaining the advantages of the plan of wiring as set forth in my last letter. I was in hopes you would study the drawing, and if you wished to publish it, do your own explaining.

"However, I will do my best to make my meaning clear, but as I don't feel in the mood for writing, I fear my talk will be in chunks. In the first place we will assume that we are working with a Mercury Arc rectifier and a rheostat. We prefer to use the rectifier continually because it gives us the best light and is more economical. By your method, if we are running one machine on the rectifier we could light the other machine on the rheostat at the same time and start off the next reel, and probably, if we are careful, produce a pretty good dissolving effect, but we would have to continue the reel using the rheostat, for if we tried to throw the switch while running, the arc would go out.

"At least that has been my experience. I have been able to throw the switch and go from rectifier to rheostat without losing the arc, but not vice versa. By your method, each time we switch from one machine to the other, we must throw the switch. By mine, we don't throw the switch. We just steal the light (freeze the carbons on the one machine and the other arc goes out). The advantages of my method are that while running one machine on the rectifier, I can throw a switch, trim my lamp and burn a crater on the carbon and then throw the switch again and at the end of the reel simply steal the light and still be running on the rectifier.

"As I said in the beginning, for some reason or other I am not in the mood for writing to-night, and the foregoing seems to be as clear as mud. However, I trust you get my drift and will get my ideas. If not, write me again and I will try and do better."

From the above drawing there seems to be no doubt but what you can do the things you claim, but you lose sight of the fact that E. is a compensarc and not a rectifier. From the one you are getting A. C., while the other (the rectifier) is supplying D. C., that is why the arc goes out in trying to change from rheostat to rectifier. In your diagram, by the proper manipulation of switches it is possible to use either compensarc or rheostat on either machine, and if you will compare the two diagrams you will see that they are practically the same.

In the diagram I used to illustrate the article to which you refer the lamp opposite the one on which the switch is thrown is receiving current through the rheostat while the other lamp is running on the compensarc. This does not permit the stealing of light from one machine to the other, but was simply intended to be used where the operator wanted to be able to burn a crater on the idle lamp while running the other, and also have some means whereby he would be able in case of emergency to continue his show. Using a rheostat and compensarc, there appears to be no reason why at the change over the arc should go out, but with a rectifier, I dunno. Your method is the better after all, I guess, and we'll see what others think of it. If they will write and tell me what they have learned in their own experience we will soon have a discussion under way that will be of value to all of us. Come on, now boys, and let me hear from you.

To Carbon Inquirers

ATTENTION is hereby called to operators who have requested samples of the Speer Carbon Company's "Hold-Arc" carbons, that they are for use on direct current only. These carbons are constructed with a hard core and coated with metal, which enables the operator to use a smaller negative carbon. They can be used where the current is supplied to the machine through a motor generator set or mercury arc rectifier, but cannot be used in connection with inductors, economizers, or choke coils. Kindly bear this in mind when writing.

Polarity Indicator

H. J. Matthews, New York: *Can you tell me some simple method of finding the polarity of a direct current supply system? Have heard that there are polarity indicators, but am afraid they would cost too much. Would thank you for an early reply.*

Answer: Here is an inexpensive polarity indicator that will answer the purpose quite satisfactorily: Take a small piece of blue print paper, which can be purchased at any photograph supply shop, and after moistening it, it will turn white at the negative wire when testing for polarity When not in use keep the paper, which can be cut into small squares, in a small metal box which will not admit any light.

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Fourth Annual Ball of Local 306



George C. Edwards

ON Sunday evening, January 14, the Central Opera House on East Sixty-seventh street, New York City, was the scene of one of the season's most gala occasions, the Fourth Annual Reception and Ball of Local 306, I. A. T. S. E. and M. P. M. O. of Greater New York, being the attraction that called out in large numbers some of the most prominent people in the motion picture industry as well as a great galaxy of movie fans who never seem to forget that they are sure to enjoy themselves at any affair given under the auspices of this popular and progressive organization.

The attendance which was estimated at 1,500, while not as large as in former years, made the affair a much greater physical success in that the dancers were able to enjoy their terpsichorean efforts without unnecessary crowding.

F. N. Richardson introduced to the gathering the well-known stars Anita Stewart and Florence Turner. Miss Stewart, who was introduced as the "Goddess," responded very prettily and said: "I was glad to be here last year, am delighted to be here this year, and hope to be here next year."

Miss Turner, who bears the distinction of having appeared in more photoplays than any other motion picture actresses, and who has been absent from this country for over four years, found that the lovers of the silent drama were as glad to welcome her home again as she was to return. She had nothing but praise for the treatment accorded her in foreign countries, but said: "I am glad to be back home again and pleased to accept the hospitality of local 306."

The stars were the cynosure of all eyes and that their popularity was not on the wane was attested by the crowds that followed them wherever they went. Another distinguished guest was Senator James J. Walker, an honorary member of 306, and it had been planned to present the Senator with a handsome silver card case containing his membership, during the evening, but the Senator was forced to leave before the presentation could be made, nevertheless this will be done in the near future.

Shortly after midnight Will C. Smith called to the stage Brothers George C. Edwards and Harry Mackler, president and business agent, respectively, and in a few well chosen words presented to President Edwards on behalf of the local a beautiful silver loving cup, which, as Smith said, was not large enough to contain the good wishes of the local for their president. To say that Brother Edwards was surprised would be putting it mildly, not, as he said, "for the intrinsic value of the gift, but for the expressions of good will that went with it." It is just such men as George C. Edwards, that help to make a success of organizations.

Brother Harry Mackler, the wide awake business agent of the local was next called to the center of the stage, and presented with a handsome 14k. Sold Gold Waltham watch, with a fob of U. S. gold pieces, to the value of twenty-five dollars; a ten, two five and two two-and-a-half dollar gold coins. Smith said the boys were presenting it to their business agent so that he could get to the office on time in the morning, but Mackler said he was afraid he would be on the job all the time, for if he went to sleep some one might get away with it, and he was not going to take any chances. Mackler is one of those men who are doomed to die in harness, he has been the business agent for so long that business agenting has become second nature with him. May he continue the good work for some time to come.

The Grand March, which was one of the most elaborate from a scenic standpoint that we have ever seen, commenced at 1:15 A. M. and lasted a solid half hour. The lighting effects which were planned by Messrs. Smith, Richardson and Kaplan, and in charge of members of Local 35, were the most elaborate that have been seen at an affair of this kind.

Led by Florence Turner and Will C. Smith, followed by President Edwards and Mrs. Edwards, Harry Mackler and Mrs. Mackler, and the other members of the executive board and various committee with their wives and sweethearts, with the novel lighting effects such as waving flag, falling flag, falling flowers, flying butterflies and the multicolored lights playing upon the dancers it was a sight not soon to be forgotten.



Cup Presented to President Edwards by Local 306, I. A. T. S. E.

The first twenty couples received handsome bouquets of flowers, the gift of the local, and taken all in all the affair was one to be long remembered by the friends of Local 306.

The arrangement committee composed of George C. Edwards, chairman; M. Berkowitz, M. Feinberg, A. I. Mackler and A. Brenner, who worked tirelessly to make the affair the success that it was as deserving of great credit as are the other committees. The reception committee under the chairmanship of Robert Goldblatt, and the floor committee of which A. Polin was chairman handled their duties in a very creditable manner.

Among those present we noticed E. M. Porter, L. W. Atwater, S. Kaplan, Dave Narcey—all of the Precision Machine Company; Will C. Smith, Joe Abrams and others from the Nicholas Power Company; M. A. Carney, secretary-treasurer of the I. A.; L. Goldshlag, president of Local 366; Burt Leroy, of Local 453; Anthony Boscarelli, Local 384 and delegates from other locals.

Hard to Maintain an Arc

C. A. R., Long Island: *At present I am using French 5/8 copper coated carbons, soft core, both top and bottom, but find it hard to maintain an arc. The current is* 110 *volt,* 60 *cycle, A.C. Am using a Simplex and Powers* 6, *with two Powers inductors. On the Simplex machine I have just installed a new Powers inductor and have it set at the* 50 *ampere notch. On the "Six" I am using an old style inductor set at* 35 *amperes, the highest notch. I will greatly appreciate anything you can suggest that will improve my projection.*

Answer: There seems to be no reason for your not being able to maintain an arc, unless the fault lies in the carbons or in the manner in which they are set. These carbons should give you no trouble at all in the lamp using 50 amperes, but might when used on 35 amperes.

There is, of course, a greater resistance in these carbons than is present where the ordinary carbons are used, and I never could get good results from these carbons on a lower amperage than 50, and even then I only used them as uppers. The carbons should be set with the upper slightly behind the lower, as if you were using D.C.; this will prevent the arc from traveling to a great degree, and will be of considerable help in maintaining the arc as you would like to have it. I would suggest that you either get another inductor of higher capacity or else use carbons that are not coated with copper, at least on the machine using but 35 amperes.

Your request has been referred to the manufacturers, and you will no doubt hear from them in a few days.

Voigt Now with Radio Mat-Slide

RADIO MAT-SLIDE COMPANY, 121 West Forty-second street, New York City, manufacturer exclusively of typewriter slides, has just obtained the services of Raymond Voigt. He is a man of experience and will in his new position take care of the advertising, promotion and distribution of the Radio Mat-Slides.

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It isn't transients who are passing by and just drop in, who make your most desirable patronage—it is the steadies who will come back day after day, week after week, month after month, to enjoy the vivid, accurate, brilliant images projected by the

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That sort of pictures and that sort of box-office receipts spell success for the progressive owner. These lenses are the regular equipment on both Edison and Nicholas Power machines.

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50- 60 Amperes	3/4 x 12" Speer Cored Carbon (upper) 7/16 x 6" Speer Hold-Ark (lower)
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UNION ANNOUNCEMENTS

AT a largely attended meeting of Local 384 I. A. T. S. E. and M. P. M. O., of Hudson County, N. J., held on Saturday, January 13, and presided over by Walter A. Bemis, Dr. H. Charles Hespe, president of the Hudson County Exhibitors League, was present and gave an interesting talk to the boys.

Mr. Hespe was one of the first exhibitors in Hudson County to realize the importance of organization for both exhibitors and operators to combat such legislation as might be detrimental to the motion picture industry in the State of New Jersey.

Plans are under way for the Annual Ball of the St. Louis Moving Picture Machine Operators Union, Local 143, I. A. T. S. E. and M. P. M. O. to be held at New Club Hall, 13th and Chouteau avenue, St. Louis, Mo., on the evening of Thursday, February 5.

Jno. Nick, A. L. Stone, R. Spencer, Fred Mosier and Wm. Robison, the committee, have made great progress.

Carbons Needle

C. S., Scandia, Iowa: *I am a reader of the* News *and the Projection Department, and thought I would write and ask you a question or two. I have a hundred foot throw and a picture* 8 x 11, *using a lens of* 8¾ *E.F. Am getting a very poor light, using* ⅝ *inch . . . carbons. They needle and get red hot all over. Current is* 110 *volt,* 60 *cycle A.C., and I run my arc on* 60 *amperes.*

What do you think is the matter? Also tell me what size condensers to use. And if you can, send me some of those Speer Hold-Arc carbons and tell me how to use them. I might say that I have one of those Powers Little Giant current savers. Well, I won't take up any more of your time, or you will think I want you to run my machine for me, too; so here's to you as a good friend.

Answer: The fact that your carbons needle is due, no doubt, to their not being the right diameter in thickness, and I would suggest that you use ¾-inch carbons. Also see that the lamp jaws are perfectly clean and that the lamp leads are in good condition; if they have become decomposed or dead, cut off a sufficient length to give a fresh surface and put on new lugs before attaching them to the lamp again; the lamp terminals also should be rubbed over with a small file so as to insure perfect electrical contact at all points.

Try this and let me know the result. For condensers, would suggest that you try two 7½, placing them as close as possible in the mount without their touching each other. The sample carbon you request will not do you any good, as they are for direct current only.

Carbon Deposit on Condensers

A. S., Independence, Kansas: *I have a Hallberg motor generator and two Power's* 6-A *machines, using from* 50 *to* 65 *amperes at the arc. I am using the National Silvertip carbons,* 11-32 *and* ¾ *and am very well satisfied except that they deposit metal on the rear condenser. I am pleased to say I like the News' Projection Department since you have assumed control and hope you continue the good work.*

Answer: The deposit of metal on the rear condenser is something that I, too, experienced much trouble with some time ago, and I believe that the remedy for this is to draw the arc further back from the condenser.

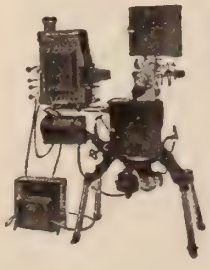
When the arc is close to the rear condenser it makes no difference what carbons are used, the surface of the lens will become pitted and unless the condenser is cleaned every day (as they should be) the surface will become so badly roughened that it will affect your light to a greater or lesser degree.

In moving the arc further away from the condenser you must not lose sight of the fact that you will disturb the focus of the spot, and to get the spot in the same condition as it was before the change it will be necessary to experiment with various focal length condensers until the right ones are discovered.

Instead of moving the arc back and forth to obtain the spot focus, move the entire lamphouse, and in this way with the proper condensers it will be possible to bring the lamphouse closer to the machine head, at the same time permitting the arc to be a greater distance from the condenser and in this way prevent the trouble of which you complain.

The SERVICE and DURABILITY that distinguish POWER'S PRODUCT are again exemplified in the purchase by the FOX FILM CORPORATION of thirty-six POWER'S CAMERAGRAPHS, No. 6B, for use in the presentation of their masterful photoplay

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NICHOLAS POWER COMPANY
NINETY GOLD STREET
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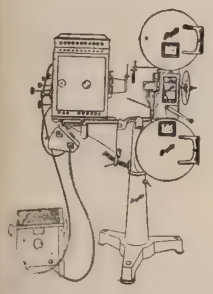
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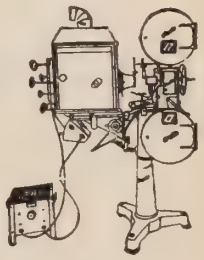


These are a few of the reasons why it costs more to manufacture the Simplex Projector than any other moving picture machine on the market.

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How can an advertiser continue advertising? By giving YOU value.

THE CAMERA

The Manufacture of Cinematograph Film Stock

ALTHOUGH the methods of photographing cinematographic negatives and preparing positives therefrom have been extensively described and are, more or less, common knowledge, very little has been put upon record, in collective form, about the interesting processes involved in the manufacture of virgin cinematograph film stock.

The processes and methods practiced in preparing sensitized photographic goods are generally considered to be profound "trade secrets" of incalculable value, but this is at most only true insofar as the chemical formulæ of the various manufacturers are concerned.

While the emulsion, substratum, and other pertinent formulæ of a photographic manufacturer are jealously guarded, the mechanical details of the film manufacturing process have long been matters of record, and it is our purpose to provide readers of the Camera Department with a concise and non-technical description of the manner in which sensitized cine film is prepared.

This description will be followed with interest, we believe, for it is doubtful, if any user of motion picture film strips has not wondered, at some time or another, how celluloid could be made, coated with emulsion, and dried without blemishes, in such considerable lengths as are commonly employed in cinematography.

Closely rivaling in interest the details of sensitized film manufacture is the history of the celluloid photographic film or "pellicle."

By reason of the extensive newspaper comment, at the time of the court victory of the owners of the Goodwin patent (the Ansco Company) over the Kodak Company, it is generally believed that Hannibal Goodwin, the deceased Newark clergyman, was the originator of the flexible, transparent celluloid base for photographic films.

Such, however, is not the case for transparent photographic negative films of good quality were prepared by the late John E. Carbutt of Philadelphia, as early as 1884*, which is three years prior to the filing of Goodwin's patent application (May 2, 1887) and, as a matter of fact, the first sensitized celluloid strips of sufficient length for consecutive view photography were supplied by Mr. Carbutt.

Through some odd freak of fortune Goodwin's patent was not granted until many years later (1898—U. S. Patent No. 610,861), while a patent for a process of manufacturing flexible celluloid films was granted to Henry M. Reichenbach (the Kodak Company's chemist) in 1889. The culmination of the suit between the Goodwin interests and the Kodak Company is history now, so we may pass to our description of the actual manufacture of the celluloid film base and its subsequent coating with light sensitive compounds.

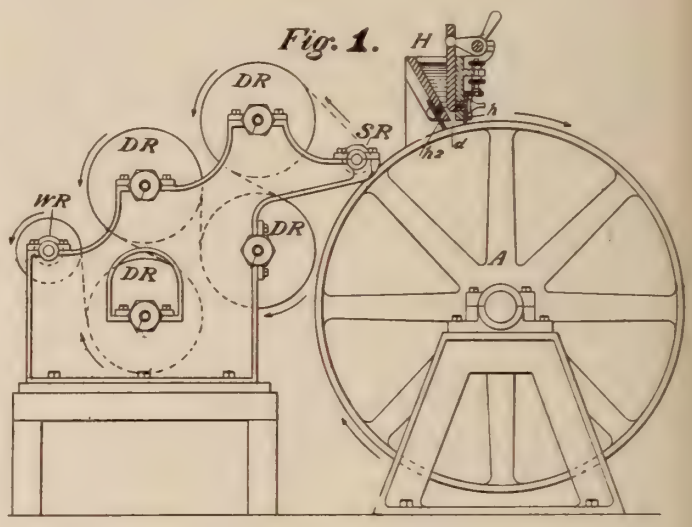
Our first consideration must naturally be the flexible and transparent sheets which constitute the "base" or support for the photographic emulsion. Since this article is a description of the manufacturing process instead of a series of working instructions it would be idle to attempt to set forth any quantitative formula for the preparation of pyroxylin compounds such as enter into the formation of celluloid film base.

Briefly summed up the preparation of the "dope" (as it is called) which is transformed into flexible celluloid sheets is as follows:

Cellulose, in the form of bleached cotton or paper, is treated by the action of Nitric and Sulphuric acids, at regulated temperatures until the desired degree of nitration is reached, and the cellulose is then washed in water until all traces of the acids are removed. It is then dried and the resultant product is termed collodion cotton, which may be said to be equivalent to the explosive guncotton.

Collodion cotton is similar in appearance to the original raw cotton, but after treatment with acids, as above outlined, it is found to be readily soluble in certain alcohols and ethers known as solvents, and upon being mixed with such solvents, the collodion cotton rapidly loses its structure and becomes transformed into a colorless and somewhat viscous fluid.

For the preparation of the celluloid base a given quantity of collodion cotton is placed in a large revolving barrel or churn, and the necessary amount of solvent added, together with certain proportions of camphor and fusel oil, the last named ingredient facilitating the stripping of the celluloid sheet from the surface upon which it is subsequently formed. After the mixing barrel has been revolved for a sufficient length of time to entirely dissolve the cotton, churning is stopped and the "dope," as it is now termed, is run off into settling vats, where it is allowed to stand until all of the bubbles, caused by the churning operation, have



passed off. When free from all vestige of air bubbles, the dope is conveyed through pipes to the hopper of the casting machine by which the flexible, transparent celluloid sheets are formed.

In the early days of the industry flexible celluloid sheets were produced by flowing dope, prepared substantially according to our foregoing description, upon glass-topped tables of considerable length, and stripping the resultant transparent film therefrom when dry. It will be obvious that flexible celluloid sheets prepared in this manner must necessarily be of limited dimensions, whereas, nowadays, cinematographic film stock is commonly supplied in continuous and unbroken strips of 400 feet in length.

The apparatus used in making flexible sheet celluloid in rolls of indefinite length is termed a "casting drum," and such a machine is shown diagrammatically in Fig. 1 (reproduced from the Celluloid Company's patent of 1896). In Fig. 1, A is a large metal drum having a nickel-plated or german-silver surface, machined to absolute accuracy and polished to a miscropically smooth surface. H, Fig. 1, is the hopper or reservoir into which the "dope," or liquid celluloid, is conducted by suitable piping, and from which the dope solution is caused to flow in a thin sheet onto the revolving drum A.

The thickness of the layer of solution deposited upon the drum A by the hopper H (Fig. 1) is regulated by the adjustable scraper h, while the celluloid solution is prevented from flowing down the other side of the drum by another scraper, h2, which is made of soft flexible material and bears upon the surface of the casting wheel as shown.

The casting drum is slowly revolved (in the direction shown by the arrows) in a current of warm, dry air which causes the solvents in the dope to evaporate so rapidly that before the drum

* Photo Miniature No. 37—"Film Photography"—by George E. Brown —April, 1902—page 9.

A has made a complete revolution the layer or film of celluloid, deposited thereon by the hopper H, has become self-supporting and hard enough on its surface to prevent its being marked by the stripping roller S R, Fig. 1, which pulls it away from the surface of the casting wheel A before a complete revolution has occurred.

From the stripping roller S R, the freshly cast celluloid sheet is passed around a series of drying rollers (indicated by the letters D R in Fig. 1) which are internally heated and serve to drive off any solvents which have remained in the film. Having traversed the drying rollers the transparent flexible celluloid sheet is received by the wind-up roller W R, Fig. 1, whereon it is reeled up in lengths suitable to the requirements of photographic manufacturing.

It will be readily apparent from a study of Fig. 1 that a casting drum, such as is there shown, may be operated continuously and unbroken rolls of flexible celluloid of any required length thus produced. While the length of the film roll is arbitrary the width of these flexible sheets, as supplied by the Celluloid Company for cinematographic purposes, is 21 inches, while the Kodak Company, who prepare their own film base (called Kodaloid) make the sheets 42 inches in the clear.

It might be of interest to state that with the exception of the Kodak Company and the Lumiere concern in France, most every maker of cinematographic film stock throughout the world uses film base made by the Celluloid Company at their works in New Jersey.

As the life of a cine film depends upon the wearing qualities of the celluloid base, this latter is now subjected to a series of rigid tests with regard to the following qualities:

Shrinkage in chemical processing.
Stretch and breaking strain.
Wear and tear.
Liability to become scratched.

Special instruments are utilized in making these tests and a high standard must be constantly maintained in the finished film base.

With our transparent flexible celluloid base now prepared it might appear that the next manipulation in order would be that of coating the base with the light-sensitive photographic emulsion, but upon consideration, it will be realized that the celluloid base must be treated, on one side, in some such way as to kill the glaze on the surface of the sheet—thus insuring the adherence of the photographic emulsion throughout all future chemical and mechanical operations to which the finished cine film stock is subjected.

In order to insure the emulsion from peeling or separating from the base, throughout the life of the film after coating, it is found necessary to apply a chemical treatment to one side of the celluloid, which, while leaving the surface of the film smooth and transparent, will create perfect and permanent adhesion between the emulsion and the celluloid. The mixture used in film manufacture to accomplish this is called the substratum and substrating, or the application of such a compound to the film base, is the next operation in order.

The substratum is applied to the celluloid base by the use of a machine similar or identical to that used in applying the photographic emulsion and substrating is generally done after the celluloid base has thoroughly dried, although we have been told that the Kodak Company applies the substratum compound to the celluloid at the time the sheets are formed, the substrating machine being located somewhere between the stripping roller of the casting wheel and the heated drums by which the film base is subsequently dried.

The exact chemical constituency of the substrating compounds used by the various makers of photographic films are jealously guarded secrets, being considered almost equal in importance to the formulæ for emulsion making. It would serve no useful purpose to give a substratum formula here, but the following points concerning the requisite properties of such a compound may be of interest.

A substrating mixture is usually a light solvent (of the celluloid base of course) of an acid nature and carrying a certain percentage of gelatine. The mixture must be specially adapted to the base as some base formulæ require quite a different substratum mixture than others, and what would make the emulsion adhere to one might be useless with another.

While all film base used at the present time is substantially celluloid, the celluloid differs in the make-up as produced by the various manufacturers, and thus the substratum has to be adapted

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Berlin Aniline Works

213 Water Street New York

to the celluloid used, this being one of the important points connected with the manufacture of cinematograph film stock.

Some of our technical readers have doubtless seen samples of positive stock which had been tinted evenly with some color when manufactured thus obviating the necessity of tinting the positive when being processed in the laboratory. While it has generally been assumed that such stock was coated upon colored celluloid base it might be of interest to state here that prematurely colored motion picture positive stock of this character is produced by adding the requisite coloring matter (in the form of suitable dyestuffs) to the substrating compound.

When color is applied to the film base with the substratum it penetrates the superficial structure of the celluloid to some extent, and is impervious to the action of the developing, fixing and washing baths used in film laboratories.

We shall follow our substrated base into the coating and drying rooms next week and investigate the succeeding steps of film manufacture, which, of course, are carried out in non-actinic light.

(To be continued next week.)

A Musical Suggestion

I HAVE been playing for pictures for the past ten years, and own a music library consisting of over 4,000 compositions.

When selecting my musical programs, I found that it is very difficult to find real dramatic or agitated music. More than once I have to search for hours to find such numbers.

I have just finished the classification of my library, and always willing to help, I'm mentioning some dramatic numbers:

"Crescendo," by Lassen; "Brooklet in the Woods," by Spindler; "Dreams," by Wagner; "Spinning Wheel," by Thome; "L'Adieu," by Favarger; "To Spring," by Grieg; "Spring's Awakening," by Bach; "At Eventide," by Gahm; "Prelude," by Rachmaninoff; "Love Song," by Flegier; "Rustle of Spring," by Sinding.

Hoping that the above will be of assistance to all my musical friends, I beg to remain, Very truly yours,

B. C. Smith,
Philadelphia, Pa.

Musical Review of the Latest Numbers Most Suitable for Picture Playing

1—*When Shadows Fall*—Reverie by Bendix. An exceptional fine number for love scenes.
(McKinley Music Company.)

2—Three new operatic selections have been published in the past month by G. Schirmer.
(a) "Around the Map," by H. Finck.
(b) "Girl from Brazil," by S. Romberg.
(c) "Passing Show of 1916," by Romberg and Motzam.

3—*World's Progress*—A new march creation by Victor Herbert.
(M. Witmark Edition.)

4—Two new Waltz Albums have been published in the past month by the Carl Fischer Music House.
(a) Strauss Waltz Album.
(b) Waldteupel Waltz Album.
These Albums contain 15 of the very best waltzes by these famous waltz kings.

5—*Periscope*—A wonderful march for military scenes, composed by Thos. S. Allen and published by Walter Jacobs.

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When you can save them by using the D & L Carbon Savers. Price each . . . . **$1.00** Extra Heavy Weight
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Send for special price list of supplies.

MUSIC AND THE PICTURE

Some Pictures Offer Great Musical Opportunities

THE motion picture theatre of today is a place of more criticism than any other house of musical entertainment and offers wonderful opportunities to the ambitious and energetic musician to show and prove that he is absolutely indispensable if the management strives to give the public a good show.

It is also a proven fact that "A successful musical interpretation is as necessary to a picture as good projection." The truth of this maxim, born of experience, cannot be denied. Music in the motion shows provides "atmosphere" and establishes mood. It infuses the mute action of the motion drama with the life of tone and harmony. Properly used, it may be made to take the place of the spoken word, and underline every detail of picture action and registration with appropriate tonal comment, explanation or emphasis.

But music should never be considered an accompaniment to the motion picture—it should be a *part* of it. In this fact, accepted in theory and carried out in practice, we have the gist of music success in the movies. Synchronization is its secret—the welding of picture movement and music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect.

One of our greatest exhibitors in the country, S. L. Rothapfel, of the Rialto theatre in New York, says: "All pictures suggest music and all music suggests pictures, and it is a pity that exhibitors do not give this subject more careful attention."

Recently I reviewed a six-reel Metro production entitled "The White Raven," directed by George D. Baker, and it is by all means the most remarkable production I ever saw. From a musical standpoint this production is just as remarkable and wonderful as in its direction and its plot. It offers the most wonderful opportunities for a good musical interpretation, and the live musician has the greatest chance of his life to prove to his manager what good music really means for pictures.

The story of the picture is as follows: William Baldwin, ruined in business by his partner, John Blaisdell, implores Blaisdell's aid, and receives in answer a five-dollar bill, across the face of which is written, "Spend this for a gun and use it on yourself." Hopelessly, Baldwin and his daughter Nan go to the Yukon, where the father soon dies, and the daughter earns a living by singing in a rough dance-hall, where as "Nightingale Nan" she is the idol of the miners.

Nan keeps her purity and her dignity unsullied even among these sordid surroundings, earning the enmity of the other women singing there, who make life unbearable for her. When she discovers that the little claim on Bear Creek, the only thing her father has left her, is worthless, she at first collapses. Then, rallying her forces, she becomes defiant and tells the miners who have been forcing their attentions upon her that they may have her, the lucky man to be the winner in a card-game, she to take the money won in the game and go away to seek fame and fortune.

A bearded stranger wins the game with a pair of deuces, pays her $1,000 a card, and she leaves with him for her cabin. Once there, she repents her rash bargain, and implores him to release her, offering the money in return. He makes her sign an I. O. U. for herself, promising to pay the debt at any time in the future that he may see fit. "You will win success," the stranger tells her, "but in the hour of your greatest triumph I shall claim you. and when I do you must return." She leaves on this condition.

Nan's beautiful voice wins success for her all over the world. As Mlle. Nanon Boldini, five years later, she is reigning operatic queen at La Scala, Milan, and then comes to the Metropolitan Opera House, New York, to make her American debut in "Lucia di Lammermoor."

Her success is instantaneous, and when, after the "mad scene," she leans over to the orchestra and shares her flowers with the man who has played her flute obligato—the audience goes wild with enthusiasm. Two of the most important patrons of the opera house. John Blaisdell and James Van Brunt, business rivals who hate each other, are united in their admiration of Mlle. Boldini, and obtain an introduction, etc.

Nan is singing four times—twice in a dance-hall, once in the opera and once at a reception of her rich friends. All four times are kept long enough on the screen to enable the exhibitor to engage a soprano singer and to let the people in his theatre not only see but also hear what they see.

In the scene where she sings the great aria from "Lucia," as announced in a leader of the picture, the exhibitor has a real chance to give his patrons not only a moving picture, but real opera.

The fact is that the entire picture deserves the best musical treatment possible. It offers a great opportunity to the musician to prove to his management that he is important and indispensable. It means for the management better business and patronage, and for the people double value for their money. "A good show and good concert."

Use of Music Theme in Pictures

IN a recent communication received by this department from Peekskill, N. Y., the writer expresses himself in highly complimentary terms about how greatly he appreciates our music columns, and at the same time endeavors to maintain a very high standard as regards quality of the music he provides for his films. In reference to the music theme for pictures he comments as follows: "I will surely follow the present editor's ideas on the cue plotting—but I will always be at an issue with him over the subject of theme plots, as I don't think they are always workable."

The use of theme in motion pictures is neither more nor less than applying to the film drama a principle Wagner introduced in opera. Wagner in his scores associates a certain theme, motive or air with the appearance of his leading characters. When they take the stage the melody with which they are identified is heard. This effective musical device has great possibilities in the picture drama, and is valuable in giving unity to music and dramatic action.

The picture musician has wide freedom in the choice of his theme material. Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition. A theme of pleasing outline, suave, graceful and pronouncedly melodic in type is sufficient to establish clearly the identity of the character whose appearance it accompanies.

A theme such as that described may be varied in tempo and played either *ff* or *pp*, as the varying of the stage action may demand—the effect will be the same. It will make the role with which it is identified "stand out." The use of the leading theme is naturally best adapted for larger and more elaborate picture

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productions, in which the appearance and stage action of principals is broken up to some degree by minor incident. Yet the idea may, on occasion, if the picture conditions are favorable, be employed in smaller pictures as well. At all events the use of the theme is an idea on which the intelligent moving picture musician can ring his own variations. And in many cases he will find it of great value in "making the music fit the picture."

"THE PRIDE OF THE CLAN"

Reviewed on page 432

(Artcraft)

REVERIE (Lento), by Rissband, is the Theme

1—"Scotland Forever" (Song) by Klein until—T: "The Isle of Killean."
2—"Scotch Poem" (6/8 Allegro tempestoso) by MacDowell until—T: "To the Clan it's the hour of home coming."
3—Continue pp until—T: "The sentinel of the home coming."
4—Silence just produce effects of big Church Bell until—T: "A South Wester Mother."
5—"Furioso for Storm" (Watch Bell) Produce this effect (Church Bell) ff during playing for the Storm Scene until—T: "The Hammer stroke."
6—Silence just watch hammer strike the bell until—T: "Dinna yea hear the signal?"
7—Continue Bell effect ad lib. while playing a new Furioso to action pp or ff until—T: "Blessed are they that mourn."
8—Organ to action until—T: "Alone! Alone!"
9—"Dreams of Devotion (4/4 Lento) by Langey until—T: "Time heals all wounds."
10—"Blue Bells of Scotland," paraphrase arr by Langey until—T: "Ye'll look for kisses on your wedding day."
11—"Annie Laurie" (Violin Solo) by Stobbe until—S: "In Village-Bagpipe player."
12—"Scotch Highlands" (Caledonian) by Boettger until—S: "Letter."
13—Continue "Annie Laurie" Same as for No. 11 until—T: "Will you take me in your own boatie."
14—"Creepy Creeps" (Mysterioso) by Tyers until—T: "Supposing they were cannibals."
15—Continue Trio pp until Dance then to action until—T: "Maget will you mary me?"
16—"Scotch Lullaby" (6/8 Andantino) by Kunits until—T: "Sabbath Morn."
17—Organ to action (Watch Church Bell until—T: "Lord Dunstable's yacht in Scottsh waters."
18—"Silent Summer Night" (Poeme d'Amour) by Wirz until—T: "New love had come to you."
19—"Theme" until—T: "And so Jamie like many another, etc."
20—"Rye Waltzes" by McLaughlin until—T: "Are you Jamie Campbell?"
21—"Theme" until—T: "The lady is she told me, etc."
22—Organ to action (Short scene) until—T: "Betrothal feast were blite and gay."
23—"Caledonian Club Parade" (Tempo di Marcia) by Tracy until—S: "The girls gather near big stone table."
24—"Meeting" (Lento) by Bendix until—S: "The Dance begins."
25—"Bonnie Dundee" (Schottische Caprice by Margis Berger until—T: "A Mother's yearning."
26—"Theme" until—T: "The next day."
27—"Organ to action" until—T: "You will not be happy in the world."
28—"A Bride's Prayer" (4/4 Adagio) by Strobl (printed together with Elegy by Czibulka) until—T: "I'll kneel forever, etc."
29—"Continue ff" until—T: "Farewell."
30—"I love a Lassie" (Song) by Lauder until—T: "The wather-beaten craft, etc."
31—Repeat "Scotch Poem" by MacDowell same as played for No. 2 until—S: "On Island."
32—"Organ to action" until—S: "View Bill Bell on shore."
33—"Effect" followed by a Good Hurry (No Fight) T: "to action watching bell until—S: "Woman kneeling on shore."
34—"Organ to action" until—"Flashback to scene on the sea."
35—"Big Storm Hurry" or "Agitato" ff until—T: "After the hours of storm and stress, etc."
36—"Theme" until— * * * * * * * END.

"THE BITTER TRUTH"

Reviewed on page 595

(Fox Production)

"MELODIE" (4/4 Andante Cantabile), by Huerter, is the Theme

1—"Sweet Revery by Tschaikowsky until—"No! No! not that."
2—"Continue ff" with ad lib. Tympany Rumbles during fights and disputes until—T: "Not far away from the boulevard."
3—"Tale of Two Hearts" (4/4 Allegro Moderato) by Roberts until—T: "Through the eighteen long years."
4—"Nocturno in G Minor" (2/4 Moderato) by Krzyzanowski until—T: "Cut that, Nell."
5—"Continue ff" with ad lib. Tympany Rumbles until—T: "The last stitch."
6—"Continue to action" until—T: "With every heartbreak."
7—"Berceuse" (3/4 Andantino) from Jocelyn by Godard until—T: "Doolan's Saloon nearby we find, etc."
8—Piano improvise to action Rages, etc., until—T: "Say, that bum of a father, etc."
9—"Romance" (6/8 Allegretto) by Franz Rubens until—T: "Mary, him the owner of a dive like this."
10—Short Agitato to action until—T: "Don't waste the bottle."
11—Continue "Romance" until—T: "Judge Roberts, whose brain and courage, etc."
12—"Rose Blushes Berceuse" (4/4 Andante) by Brill until—S: "Burglar coming in through window."
13—"Long and good Mysterioso" until—T: "The Fight."
14—"Agitato" until—T: "There was a girl here with him."
15—"New Agitato" pp until—T: "Is this the girl?"
16—"Continue to action" until—T: "Before the bars of justice."
17—"Theme" until—T: "As the year goes on."
18—Organ to action until—T: "Two years more of climbing, etc."
19—"Fata Morgana" (Moderato) by Tobani until—T: "Meanwhile our friend and Pigeon."
20—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "We find Nell, now the confidential clerk."
21—"Nature's Adoration" (Andante) by Brooks until—T: "And so on the boat to Albany."
22—"Brunette" (Valse de Concert) by Severa until—S: "Nell jumping in the water."
23—"Continue ff" until—S: "Interior of Room."
24—"Continue or repeat to action" until—T: "Get in the sein, Martha."
25—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "I took the liberty to tell the Captain."
26—"Theme" until—T: "The patient soul that's trying so hard, etc."
27—"Serenade" (Andante) by Drigo until—T: "While gray prison walls."
28—"Berceuse" (Moderato) by Grieg until—S: "Nell enters judge Roberts's home."
29—"Organ to action" until—T: "Well, what's the game here?"
30—"On Wings of Song" by Mendelssohn until—T: "Free! ready to start again."
31—"Continue or repeat" to action until—T: "Interior of Beer Saloon."
31—"Silence" until—T: "The fight."
33—"Heavy Agitato" to action until—T: "The first awakening voice, etc."
34—"Venetia" (Moderato). A Spring Song by Tobani until—T: "And now over Nell sweeps, etc."
35—"Continue to action" until—T: "Jim has lost no time, etc."
36—"Theme" until— * * * * * * * END.

"A WIFE BY PROXY"

Reviewed on page 437

(Metro Picture)

"KILLARNEY," Irish Song, is the Theme

1—"Theme" until—T: "I'm afraid to leave you here alone."
2—"Repeat Theme" (Killarney) as an organ solo to action until—T: "Norton Burbeck who lately inherited."
3—"Told at Twilight" (Andante) by Huerter until—T: "Jerry follows his father's instructions."
4—"Last Rose of Summer" (Irish Song) until—T: "The Spider and the Fly."
5—"Piano improvise to action" (Short scene) until S: "Norton stops playing."
6—"Spider and the Fly" (Intermezzo) by Armand until—T: "Some time later."
7—"Kathleen Mavourneen" (Song) until—T: "The wee sma' hours of the morning."
8—"Alice, Where Art Thou?" (Song) by Ascher until—T: "Finding work for willing hands."
9—"Organ to action" until—T: "The comfort guardian has brought sunshine."
10—"Quietude," (4/4 Moderato molto Espressivo) by Gregh until—T: "Jerry decides to keep his own counsel."
11—"Theme" until—S: "Woman begins to play Piano."
12—"Improvise few Cadenzas" to action until—S: "Norton enters."
13—"Rosemary" (Andante) Revery by Barton until—T: "When the witches revelry, etc."
14—"Any good Trot pp during scenes not dancing until—T: "There is something preying on my mind."
15—"Continue ppp"—ff during dancing scenes until—T: "Exterior Scene Norton in Automobile."
16—"Organ to action" until—T: "So you're the man that has stolen."
17—"Silence" until—T: "The fight."
18—"Agitato to action" until—T: "If you will only listen to reason."
19—"Clair de Lune (4/4 Andante) by Thome until—T: "The next day Burleck consults his Attorney."
20—"Bonheur Gavotte Serenade" (4/4 Allegro) by Hartog until—T: "Mr. Norton wishes to speak to you."
21—"The Booster" (Trombone Characteristic by Lake Play very slow—to create fun—by having the Trombone come out prominently and the Orch. pp until—T. "Is there another female in your house?"
22—"Theme" until—T: "Curtis receives an awful jolt."
23—"Serenade" (Andante) by Ern until—T: "I suppose it's within the law."
24—"Continue ff" until—T: "After a month."
25—"Sweet Summer Rose" (3/3 Andante) by Armand until—T: "The trapping of the Spider."
26—"Continue ff" until—T: "You wis little mich, etc."
27—"Love Song" (Moderato) by Puerner ff until—T: "I'm so sorry I knew all the time."
28—"Continue pp" until—T: "Some men are born blind."
29—"After Sunset" (4/4 Moderato) by Pryor until—T: "In the stillness of the early morning."
30—"Theme as an Organ" solo until—S: "Norton reaches the boat."
31—"Theme" with Orchestra ff until—* * * * END.

"HER SOUL'S INSPIRATION"

Reviewed on page 434

(Bluebird Photoplays)

"CHANSON D'AMOUR" (Andante), by Saar, is the Theme

1—"Baladora" (6/8 Allegretto) by Tobani until—T: "Mary's Mother"
2—"Continue to action" until—T: "When I'm gone."
3—"Nocturne in F" (14 Andantino) by Krzyzanowsky until—T: "A Traveling show visits the town."
4—"Tarantelle Sicilienne" by Tobani until—S: "Exterior Theatre. People coming out."
5—"Malena" (Intermezzo) by Ellis until—T: "A surprise for Mary."
6—"Caprice" by Ascher until—T: "And through the country towns."
7—"L'Adieu" (12/8 Andante) until—T: "I haven't much to leave."

8—"Serenade" (3/4 Allegretto Grazioso) by Chaminade until—T: "John Weston of Longport."
9—"Felize," Canzonetta (2/4 Andantino) by Lazey until—T: "And in the baggage car."
10—"Pathetic Andante" by Margis Berger until—T: "The children's aid society."
11—Theme until—S: "Interior of kitchen."
12—"Nature's Adoration" (4/4 Andante) by Brooks until—T: "I'm going to drown that dog."
13—"Solitude" (3/4 Largo) by Czibulka until—T: "In the church yard."
14—"Largo" by Handel until—T: "Silent Bob the fisherman."
15—"In Lover's Lane" (6/8 Allegro Moderato) by Pryor until—T: "Daddy I'm tired."
16—"Dramatic Andante" by Ascher until—T: "When morning dawned."
17—"Sweet Ponderings" (2/4 Andante) by Ravina until—T: "Partners."
18—"Reverie" (4/4 Moderato) by Arnold until—T: "What's your name?"
19—"Serenade" (Andante) by Drigo until—T: "His love won't last."
20—"By the River Romance" (12/8 Andante Sostenuto) by Morese until—T: "Are you interested in that girl?"
21—"Theme" until—T: "In the musician's hands."
22—"Ninfa" (Characteristic Dance) by Von der Mehden until—T: "After a year of success."
23—"Largo" by Handel until—T: "Aren't you dead?"
24—"Simple Aveu" (Moderato until—T: "You look just like daddy."
25—"Theme" until— * * * * * * END.

"A MODERN CINDERELLA"

(Reviewed on page 439)

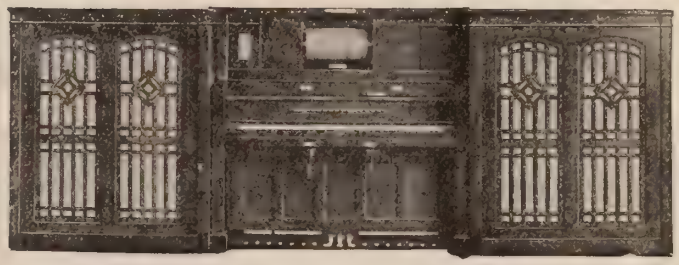
(Fox Production)

Important note: In one of the scenes a phonograph is necessary.

"Dawn of Love" (4/4 Allegretto Moderato) by Bendix is the Theme

1—"One Summer's Day" (6/8 Moderato) Idyl by Ringleben until—T: "Now the Prince Charming is just what, etc."
2—"Gavotte" (4/4 Allegretto Grazioso) by Gossec until—T: "And so sister's old duds."
3—Organ to action (short scene) until—T: "And right away Polly gives a party."
4—"Sympathy Waltz" by Mezzacopo until—T: "If you wouldn't treat me like a kid."
5—"Intermezzo" (4/4 Moderato Scherzando) by Bohm until—T: "You will recall that father said, etc."
6—"Rose's Honeymoon" (Reverie) by Bratton until—T: "While Prince Charming is as busy."
7—"Alita" (Tempo di Gavotte) by Losey until—T: "Don't you get jealous."
8—"Sweet Jasmine" (4/4 Allegretto Grazioso) by Bendix until—"Harry finds out what the rest of us know."
9—"Theme" until—T: "What happens from day to day."
10—"Little Puritan," Gavotte (4/4 Moderato) by Morse until—T: "The ball of the season arrives."
11—Organ to action until—S: "Dancing."
12—"Any good Fox Trot" pp during scenes not dancing until—T: "They're playing after the ball."
13—"After the Ball" (Waltz, the famous old song) until—T: "The witch appears."
14—"Silence" just Tympany rolls during Witch scenes until—S: "Witch disappears."
15—"Air Louis XIII" by Ghys (Court Dance, Watch Fanfare Calls) until—T: "Search until you find the owner, etc."
16—"Silence," just Fanfare Calls until—S: "Dancing."
17—"Any good Fox Trot" (short scene) until—S: "June Caprice starts phonograph."
18—"Phonograph some light Fox Trot or 2/4 Dance" until—T: "Right hand, I go to the ball, etc."
19—Any good Waltz until—S: "Caprice in her room being undressed by her mother."
20—Any good One Step until—T: "Tom acts up with more enthusiasm."
21—"Theme" until—T: "Begin the Romeo stuff."
22—"Romeo and Juliet" Waltz until—T: "Another day and then."
23—Organ to action until—T: "You've done everything, etc."
24—"Light Agitato" pp until—T: "More make believe, etc."
25—"Balladora" (6/8 Allegretto Moderato) by Tobani until—T: "You little Cinderella, I adore you."
26—"Theme" until— * * * * * * END.

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BUILDING AND FURNISHING

Palace Theatre of Vinton, Iowa, a Modern House

THE Palace theatre of Vinton, Iowa, one of the many motion picture houses owned and operated by the Palace Theatre Company, is under the management of Mr. Arthur G. Stotle who is one of the "Live Wire Exhibitors" of Iowa.

The theatre was designed by W. F. Brown, of Cedar Rapids, Iowa, was completed and opened during the year of 1915, and is probably one of the most modern and best equipped theatres in that section of the country.

The theatre is constructed of brick, concrete and steel, measuring 66 feet in width and 150 feet in depth including stage.

The front of the building is constructed of a special decorative brick topped with white stone trimmings. A glass-covered canopy and a large electric sign used in conjunction with numerous electric lamps add greatly to the attractiveness of the front.

The lobby though not very large is furnished with numerous brass display and photo frames. The doors leading into the theatre are finished in mahogany and have stained glass windows in them and have curtains draped upon them. There are also small stained glass windows on either side of the box-office.



Palace Theatre, Vinton, Iowa

The box-office is centered between the two doors leading into the theatre and is constructed of concrete and glass. A National Cash Register ticket-selling machine of the latest type being used, a means of giving quicker and better service to the patrons, which is essential in a house having a reputation such as the Palace's. The flooring of the lobby is of dark red tile.

The interior of the Palace is attractively decorated, the walls being finished in dark brown, all wood-work being mahogany stained. Both direct and semi-indirect lighting is used. For heating a steam heating system used in conjunction with a Richmond Vapor system were furnished. The theatre is exceptionally well ventilated having two 30-inch Davidson Exhaust Fans to draw impure air out of the house and five ceiling vents through which fresh air comes in.

The Palace has a seating capacity of 650; seats were manufactured by the American Seating Company, of Chicago, and are just what is desired for the comfort of the patrons.

The proscenium opening of the stage is 21 feet wide and the stage is 17 feet deep. The stage settings are changed several times each year. For the Christmas season on one side of the stage was seen the interior of a room showing the fire-place with stockings hung up ready for Santa to fill them; on the other side was a huge Christmas tree which was illuminated with small electric lights.

The projection room is equipped with a Powers 6-A and a Motiograph 1916 model. These are used in conjunction with a Wotton Rexolux converter which was manufactured by the Electric Products Company, of Cleveland, Ohio. The projection room is in charge of Guy Alberts, a man worthy of the credit due for the excellent results he obtains. The length of throw is 115 feet onto a Gold Fibre Screen measuring 12 feet by 16 feet.

The orchestra consisting of a piano, violin and drummer renders music most suitable for the picture being shown. A Cable & Nelson piano is used.

Artcraft, Fox, Paramount, Bluebird, K. E. S. E., World-Brady and Mutual Masterpieces and other high-class productions are shown at this theatre, seven to nine reels being shown at each performance, there being three performances daily.

The Palace has shown the "Birth of a Nation," "The Spoilers," "Under Two Flags," "Rags," and "Three Godfathers," all of them proving a great success, a big box-office attraction.

Mr. Stotle advertises extensively in the daily newspapers and distributes handbills to the patrons as they are leaving the theatre. Substantiating the above, I will quote Mr. Stotle: "My idea is to make the patrons feel at home, they receive first consideration." Mr. Stotle reports business very good and the NEWS wishes him continued success.

Typhoon Fans Go Well in South

ERNST GLANTZBERG, President of the Typhoon Fan Company, has just returned from a trip in the south and reports a rousing good business in the Typhoon Ventilating and Cooling Systems.

The first stop on Mr. Glantzberg's trip was Jacksonville, Fla., where he closed a contract with the new Imperial Theatre.

In Miami, Fla., he secured a contract for the Paramount Picture theatre. Daytona was next on the list and here Mr. Glantzberg contracted for equipping the Arcade theatre and the Arcade Skating Rink, which is run in connection with the theatre.

From Daytona, Mr. Glantzberg went to Savannah, where he contracted for the colored theatre, The Star, as did also the Colonial, a new theatre just opened. He also contracted for several theatres in New Orleans and other cities in the south.

lonial, a new theatre just opened.

One Hundred Thousand Dollar Theatre for Halifax

HALIFAX, N. S., now has what is considered to be one of the finest moving picture theatres in the Maritime Provinces. Erected at a cost of over $100,000 it embodies practically every modern improvement in theatre construction. It is the largest in Nova Scotia, and is not excelled by any in New Brunswick. A. R. Cobb, Halifax's leading architect, designed and supervised the construction of the building, which is known as the new Casino. R. J. McAdam, one of the pioneers of the moving picture business in Canada is the proprietor and manager.

The building has a frontage of eighty feet on Gottingen street, the busiest thoroughfare in the North End district of the city. The building is thirty-six feet long, and contains in addition to the theatre, a splendidly equipped café, pool rooms and a confectionery and temperance drink booth. To be exact, the seating capacity is 1,160; five hundred and sixty of these seats are on the main floor, and the remaining six hundred in the balcony.

The stage measurements are twenty-five feet by fifty-six, with a height to the gridiron of forty-eight feet. The decorative scheme is green, gold and pearl, and makes a harmony of shades that is remarkably beautiful. The stage setting is a creation of rare beauty, built and painted by the Storey Scenic Studios of Boston.

Although the frontage is eighty feet, the main entrance is but twenty by forty. There are two foyers, measuring ten by eighty feet; one at the rear of the orchestra and balcony. There are large dressing and toilet rooms for men and for women adjoining the foyers. The operating booth, which is twelve by sixty feet, is

at the rear of the balcony, and is equipped with two of the latest motor-driven Simplex machines and two Hallberg economizers.

One of the features of the Casino is the Thermo system of ventilation and heating. Fresh air is brought into the building by a five-foot intake fan. The air passes into the Thermo heating chamber in the basement. After being heated it is injected into the theatre. In warm weather the ventilation can be changed to a cooling system. With this equipment it is possible to completely freshen the air in the auditorium every three minutes.

Three complete changes of program, consisting of Metro, Fox, and V-L-S-E features and selected comedies will be given each week. The theatre will have its own war topical imported especially from London each week. An orchestra composed of ladies, and consisting of nine pieces, will furnish the music. Three of the musicians are concert artists of reputation, and the musical part of the entertainments at the Casino will be a feature of outstanding interest.

The theatre is controlled by R. J. McAdam, one of the first to develop the photoplay business on the Canadian side of the border. He has been actively engaged in running picture theatres for the past ten years, and his long experience insures the theatre of capable management.

An Honest Statement

(*Continued from page 775*)

to concentrate our efforts, the real prospect who really desires *results*. We can not only guarantee results in recommending a professional installation but can also guarantee safety, the good will and co-operation of the insurance officials as well as the co-operation of the labor unions and operators' organizations, as we always recommend the employment of a specialist as an operator the same as these same class of people employ chauffeurs to operate their automobiles.

We are so firmly imbued with the idea that the motion picture business to-day in the theatrical field is just in its infancy compared to the possibilities of the motion picture when universally used for visual education as well as visual entertainment, that we have not hesitated to place ourselves on record in this matter in the forepage of our complete catalog issued a few months past.

Here in the —— we may seem to be visionaries, but instead we think you will find us missionaries, as we are instituting within the next several months some new ideas and plans relative to the distribution of motion picture equipment among educational institutions that we are sure will be startling.

While on this subject we want to voice the opinion that this end of the business has never received proper attention in the past. It has been dealt with in a haphazard way while it is worthy of a great deal more study than any other branch of the business to-day. We have just begun our efforts and we find the field stupendous. We are glad to find the NEWS ready to co-operate as we may have ideas of interest to advance very shortly.

In your editorial, you have mentioned Cameras. Here again is a subject that we have given considerable attention. The difficulty lies in the fact that there are about a dozen different makes of cameras on the market and probably twice that many different models. On the other hand we venture to state that very few dealers in the United States can boast of selling more than a dozen to twenty cameras a year. The question arises, which camera to select to meet the greatest average demand and can proper justice be done to any one make?

Motion Picture Cameras are not sold so readily to the general public on account of the high cost of making pictures. In the past year out of several hundred inquiries about cameras aroused through passers-by viewing cameras in our show windows or through a lengthy mail order campaign we made very, very few materialize into sales. It is a *fact* that when any article of this kind is advertised to the general public, they are so curious relative to the motion picture business that the percentage of dead inquiries to live ones is very, very excessive.

But your editorial, on the other hand, coincided with one of our policies very neatly and that is not so much to find new lines to handle, as to find new fields for the lines we already handle. For instance take colored gelatine; this is found on the shelves of every supply dealer; let such a dealer cut a few sheets into tiny samples and send them to a selected list of window trimmers throughout his territory with a letter stating prices and advising how night displays can be made more attractive. He will get orders. Let him make up a circular with a few attractive cuts of lobby frames used for poster displays and send same to a selected list of mercantile houses for window display, or for framing announcements in department stores, etc. Let him advise photographic trade that he has condensers for sale for enlarging purposes; let him sell rectifiers or motor generator sets to garages; let him sell deodorizers for general utility purposes for lavatories of steamship or railroad companies, etc. In other words let him study his merchandise with a view to their sales possibilities and then let him *go after* these new fields systematically and persistently. Then he will realize your ideal of *making more money.*

We are in the market ourselves to handle anything and everything that brings profit. If you have manufacturers on your list seeking an outlet, we will be happy to have you refer them to us as we are wide awake and alive and *can sell good goods.* We only ask that the merchandise be of such quality that we can consistently back them up with our *own* guarantee as we have developed a reputation wherein our guarantee means an easy sale and the merchandise we handle must be worthy in quality for us to undertake its sale.

2

YOUR letter of the 6th inst. relative to editorial to be published in the January 20th issue has been noted. The idea you are presenting looks very good to us.

3

REPLYING to your favor of the 6th, we heartily commend your service department and believe it to be an exceptional fine idea and trust you will have success, and you can rest assured we will be glad to cooperate with you in every respect.

4

YOUR letter of the 6th inst. relative to the copy of the editorial which was enclosed is received and read with much interest, which we consider timely, to the point and well written.

This should instill new life and new interest in the Supply business which is greatly needed.

WHAT do you Supply Dealers think of these letters? Do they mean anything? Are they significant? Do they mean a more prosperous supply business? Will your business enlarged put more money into your pockets? It's up to you. MOTION PICTURE NEWS is going to do its part in actively helping you who want our help. E. K. GILLETT.



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Yours very truly,
JOSIAH, PEARCE & SONS, New Orleans, La.
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DIRECTORY OF NEW THEATRES

CALIFORNIA

NEGOTIATIONS for the purchase of two down town houses were completed whereby Mike and Arthur Gore became the owners of the Optic theatre at 529 South Main street, and the Regent at 446 South Main street, Los Angeles. The purchases were made through Leo Ryan, a local theatre broker. The Gore Brothers now have five theatres. The others previously purchased are the Liberty at Third and Main streets, Los Angeles, Casino at Vernon and Central, and the Globe at Jefferson and Central avenue. This gives them the largest circuit of theatres in the Southern California district. Messrs. Gore have been engaged in the motion picture theatre business for the past five years, and are very successful managers. Their circuit now consists of three down town houses, the only ones of any size on Main street, and the other two are suburban of 900 seats each.

IDAHO

The Gem Amusement company of Sandpoint, has just been organized with Jack Gardner, Otto Greenhood, and C. E. Anderson as stockholders. The organization followed the purchase of the Gem and Scenic theatres at Sandpoint. Jack Gardner will manage the two houses.

A new picture theatre, the Paramount, will be opened in Lewiston by A. H. Hilton, who is remodeling a business building upon which he has taken a lease for a term of years. The house will have a seating capacity of 500 and will have several rest rooms off the lobby. A large glass marquise is being erected over the entrance. The theatre will open soon after February 1.

A recent business deal at Twin Falls resulted in the transfer of the Isis theatre from E. B. Williams and Harry F. Allen to B. W. Magel. Mr. Magel is also manager of the Idaho theatre and will operate both houses in the future.

Plans have been completed and the contract let for the construction of a theatre at Orofino. The seating capacity of the house will be 300 and stage and dressing rooms will also be incorporated in the building. J. Herbert Miller, manager of the Rex theatre, has leased the new theatre and will take charge on completion.

KANSAS

Steps are being taken to rebuild the Kerr theatre at Pisgah, which was burned to the ground early in January.

Esterville is to have a fine new theatre in place of the Grand theatre which was completely destroyed by fire a short while ago. F. H. Graaf, proprietor of the Grand, will build an even more costly theatre than the one which was destroyed.

Lacygne now has a new theatre. The Knights of Pythias is its name and it will be managed by Messrs. Stewart and Wilburn.

KENTUCKY

The Theatorium, a new motion picture theatre, has been opened at Greenup. The theatre building is well arranged, and equipped to seat about 300. The chairs are so elevated that an unobstructed view of the screen may be had from any seat in the house.

LOUISIANA

Sobel and Shear of New Orleans, have added a third partner to their company and it is their intention to add constantly to the string of motion picture houses already under their control. The first one will be located at Carrollton avenue near Canal street, which is to be built at a cost of about $25,000, and will be ready for business early in March. It will have a seating capacity of 1,000 and will be modern in all respects.

MARYLAND

The Wizard theatre on West Lexington street, Baltimore, has completed a very attractive new front which gives the house a more massive appearance. Formerly the front was open, the entrance to the box office being through one wide archway. This archway has now been beautified by a series of art wood grills and decorative glass. It forms a lobby which is entered by three doorways, and in the center of the lobby is the ticket box. To the right of the ticket box is the entrance and to the left is the front exit.

H. W. Webb and Bernard Depkin will take over the management of the Strand theatre, on North Howard street, Baltimore, on January 29. This is an up-to-date house in the shopping district, and it is figured several live wire stunts will make it one of the leading theatres of Baltimore.

MASSACHUSETTS

Plans are being prepared for the erection of a $200,000 theatre and office building in Dorchester, a Boston suburb, for the Dorchester Trust Company. The building will contain a motion picture theatre as well as offices of the trust company and stores. Luke Mullen, president of the Charlestown Trust Company heads the company that is interested in the theatre, which will be built on the old Micah Dyer property at Upham's corner. There is 50,000 square feet of land in the property, valued with the old Dyer mansion at $38,000.

MICHIGAN

Detroit's newest theatre, the Dawn, at Gratiot and Iroquois streets, was opened Saturday last, January 20. John E. Niebes, the proprietor, announces the policy will be daily change. He will run three serials.

Thomas A. Cosgrove, proprietor of the Bijou motion picture theatre, Calumet, announces that he will organize a stock company to put up a first-class playhouse in L'Anse. The company will incorporate for $2,500, and this amount will be increased later if necessary. The stock will be sold at a reasonable figure to give all who desire a chance to subscribe. L'Anse furnishes a good field for a comfortable, up-to-date house.

MISSOURI

A. E. Elliott who has been intending to open a new theatre for some time, will probably build within the coming year. The building will cost about $70,000. There will be two balconies besides the main floor, seating in all, about one thousand people. All modern conveniences will be provided such as electric elevators, rest rooms and men's smoking parlors. A rather "different" plan of admission fees will be made, as the main floor will be twenty cents, the first balcony ten cents, and the second balcony five cents.

NEBRASKA

Mr. Garber of Sterling, has remodeled the Doer building, decorated it nicely and now has a first-class motion picture house. The new house is known as the Majestic theatre.

OHIO

Tentative plans were filed with the city building commissioner of Cleveland recently by Attorney Walter L. Flory, representing the Playhouse Company, providing for converting a church at the southwest corner of

MOTION PICTURE STUDIO DIRECTORY

NEXT ISSUE PUBLISHED LAST OF FEBRUARY

Cedar avenue and East Seventy-third street into a theatre. No application for a permit was made.

The Corona theatre, Prospect avenue and East Eighth street, Cleveland, which burned out two weeks ago will be opened again as soon as it can be reconstructed, the management announced recently. The fire was caused by crossed wires.

UTAH

H. A. Sims, formerly manager and part owner of the American theatre, Salt Lake, who sold out to W. H. Swanson and then operated the Isis theatre on East Third South, has been restrained by the courts from operating a motion picture theatre in Salt Lake, this finding being the sequel to a suit brought by the Swanson interests to that end. Mr. Sims will probably enter an appeal.

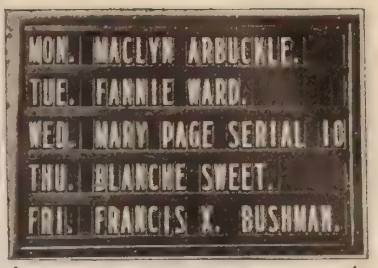
W. H. Swanson, prior to leaving for Colorado last week, announced his intention of closing the Liberty theatre, Salt Lake, permanently and redecorating and renaming the Rex to the Strand. The Rex, which has been a consistent loser for the past three years, has a seating capacity of 2,000. It is to be opened at a scale of 25, 50 and 75 cents and will show the bigger features, opening on the sixteenth with "Common Law,' followed by "War Brides" and "The Daughter of the Gods" for two weeks.

CANADA

It was recently announced that a deal had been completed for the construction of a motion picture theatre at the southwest corner of Victoria and Richmond streets, Toronto, Ont. The term of lease on the property, which has a frontage of 100 feet on Richmond street by a depth of 184 feet on Victoria street, is for eighty-four years. The annual ground rent will be $21,600. The new theatre, which will have a seating capacity of 2,500, will cost $200,000.

The Arthur Drapeau Circuit of Quebec City, of which J. Bedard is the general manager, announces that the new Princess theatre in Riviere de Loup will soon be ready for a grand opening. They will be able to seat 700 people, as the theatre is 48 x 126 feet, and contains eight boxes and one balcony. There is a fully equipped stage so that they may present the latest musical comedies. He has two new 6-B Powers machines, and they are building the front of marble stained glass, and when finished the theatre will have one of the most attractive fronts in the province.

The Canadian Amusement Company, Ltd., has recently opened the new Strand theatre at Brandon, Manitoba, a theatre with a seating capacity of 600, and the first one in the city which is not a converted storeroom. George Semper, formerly in charge of the old Bijou theatre on Ninth street, is manager of the company, and actively in charge of the new theatre.



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SEE that the ceiling in your theatre receives the attention it deserves and it will add greatly to the decorative treatment.

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possess the characteristic graceful outlines of plastic relief with the structural advantages of steel—giving permanent beauty and safety, at reasonable cost, without involving any upkeep expense.

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These desirable features are permanent ones because CRAFTSMAN QUALITY FABRIKOID is durable, sanitary and especially adapted to theatre upholstering.

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ALBANY, N. Y.

JANUARY 23rd, JANUARY 24th and JANUARY 25th

(*TUESDAY, WEDNESDAY and THURSDAY*)

THE PROGRAM

TUESDAY, JANUARY 23rd

Convention called to order at 3:30 P.M.

Appointment of Committees as follows: Legislation, By-Laws, Transportation, Deposit System, Membership, Finance, Grievance.

Important Conference between locals on personnel and standing of Assemblymen and Senators.

WEDNESDAY, JANUARY 24th

11 A.M. Report of Committees. Immediately upon adjournment, delegates will proceed in a body to the Capitol and visit Assembly and Senate Chambers.

THURSDAY, JANUARY 25th

11 A.M. Delegates meet in Committee of the Whole. Subject: Means of propaganda, slides, petitions, etc.

3 P.M. Election of State Officers and Delegates to the National Convention.

BANQUET

AN OPEN LETTER TO THE LIVEST PRODUCER IN MOTION PICTURES

MY DEAR SIR:

I take it you consider that the above address applies to yourself. Otherwise, in reading this letter, you will be wasting both your own time and mine. It is only the man or the company with the resources to act at once on a Big Proposition that can handle the project below. This is why I am paying for this unusual space in the leading organs of the motion picture industry.

I control Two Hundred Thousand Dollars' worth of the most remarkable motion picture scenarios ever offered to a producing company, written by the world's greatest authors, most of whose names are household words—one of them the man who wrote the best selling novel of the past thirty years. In every case this is absolutely new, original, and unpublished material, never offered for sale before.

Combined with these scenarios is the most widespread publicity campaign in the history of motion pictures—the simultaneous syndication of many of the stories of these films in fiction form—which campaign has already been arranged for, and what is more, without one dollar of additional cost or obligation to the producing company. Practically without exception these scenarios are features, ranging from five reels to eight reels in length.

My control of these scenarios and the attendant publicity campaign has imposed very intimate and very personal obligations on my part to the various authors. For instance, I do not feel at liberty to offer this material for indiscriminate sale through the usual trade channels. I should much prefer to make one smashing contract with the livest and most substantial producing company in the business, a company with the financial and commercial standing necessary not only to talk big figures but to meet big figures. I am not a professional agent, or salesman in any sense of the word. In fact, I am a thoroughly trained motion picture man, with seven years of experience in almost every department, and with probably one of the most general literary acquaintanceships in this country. And what is perhaps as important commercially I can furnish the most satisfactory bank references.

If you need scenarios—the kind that exhibitors fight for, the kind for which you can demand and get the top market prices, I have them for you—that is, if you are in a position to make a wholesale contract. And this means undoubtedly the largest single scenario contract in the history of the motion picture business.

It is up to you!

(*SIGNED*) SUPER FILMS,

Care Motion Picture News.

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There is Concrete Proof in the two Paramount Pictures *every* week

This week



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presents

Marie Doro

in

"Lost and Won"

A gripping story of a newsgirl's rise in life. Channing Pollock and Rennold Wolf, who wrote "Lost and Won" especially for Miss Doro, are two of the most successful playwrights and authors in the country.

Jesse L. Lasky

presents

Wallace Reid

and

Anita King

in

"The Golden Fetter"



A thrilling and novel western photodrama. The Lasky-Paramount picture "The Golden Fetter" presents a new stellar combination in the persons of Wallace Reid and Anita King, both of whom have attained fame and popularity in previous Lasky productions.

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VOL. XV-NO. 6

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on the two Paramount Pictures

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in a quaint appealing photo-drama

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by George Beban and Lawrence McCloskey

"His Sweetheart" a strong story of politics and love, with a "typical Morosco cast."
In all the annals of stage or screen, there is no star who has won distinction in the portrayal of a racial type in quite the degree that George Beban has as an interpreter of the Italian. In such great plays and photoplays as "The Sign of the Rose," "Pasquale" and others, he has proven his undisputed supremacy as a character actor.



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VIVIAN MARTIN

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This story made a sensation when it appeared in Smart Set Magazine. The actual wax models around which the story is built add a touch of novelty and afford an excellent opportunity for special lobby displays.

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is a great motion picture. That is established by the unanimous praise it has evoked from scores of critics and thousands who have seen it.

GERALDINE FARRAR

—greatest of all screen stars;—CECIL B. DeMILLE—genius of shadows;—and JOAN OF ARC, the most remarkable woman of history—these are the contributing factors.

Study the adjoining box office statement.

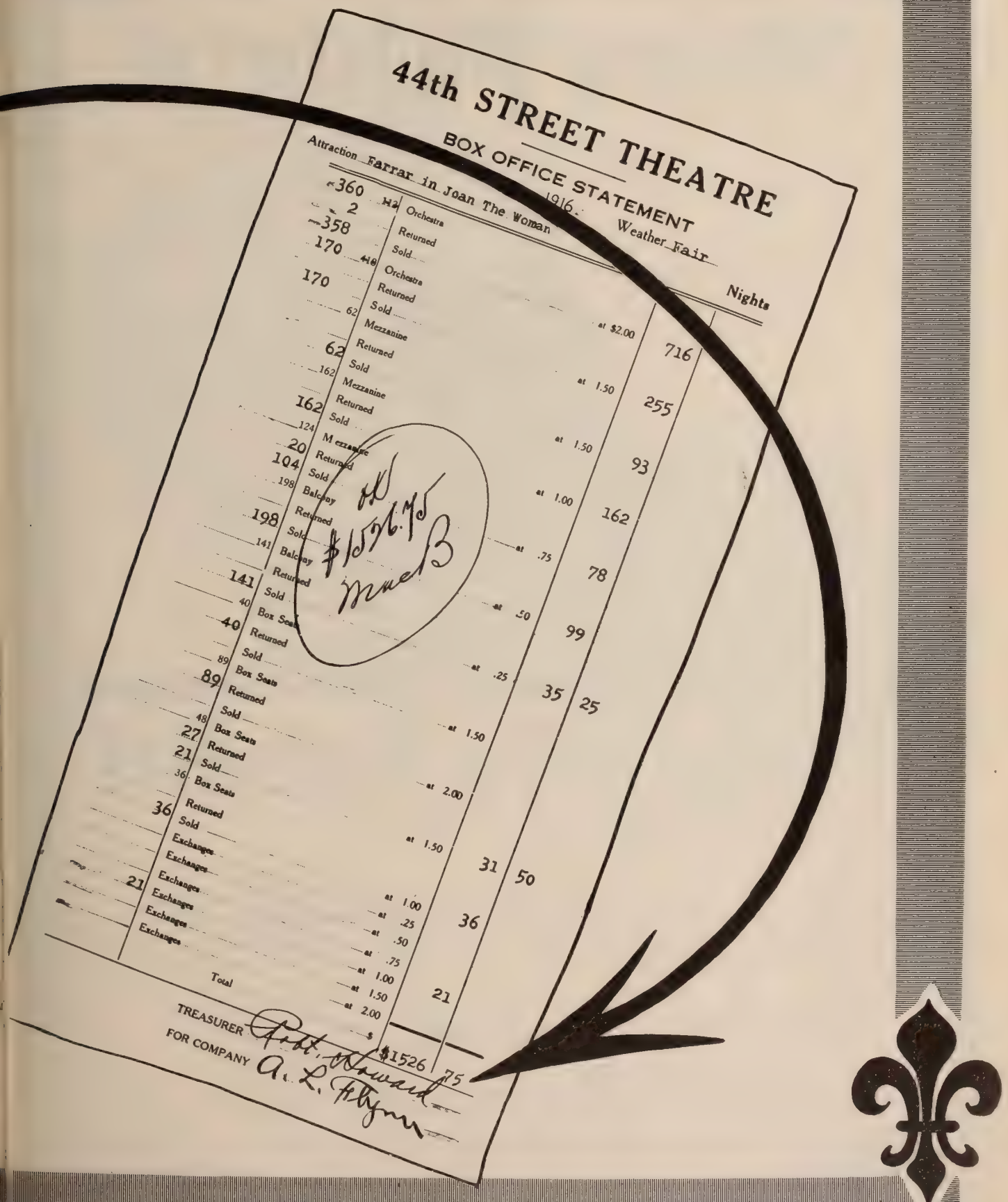
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"JOAN THE WOMAN"

is now being presented by JESSE L. LASKY twice daily to capacity audiences in two cities—at the 44th Street Theatre, New York, and the Majestic Theatre, Los Angeles.

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VIOLA DANA

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BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY CO., 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING CO., 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, Strand Theatre Building.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Building.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investment Building.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
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DES MOINES—STANDARD FILM CORPORATION.

116 WEST 39TH STREET NEW YORK CITY



"You need me—so I'll stay!"

Whose Was the Sacrifice?

She married him out of gratitude, and for the comforts his great fortune would give her. He was a hopeless invalid and she found herself little more than a nurse. Of life itself she had nothing.

Then into her life came youth and love in the form of a younger man, but like her, he was bound in honor to his betrothed, a frail, weak girl who was nearing the close of her brief day.

To the invalids came realization that those they loved were being drawn into a maelstrom that meant destruction. To the young wife and the young man came realization of the hopelessness of their love.

What sacrifice, whose self-denial, could set aright these tangled threads, this mockery that destiny had made of four lives?

An All Star
Vitagraph Production
of Wonderful Dramatic Intensity

Edith Storey, Antonio Moreno and William Duncan

in

"MONEY MAGIC"

A Five Part Blue Ribbon Feature

From the Book by Hamlin Garland

Directed by William Wolbert

VITAGRAPH
V-L-S-E INC.

We have secured good advertisers to talk to YOU. Listen to them!

THREE EXTRAORDINARY VITAGRAPH PRODUCTIONS

The Photoplay that Broke the World's Box Office Record
at The Rialto, New York

ANITA STEWART

in Robert W. Chambers' Greatest Story

"THE GIRL PHILIPPA"

An Eight Part Super Drama
Directed by S. Rankin Drew
Now Booking at all Vitagraph, V-L-S-E Branches



SPECIAL BLUE RIBBON FEATURES OF IMMENSE DRAWING POWER

J. Stuart Blackton's Stupendous Sequel to "The Battle Cry of Peace"

"WOMANHOOD"

or

"The Glory of the Nation"

Featuring

Alice Joyce and Harry Morey

and an All Star Cast
Including Peggy Hyland, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Walter McGrail, Edward Elkas, Templar Saxe and many other Vitagraph Favorites

THE SUPREME OFFERINGS OF VITAGRAPH'S TWENTY YEARS OF EXPERIENCE



The Most Famous Stage Success of the Decade

"WITHIN THE LAW"

Bayard Veiller's Great Play
In a Multi Reel Photo Drama

Featuring

Alice Joyce and Harry Morey

VITAGRAPH

V-L-S-E

Rebooked to Even Bigger Business!

Thomas Dixon's
Mighty Message of Warning

"THE FALL OF A NATION"

With Musical Score by Victor Herbert

This picture, in many instances, is running up even bigger business on its second showing than was scored by exhibitors on their first run.

Almost invariably, exhibitors at the conclusion of their first run of this superlative spectacle, rebook it on the strength of the crowds they have been obliged to turn away.

And many of the second runs now in progress are for a longer period and are playing to more money than on the initial showing.

Seven Tremendous Parts Seething with the Red Hate and Blood Lust of Frenzied Nations



SELZNICK PICTURES



READY FOR RELEASE

CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By

David Graham Phillips

CHARLES GIBLYN
Director

ALBERT CAPELLANI
Director Gen'l

A SOCIETY STORY PRESENTING THIS TREMENDOUSY POPULAR STAR IN A ROLE THAT WILL DELIGHT HER ADMIRERS . .

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LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

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Harry Rapf
Presents
ROBERT WARWICK
In
(By Arrangement With Klaw & Erlanger)
"THE ARGYLE CASE"
By Harvey J O'Higgins, Harriet Ford
And William J. Burns

A PICTURE FOR EVERYBODY BUT THE BLIND.
MYSTERY ~ EXCITEMENT ROMANCE AND PUNCH.



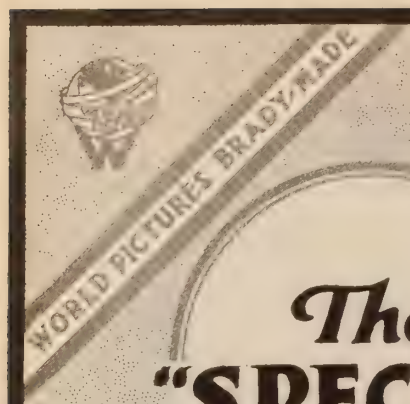


Joseph M. Schenck's
Presentation of
NORMA TALMADGE
In
"PANTHEA"
By Monckton Hoffe
IS A
TEN STRIKE

"The Biggest Success Any Screen Artist Has Scored This Season"
N Y American

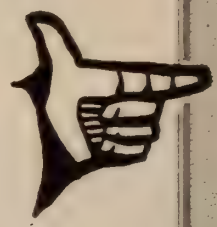
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SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

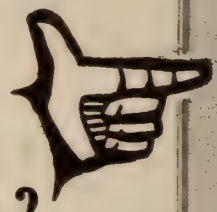


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WHY "SPECIAL?"



High Cost of Production
Highest Standard of Plot
and Scenario
A Story of the First Magnitude
Perfect Photography
Wonderful Sets
Ideal Location
Details Right



WHY ON A PROGRAM?

Because we are here to help every holder of a franchise for

WORLD PICTURES



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ALICE BRADY

in

"The Hungry Heart"

From the famous play "FROU-FROU"
Directed by EMILE CHAUTARD

The Great White Way

The swirling life of this famous Street of Fashion is shown in all its splendor, vanity, daring and novelty, in the —

William · Fox ·

PHOTOPLAY

The New York Peacock

WITH

Valeska · Suratt

THE EMPRESS OF FASHION

Gowns that will cause gasps of Admiration and Wonder.

Written by Mary Murillo –
– Directed by Kenean Buel

Foxfilm Comedy Service

RELEASE FOR WEEK OF FEBRUARY 5TH

The Cloud Puncher.

TWO REELS

featuring **Hank · Mann**

THE PICTURE THAT MAKES THE JOHNSTOWN FLOOD LOOK LIKE A HEAVY DEW. —

FOXFILM COMEDIES ARE RELEASED WEEKLY. AVAILABLE FOR ALL EXHIBITORS.— INDEPENDENT OF REGULAR FOX PROGRAM

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 10, 1917

ANN MURDOCK, NOTED FROHMAN STAR IN MUTUAL PICTURES

ANN MURDOCK, famous emotional star of the speaking stage, has been secured for Mutual Photoplays. Miss Murdock will be presented in a number of special feature productions to be released through the Mutual Exchanges. This marks still another accomplishment in the new 1917 Mutual Policy——"Big Stars Only."

Is Popular Star.

On the speaking stage Miss Murdock is one of America's most popular stars. In numerous plays produced under the management of Charles Frohman she has scored tremendous hits. On the picture screen she has also proven her ability to register her unusual talents. For her Mutual appearances a number of famous stories from the pens of America's foremost authors have been selected. These will be put into immediate production. The titles and release dates of a number of these Murdock-Mutual Photoplays will be announced shortly. Reservations for the Murdock-Mutual Photoplays can be made by exhibitors at any of the Mutual Exchanges.

"Where Love Is."

The first Mutual Photoplay starring Ann Murdock will be released through the Mutual Exchanges the week of February 5th. It is in five acts. It's title is, "Where Love Is." It is an adaptation of the famous novel of the same title by William J. Locke. It tells the story of a society girl's dilemma when confronted with a choice between a marriage for love and one for wealth. A well-rounded cast assists the star in this Mutual Photoplay. The same careful attention will be paid to the supporting casts in the Murdock-Mutual Photoplays to be made under the new contract. Bookings on "Where Love Is" can be made at any Mutual Film Exchange now.

Like Minter Subjects

Exhibitors, exchange managers and motion picture fans are all warm in their loyalty to Mary Miles Minter and her American-Mutual Photoplays. The American Film Company is in receipt of a letter from Daniel Richardella of Windber, Pa., in which he says: "I have seen the best, cleanest, most wholesome and refined play ever produced. It is entitled 'Faith.' It features Mary Miles Minter, who through long years of labor, has attained her position among the thousands of players of filmdom. May we have more like it."

NEW $2,500,000 PRODUCING COMPANY TO PRESENT FROHMAN SUCCESSES

Empire All Star Corporation to Present Successes of Charles Frohman in Motion Pictures Through Mutual—Work Begins Immediately In New York, Chicago and California

A NEW two and one-half million dollar corporation has entered the producing field. It's name is the Empire All Star Corporation. It was formed by John R. Freuler, president of the Mutual Film Corporation and Alf. Hayman of Charles Frohman, Incorporated. It has for its aim the production of Charles Frohman successes in motion pictures. The Empire All Star Corporation will, of course, enjoy the use of the unlimited resources of the Frohman organization as well as the vast facilities of the Mutual Film Corporation with its nation-wide system of exchanges.

A great number of the original Frohman casts will be assembled for the production of the Frohman plays in picture form. The great hoard of stage settings, costumes and accurate properties owned by the Frohman organization will be at the disposal of the Empire All Star Corporation. Their use in the pictures will insure the utmost accuracy in every detail of production. Studios of the Empire All Star Corporation will be established in New York, Chicago and California. Offices of the organization will be opened in New York, Chicago and London.

The eminent dramatist, Augustus Thomas, who was in no small way himself responsible for many of the Frohman "hits," will personally surpervise the scenarios and assist by advice and suggestion. Augustus Thomas is conceded to be a giant in his chosen calling. His affiliation with the Empire All Star Corporation means more than words can express. In every way the Empire All Star Corporation will endeavor to give the name of Charles Frohman the same high value in the motion picture field that it has had so long in the theatre of the speaking stage.

Every effort will be bent toward making the Empire-Mutual Photoplays pre-eminent in the motion picture field. The announcement of the formation of the Empire All Star Corporation, together with other important Mutual announcements which have preceded it, are in line with Mutual's announced policy of "Big Stars Only." Mutual sincerely intends during the coming year to lead all other motion picture organizations. Bigger, better attractions than ever before is its aim.

Mutual Star Productions For February

Week Beginning February 5th.

Title. Lead.

Where Love Is.....Ann Murdock

Week Beginning February 12th.

The Devil's Assistant.....Margarita Fischer

Week Beginning February 19th.

The Gentle Intruder.....Mary Miles Minter

Week Beginning February 26th.

The Greater Woman.....Marjorie Rambeau

More Exhibitors Praise "Lass of Lumberlands"

Exhibitors in all portions of the country continue to voice their praise of the newest Helen Holmes chapterplay, "A Lass of the Lumberlands." D. H. Thompson, manager of the Muse Us Theatre of Dayton, O., writes: "The scenery in the picture is the best I ever saw. The cast is great, especially Helen Holmes and J. P. McGowan. The details in the picture are good. Helen Holmes is certainly a box office attraction for me. I hope to get more Helen Holmes pictures in the future." Maddox & Boyd, write the Cincinnati Mutual Exchange: "'A Lass of the Lumberlands' is going big—best serial ever booked in our house. Had them standing out last night." Claude N. York, manager of the Reel Theatre of Catlettsburg, Ky., writes: "I have played five chapters of 'A Lass of the Lumberlands' and my box office receipts on the nights I run it are equal to my Saturday nights. I can heartily recommend it to all exhibitors who want a film that will get the money."

A bit of real college atmosphere is to be found in the latest of the "Adventures of Shorty Hamilton" Featurettes. Its title is "Shorty Goes to College." Much of its action is laid on the campus of a western university. Shorty Hamilton Featurettes can be booked at any Mutual Exchange.

MUTUAL



MUTUAL

Empire All-Star Corporation

Announces

The Acquisition of

ANN MURDOCK

AS the first achievement in its plan to present the successes of Charles Frohman in motion pictures the Empire All-Star Corporation announces the acquisition of the noted Frohman star—Ann Murdock.

Miss Murdock has established an exceptional reputation for emotional acting on the speaking stage. She has been starred in many notable Broadway successes. She has already won a host of admirers through her screen productions. And now we announce Miss Murdock as the star of Charles Frohman successes in motion pictures.

Work will begin at once on Charles Frohman productions in which Miss Murdock will be featured and which will be distributed through Mutual Exchanges everywhere. Detailed announcements of plays will be made soon.

For further details Exhibitors are requested to communicate with the nearest Mutual Exchange.

Empire All-Star Corporation

John R. Freuler, President

Empire Productions Distributed in America Exclusively Through Mutual Exchanges

MUTUAL



MUTUAL FILM CORPORATION

Presents

The Charming Star

ANN MURDOCK

in

"WHERE LOVE IS"

From the pen of the celebrated novelist
WILLIAM J. LOCKE

Miss Murdock's exceptional emotional talent is allowed full sway in this famous story of a young society girl compelled to choose between love and wealth in marriage. All star supporting cast. Five Acts. Released the week of February 5th through Mutual Exchanges.

Now Booking At All Mutual Exchanges

EMPIRE ALL-STAR CORPORATION

An Important Announcement!

This announces to the motion picture industry the launching of a new producing factor to be known as the Empire All-Star Corporation—a two and one-half million dollar organization formed by John R. Freuler, of the Mutual Film Corporation, and Alf. Hayman of Charles Frohman, Incorporated.

Charles Frohman Successes in Motion Pictures—Produced by Empire—Released through Mutual

It will be the purpose of the Empire All-Star Corporation to present the successes of Charles Frohman in motion pictures, using all the unlimited resources of the famous Frohman organization, including plays, players, properties, costumes and incidentals, to present to the motion picture public productions of the very highest quality. The vast facilities of the Mutual Film Corporation and its nation-wide group of exchanges will be utilized in the distribution of Empire Photoplays, thus assuring exhibitors the utmost in efficient, intelligent film service.

(*See next page*)

EMPIRE PHOTOPLAYS

EMPIRE ALL-STAR CORPORATION

A New Organization —dominant!

The organization of the Empire All-Star Corporation marks another great achievement in the advancement of the motion picture industry. Combining, as it does, the facilities of the most prominent factor in speaking-stage circles (Charles Frohman, Incorporated) with the resources of America's most progressive film distributing organization (the Mutual Film Corporation) the new Empire All-Star Corporation is born a vital, important factor—*dominant!*

Frohman Plays, Frohman Players and Frohman Standards Added to Mutual Facilities

In the presentation of Frohman Successes in motion pictures, the Empire All-Star Corporation will have at its command a collection of plays, players and properties unequalled anywhere. The noted Frohman dramatist, Augustus Thomas will serve as scenario chief and advisor. Studios will be operated in New York, Chicago and California. Production will commence at once. Exhibitors will be advised in detail regarding Empire Photoplays through all Mutual Exchanges.

Empire All-Star Corporation

John R. Freuler. President

EMPIRE PHOTOPLAYS

Going BIG!!

MUTUAL

A LASS OF THE LUMBERLANDS



Featuring The Fearless Film Star **HELEN HOLMES**

Record breaking crowds are cramming the theatres everywhere eager to see "A Lass of the Lumberlands". This sensational chapter-play of the North Woods, featuring daring Helen Holmes, has scored a tremendous success. "Helen Homes in 'A Lass of the Lumberlands' is GOING ***BIG***" — such is the unanimous report of exhibitors everywhere. This thrilling chapterplay is in 15 chapters — a new chapter released each week. If you want to fill your theatre to capacity for fifteen weeks book "A Lass of Lumberlands" NOW.

NOW BOOKING AT ALL MUTUAL EXCHANGES

Produced by
SIGNAL FILM CORPORATION



How can an advertiser continue advertising? By giving YOU value.

Gaumont

MUTUAL

THE VAMPIRES

(THE ARCH CRIMINALS OF PARIS)



HELP!!!

"Heavens! What has happened? Is the poor man dying of heart disease?"

"Not exactly. He's merely being buried under an avalanche of money."

"Rather unusual these days in the picture business, isn't it?"

"Well, rather—except in a case like this. When he shows the next chapter next week he'll know enough to hire an assistant with a shovel to throw the money into the back office."

"What's the big idea? Why this haste of the public to separate itself from its hard-earned kale?"

"The people you see out there are fighting their way in to see a chapter of Gaumont's thrilling 'The Vampires.' It's the sensation of all screen photo-novels."

"A big hit, eh?"

"A 'big' hit! Man alive, read any trade paper. Call on any exhibitor who has run it. Ask at any Mutual Branch. Did you hear about the Mehesy Theatre?"

"At Salt Lake City? No."

"Well, 'The Vampires' was such a hit that the management is running it right over again. Yes, sir. Last instalment ran on a Thursday, and they started it over the next Sunday."

"It's me for the Mutual Branch. I want to get in on this. When there's any easy money to be had, you bet I'm going to get mine. I'm going to book 'The Vampires' right away."

"That's the stuff. And don't forget 'Fantomas.' It's another great Gaumont knock-out."

Gaumont Co.

FLUSHING, N. Y.

FANTOMAS

THE SUCCESSFUL WAY

Cub Comedies are now being shown in more theatres than ever because exhibitors have learned that Cub Comedies are capable of two functions; namely, drawing patronage and pleasing that patronage.

To those of you who demand these two qualities in any picture you play, we suggest that you arrange for booking at any exchange of the Mutual Film Corp., through which Cub Comedies are distributed.

Released Feb. 8
Jerry's Big Raid
featuring
George Ovey

Released Feb. 15
Jerry's Big Mystery
featuring
George Ovey

DAVID HORSLEY PRODUCTIONS

A SERIES OF SEVEN FIVE-REEL PHOTOPLAYS

SEVEN BIG FEATURES

Each play complete in itself with its own great star and its own great story The series connected by a throbbing love story

McCLURE PICTURES

ENVY



"ENVY" starring ANN MURDOCK

PRIDE



"PRIDE" starring HOLBROOK BLINN

The Seventh Sin— What is it?

PASSION



"PASSION" starring SHIRLEY MASON

SEVEN DEADLY SINS

BIG MODERN DRAMAS — BIG STARS

SEVEN DEADLY SINS

GREED



"GREED" starring NANCE O'NEIL

The series that brings you seven periods of capacity business—big names—big themes—big McClure advertising

WRATH



"WRATH" starring H. B. WARNER

BOOK THROUGH TRIANGLE EXCHANGES

SLOTH



"SLOTH" starring CHARLOTTE WALKER

Address McClure series dept.
TRIANGLE DISTRIBUTING CORPORATION
New York City
1459 B'way
New York

BOOK ENTIRE SERIES

McClure Pictures has kept its Promise!

SEVEN DEADLY SINS

The greatest Money-Maker you ever booked

Read what the Critics say:

Edward Weitzel, The Moving Picture World

"Full of the liveliest sort of action * * * Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, and progressive movement of plot are to be found in this picture-play."

Peter Milne, Motion Picture News

"The casual passer-by whose eye may be arrested by the hectic words 'Seven Deadly Sins, and who confides to himself, 'By Golly, I'd like to see one of em,' will by no means be disappointed in 'Envy' Like as not he will become a permanent patron of the theatre, eagerly seeking the other six of the series. * * * 'Snappy stuff' just about sums up the five reels."

A. G. S., Dramatic Mirror

"If 'Envy' with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by the exhibitors."

Agnes Smith, The Morning Telegraph

"A quick moving modern drama with two charming actresses and a likable actor * * * The series gets a flying start * * * A heap of melodramatic thrills. * * * A human note is struck early in the picture * * * It would be hard to find a production better equipped in the way of players"

Exhibitor's Trade Review

'The exhibitor must not treat lightly the value of the publicity and advertising carried in the McClure publications. Much curiosity must have been aroused in the public mind concerning 'Seven Deadly Sins. * * * 'Envy must be pronounced interesting.

Variety. ("Envy")

"A wealth of melodrama with a punch * * * There is a whale of a battle between a hired gunman and the millionaire. * * * The fans will want to know what happened to the characters after the film ceases."

Variety. ("Pride")

"For action and melodramatic interest it far outdoes the first of the septet * * * The story is packed to the last inch of capacity with action * * * If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

Harriette Underhill, New York Tribune

'If the 'Seven Deadly Sins continue to be made so attractive, it is going to be difficult to say 'Get thee behind me

Laurence Reid, Motion Picture Mail

"The story is happily not a preachment nor does it present, ostentatiously, a moral * * * The incidents are forged together with a fine regard for sequence and without losing sight of the fact that suspense and animation must be dominant throughout * * * A tale abounding in thrilling action * * * All in all, other manufacturers should **Envy** the McClure Company."

McClure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway, New York City.

McCLURE PICTURES

TRIANGLE DISTRIBUTING CORPORATION
GENERAL OFFICES 1457 BROADWAY, NEW YORK

OFFICE OF
THE PRESIDENT

Jan. 25th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#251 Fourth Avenue,
New York City.

Dear Mr. Collins:

I had the pleasure last night, of witnessing three of the series of McClure Pictures, The Seven Deadly Sins, the subjects being "Envy", "Pride" and "Greed".

I believe that all of these will be acceptable to, and make money for the exhibitor showing them, particularly in view of the wide publicity they are receiving.

I was much impressed with the acting of Miss O'Neill and the dramatic situations in "Greed", having enjoyed it more than any picture I have seen in a long time.

Wishing you every success, I am,

Yours very truly,

Wm. W. Hodkinson

WWH B

Hodkinson Knows!!

McCLURE PICTURES

KLEINE-EDISON-SELIG-ESSANAY SERVICE

THE SERIAL SUPREME

Supreme in every respect is Gloria's Romance—the serial extraordinary. The star is supreme above all others. The story is unique. The direction is that of a master. The stage settings and costuming are elaborate. The success of the film has been extraordinary. Never before was there a picture attempted on which so much thought, care and money were expended.

Gloria's Romance is notable for

1st. Its star—radiantly beautiful Billie Burke—engaged at a salary of $4,000 per week to play "Gloria." A salary far in excess of that ever paid any other star of either the stage or screen.

2nd. Its author—Rupert Hughes—internationally famous as a novelist—dramatist of note, and ranked as one of America's foremost literary celebrities.

3rd. Its producer—George Kleine—the man who gave the world such masterpieces as "Quo Vadis," "Last Days of Pompeii" and others too numerous to mention.

Wherever Gloria's Romance has played it has been successful. It has packed theatres! As a fashion exposition it is unrivalled. Scores of thousands of dollars' worth of Lucile, Henri Bendel and Balcom frocks are worn by Miss Burke. Palm Beach, Florida, and Riverside Drive, New York, are the location of most of the scenes. Gloria's Romance is conceded to be the serial supreme. Don't be satisfied with anything short of the best. Book Gloria's Romance NOW. Pack YOUR Theatre by presenting the serial supreme.

Call on, wire or write the nearest Kleine-Edison-Selig-Essanay Exchange, or

GEORGE KLEINE

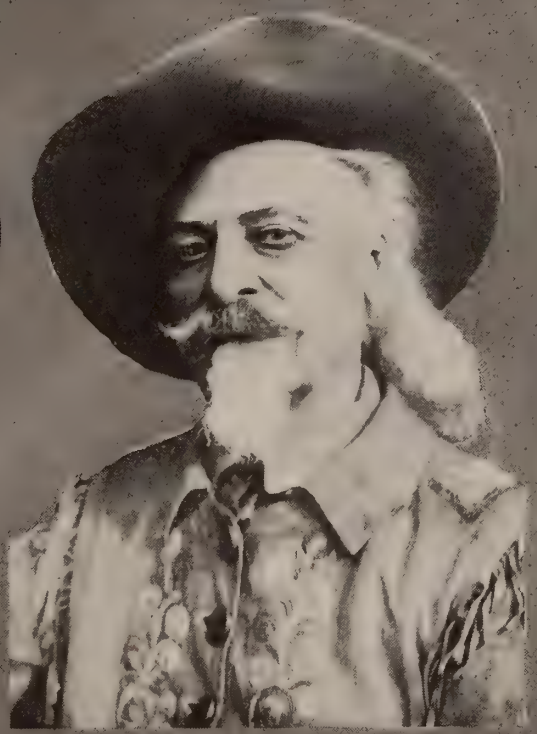
80 Fifth Avenue New York City



By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES

K LEINE E DISON S ELIG E SSANAY

Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

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ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY



BRYANT WASHBURN

IS PRESENTED IN

Skinner's Dress Suit

TAKEN from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Every one will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a drama full of heart interest; it strikes a note that reaches every home.

Harry Beaumont, Director

screen time 1 hour, 15 minutes.

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ESSANAY

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1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY



HENRY B. WALTHALL, America's greatest actor, plays the melody of child love on the heart strings in "LITTLE SHOES." A tense drama, clean, sweet, beautiful — just the thing for the entire family.

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Essanay
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1333 Argyle St., Chicago



RICHARD C. TRAVERS

and

Gertrude Glover

are presented in

"The Phantom Buccaneer"

A thrilling drama of a South American revolution and how a man wins the love of a girl in the shadow of the gallows

BRYANT WASHBURN

and

NELL CRAIG

are presented in

"The Breaker"

Adapted from the famous story of Arthur Stringer in THE SATURDAY EVENING POST. The daring adventures of a girl with a band of counterfeiters

OTHER GREAT ESSANAY FEATURES

"The Chaperon"
"The Prince of Graustark"
"The Return of Eve"
"The Sting of Victory"
"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

BOOK THEM NOW



Essanay
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



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From the New York World

SHORT FILMS FOR RIALTO.

Contracts for Essanay's "IS Marriage Sacred?" Series.

S. L. Rothapfel contracted with the General Film to use the Essanay two-reel series, "Is Marriage Sacred?" at his Rialto Theatre. The Rialto will first show one of these subjects, "The Wide Wrong Way," the week of January 22, and will follow with others of the series from time to time.

It has been the custom for many of the leading exhibitors running weekly programs to show one five-reel feature and supplement this with comedy, travel, educational and news subjects, but those subjects in many instances have not held the attention sufficiently, hence Mr. Rothapfel's intention of showing additional drama.

"Is Marriage Sacred" is a series of 12 powerful photo dramas dealing with the world's most vital problem.

One picture of this compelling series is released each week.

Intensely interesting because they're human.

Is Marriage Sacred?

Causes That Lead Up to Matrimonial Difficulties Presented in 12 Pictures

Marriage and divorce—the "eternal triangle"—all the trials and troubles of married life are handled in these pictures with a wholesome frankness that is as refreshing as it is absorbing.

I know that these dramas are the most intensely human motion pictures ever produced, because they deal with humanity's most vital problem.

Such famous screen stars as Marguerite Clayton, Edward Arnold, Lillian Drew and Sydney Ainsworth, play the leads.

These gripping pictures (each one a complete story) make an irresistible appeal to all classes.

I am advertising them in local newspapers. The public's interest is aroused. Men and women—old and young—want to see them.



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President Essanay Film Mfg. Co.

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Here is a world-famous Star in a thrilling drama of heart appeal. George Fawcett's magic name coupled to a short length drama of excellence is sure to bring you patronage.

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Selig Polyscope Co.

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A STIRRING TWO PART DRAMA

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IN
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AND OTHER THRILLING ADVENTURE OF
"THE DANGERS OF DORIS"



SUPERLATIVE PICTURES

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ETHEL BURTON
IN
A MIX-UP IN HEARTS



VIM

CHARLES DUDLEY
IN
A JOB FOR LIFE

The first motion picture newspaper combined with the greatest news gathering organization —

The Hearst-Pathé News

The only one reel feature

See your nearest Pathé Exchange about it.



Spanish submarine in a Cape Cod Harbor. Hearst-Pathé News #6

PATHÉ

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AND THE
FAVORITE OF FORTUNE

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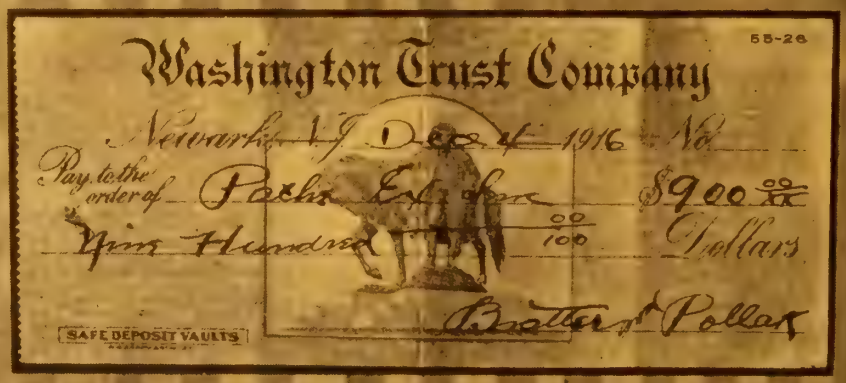
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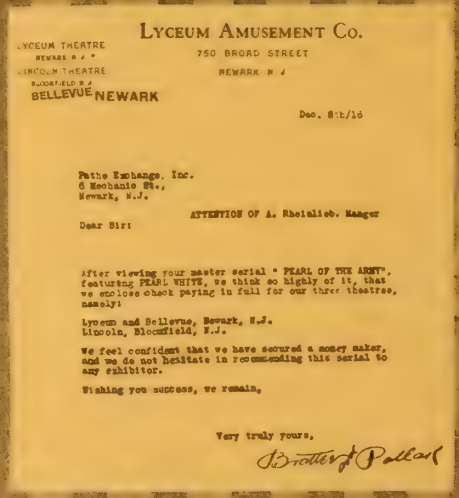
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BELLEVUE NEWARK

Dec. 8th/16

Pathe Exchange, Inc.
6 Mechanic St.,
Newark, N.J.

ATTENTION OF A. Rheinlieb. Manager

Dear Sirs

After viewing your master serial " PEARL OF THE ARMY", featuring PEARL WHITE, we think so highly of it, that we enclose check paying in full for our three theatres, namely:

Lyceum and Bellevue, Newark, N.J.
Lincoln, Bloomfield, N.J.

We feel confident that we have secured a money maker, and we do not hesitate in recommending this serial to any exhibitor.

Wishing you success, we remain,

Very truly yours,
Brotherton Pollard

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SOLD AT AUCTION

PRODUCED BY

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GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS!

"I wish to congratulate you upon the excellence of 'ARMS and the WOMAN'. I stood in the lobby between the two shows and never heard as much praise of a picture either here or at my Oceanic Theatre. Could I get as good pictures as this every day I would soon have the largest business in town. This is the second letter I have written in five years in praise of a picture but I feel it a pleasure to write this one."

Harry J. Rockafeller,
Manager Shubert Theatre,
Asbury Park, N.J.

THANHOUSER-MADE
Pathé Gold Rooster Plays



FLORENCE LA BADIE
IN
"Her Life and His"
RELEASED FEB. 18

A Drama of Prison Reform, Political Intrigue and Gripping Romance that Audiences Will Recommend to Friends

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N.Y. Edwin Thanhouser, Pres. JACKSONVILLE, FLA.
EUROPEAN OFFICE, THANHOUSER FILMS, LTD., 167 WARDOUR ST., W., LONDON

TRIANGLE



A breath-taking incident in the "Gun Fighter's" career. Hart is the S. R. O. attraction.

SUNDAY, FEB. 11th
INCE-KAY BEE
WILLIAM S. HART
IN
"THE GUN FIGHTER"
AND A TRIANGLE KOMEDY
"WON BY A FOOT"

Mack Sennett-Keystone Comedies

The FIRST of the NEW CROP, "The Nick of Time Baby," will be Released FEBRUARY 11th and then one a week.

THURSDAY FEB. 15th
A TRIANGLE KOMEDY
"HIS DEADLY UNDERTAKING"
AND
CONSTANCE TALMADGE
IN
"A GIRL OF THE TIMBERCLAIMS"
FINE ARTS



-AND WON!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

The Truth About Triangle

TO EXHIBITORS:—

Our decks are now cleared for action. Our plans are complete to the last detail. Our producers are locked together with us positively and definitely. Our Branch Offices have the confidence of all the support that capital, experience and ability can give them.

Triangle is bigger, stronger, better equipped to furnish you with the finest photoplays than ever before. We have not explained our final and definite plans until we could be certain we could deliver to the last ounce what those plans contemplated. We were determined to make no promise that could not be kept to the final dot.

Today we *can* talk definitely, and we now tell you that the Triangle Program consisting of—

1 Five Reel Ince-Kay Bee Feature
1 Five Reel Fine Arts Feature
2 One Reel Triangle Komedies,

will be supplied to you each week *through Triangle Exchanges,* as will also a special release of

1 Two Reel Mack Sennett-Keystone Comedy

and in no other way can these subjects be secured. We shall tell you more of our plans next week.

Triangle Distributing Corporation
Wm. W. Hodkinson, President,
1457 Broadway, New York City.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

At the National Board of Review meeting held in New York on January 24

"ENLIGHTEN THY DAUGHTER"

was selected as the most fitting subject with which to demonstrate how a powerful drama, absorbing plot, gigantic theme and subject of tremendous importance can be handled in a manner that,—while it treats the subject in hand in a definite, rugged manner,—is yet so constructed as to receive unanimous approval of every class. **POWERFUL** yet **CLEAN** — **ABSORBING** yet **SUBTLE.** It deals a terrific blow at our greatest human frailty—the allowing of our daughters to grow up in utter ignorance of the world's pitfalls yet it is the most entertaining film production Broadway has ever seen. During the two days

"ENLIGHTEN THY DAUGHTER"

has been at the **PARK THEATRE**, New York, an average of twelve thousand spectators have sat spellbound, thrilled with emotions.

"IT IS POSITIVELY THE MOST HEART GRIPPING, PULSE MOVING, DRAMATIC SPECTACLE THAT COULD BE CROWDED ON THE SCREEN IN THE TWO HOURS REQUIRED TO SHOW IT" says William R. Hearst's NEW YORK AMERICAN.

"ENLIGHTEN THY DAUGHTER"

is the realization of the theatre owner's dream. It is PUNCH, PULLING POWER, SENSATION, and will open at your house unannounced and increase audiences nightly until the population of your city has seen it. It creates talk, arouses comment, builds patronage, & pleases, both as a mastodonic moral force and as a full evening's entertainment.



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THE MOST REMARKABLE DRAMATIC SPECTACLE EVER SHOWN ON ANY SCREEN

THE 7 ACT CINEMA THUNDERBOLT

"ENLIGHTEN THY DAUGHTER"

WRITTEN & DIRECTED BY
IVAN ABRAMSON

NO FEATURE, REGARDLESS OF COST, COMPARES WITH THIS PRODUCTION AS AN ATTRACTION. IT WILL STAND WEEK ENGAGEMENTS IN ANY THEATRE

SELECTED BY THE NATIONAL BOARD OF REVIEW TO BE SHOWN EXCLUSIVELY AT THEIR RECENT MEETING TO DEMONSTRATE HOW DELICATELY A POWERFUL SUBJECT OF GREAT DRAMATIC FORCE CAN BE HANDLED

11 EXHIBITORS OFFERED $14000 FOR ELEVEN WEEKS BOOKINGS IN GREATER NEW YORK, IMMEDIATELY FOLLOWING THE TRADE SHOWING DECEMBER TWENTY-FIRST

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ONLY ONE KIND

THE UTMOST IN COMEDY

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INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"

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Triangle Film Corp., Distributors

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Longacre Bldg., New York City

WHAT BECOMES OF THE CHILDREN ?

A BIG VITAL QUESTION OF TODAY
A GRIPPING POWERFUL STORY
A VIVID AND APPEALING LESSON
A DRAMATIC SENSATION

WRITTEN BY AND FEATURING

CORRA BEACH

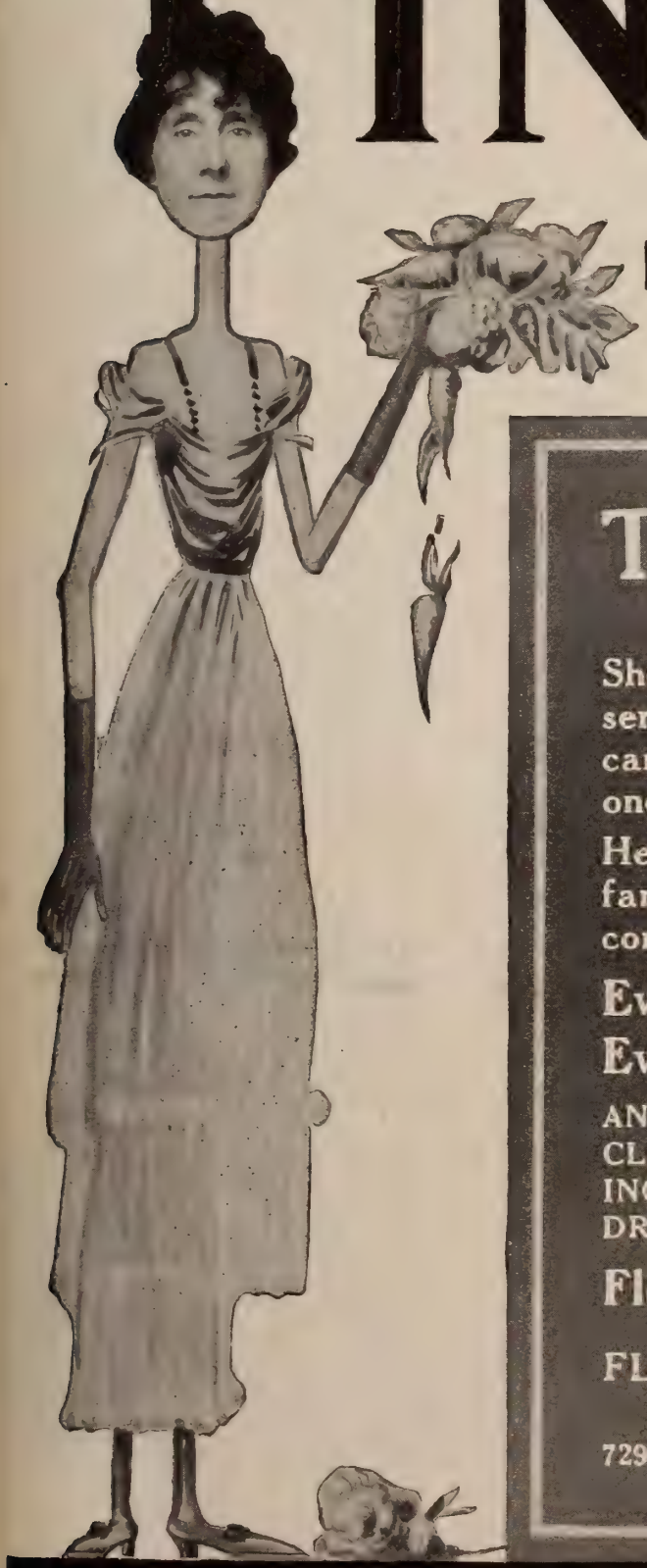
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WALTER SHUMWAY

DIRECTED BY
WALTER RICHARD STAHL



FLORA FINCH!!



IN ALL HER SCRAWNY, SKINNY MAJESTY!

THE first funny-woman of the screen who to this day has no successor.

She will now appear in a comedy series that only a FLORA FINCH can make great—and there's only one FLORA FINCH!

Her tremendous following is her fame, and in State Rights it becomes your asset.

Everybody Knows Flora Finch!
Everybody Wants Her!

AND NOW, AS AN INDIVIDUAL EXCLUSIVE STAR, BACKED BY CORKING PRODUCTION, NEW IDEAS AND A DRIVING ADVERTISING CAMPAIGN.

Flora Finch is ready for you!

FLORA FINCH FILM CORPORATION
729 7th Avenue, New York

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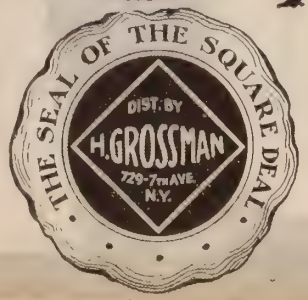
We tell it to you here so plainly and without the usual gush of advertising because we sell films—not ads; and we respect your intelligence!

You cannot know a good drawing card by merely reading ads.—you must see it. Then see "WILL YOU MARRY ME?" You are not expected to believe all you read, but you are expected to recognize merit when you see it on the screen

"WILL YOU MARRY ME" is designed to make money for you because that's sure to mean us also. To satisfy **you** means profit to **us**.

Pardon us for talking so simply, but we deal only in truths—and truth is so simple!

P.S. *It is very possible that delay may cost you an opportunity. Wire for our proposition—We can deal quickly.*

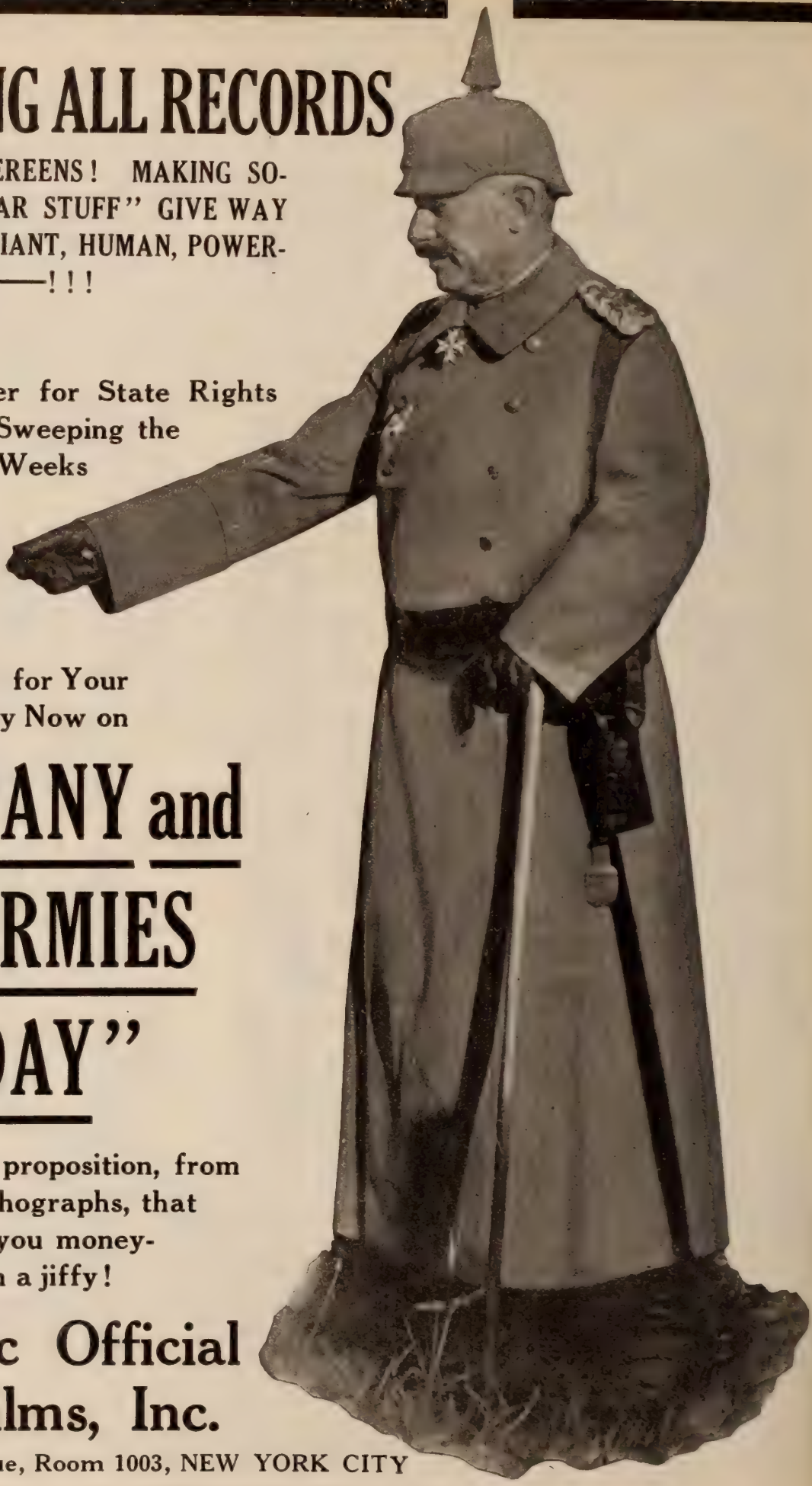


MAJOR FILM CORPORATION
729 SEVENTH AVE.,
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INTO SMITHEREENS! MAKING SO-CALLED "WAR STUFF" GIVE WAY TO ITS BRILLIANT, HUMAN, POWERFUL APPEAL——!!!

A History-Maker for State Rights Buyers That Is Sweeping the Country! Four Weeks at the N. Y. Strand Means *"MERIT!"*



Wire in for Your Territory Now on

"GERMANY and ITS ARMIES TODAY"

You will see a proposition, from heralds to lithographs, that will turn you money-ward in a jiffy!

Germanic Official War Films, Inc.

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York Times.

THE WEATHER
Probably rain or snow today; fair Friday; fresh, shifting winds.
For full weather report see Page 19.

JANUARY 25, 1917.—TWENTY PAGES. ONE CENT In Greater New York, Jersey City and Newark, } Elsewhere, TWO CENTS

CAINE AND LAW STATE ENGLAND'S VIEWS

CAINE LAUDS WILSON SPEECH

Says Englishmen Profoundly Admire the Grandeur of Its Conception.

BUT ONE PHRASE WOUNDS

"Peace Without Victory" Stirs Resentment, While "Freedom of the Seas" Seems Ill-Timed.

SEES WAR THREATENING US

British Opinion Holds That the President Was Influenced by Anxiety to Avoid Its Horrors.

By HALL CAINE.

Special Cable to THE NEW YORK TIMES.

LONDON, Jan. 24.—President Wilson probably knows by this time that the first expression of French and British opinion on his speech to the Senate has been that of scarcely disguised disdain. He has no reason to [illegible] doubled on that acco[illegible] challenge [illegible]

HALL CAINE

World renowned man of letters is THE AUTHOR of THE DEEMSTER his greatest DRAMATIC STORY —

a story which has lived in the hearts of the American people and has been translated into twelve different languages.

The world-wide appeal of this GIGANTIC ATTRACTION means that it will make money for years — that its drawing power is limited only by TIME ITSELF.

STATE RIGHTS BUYERS

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Mr. State Rights Buyer:

If you have studied your business you know your financial success depends upon the financial returns to your exhibitor-patrons.

To be absolutely sure of large box office returns you must have a first class photoplay with a widely known, well advertised star.

We have the very medium you need in "The Black Stork," with Dr. Harry J. Haiselden in the leading role.

Dr. Harry J. Haiselden is the eminent Chicago surgeon who refuses to operate to save or prolong the lives of unhealthy children of mismated marriages.

From November, 1915, until May, 1916, the newspapers of the world devoted more space to Dr. Haiselden than to the President of the United States because the surgeon refused to operate to prolong the life of a misshapen, morally deficient baby.

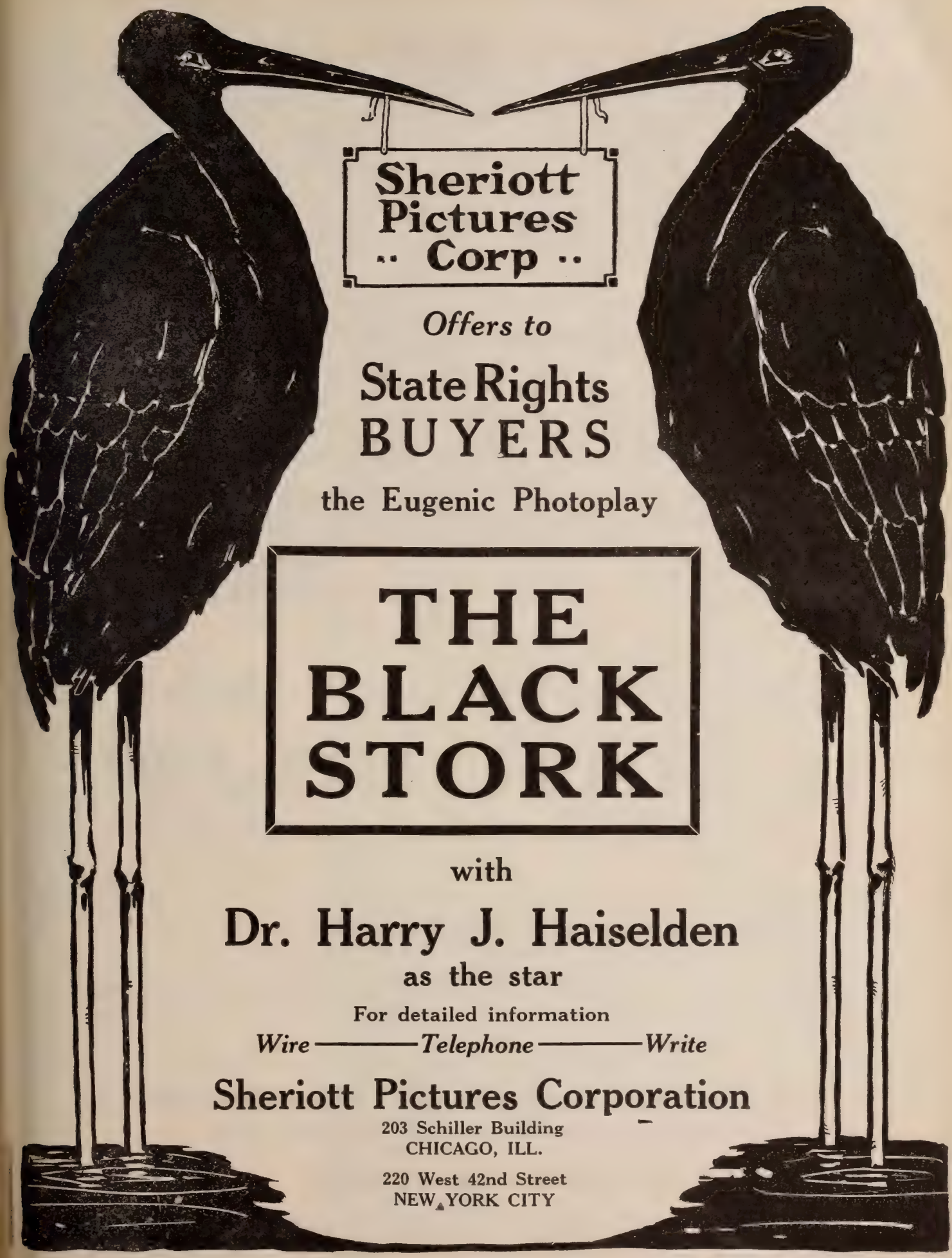
With the release of "The Black Stork" Dr. Haiselden and the photoplay will receive more publicity than the action upon which the picture is based caused originally.

"The Black Stork" is a eugenic five reel photoplay with a gripping love drama through its entire length. It is a real photoplay with an eminent, widely advertised surgeon as the star.

These are the reasons you should purchase rights *now*.

Sheriott Pictures Corporation.





Sheriott Pictures .. Corp ..

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State Rights BUYERS

the Eugenic Photoplay

THE BLACK STORK

with

Dr. Harry J. Haiselden

as the star

For detailed information

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NEW YORK CITY

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TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

First Release—"HIS MARRIED LIFE" Second Release "BOMBS AND BOARDERS"

REAL SCREAMS OF THE SCREEN

WATCH *for the* LATEST

Billy West Cyclone *of* Mirth

"A HOTEL MIX-UP"

To be Released on February Twenty-sixth

Billy Has Been Seen in *Some* Screen Screams
Before: but for Whirlwind Action and Howling
Comedy, That Will Send Your Patrons Out
with Aching Sides and Wagging Tongues,
"A Hotel Mix-Up" Has Them All Backed Off the Film

SPECIAL NOTICE

The Billy West Comedies Are Now to be Distributed on the Open Market on a States Right Basis

For Franchises and Information Apply to

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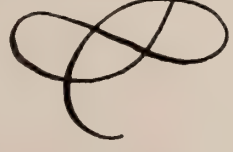
Executive Offices and Studios YONKERS, N. Y.

The STORY
relates frankly
the consequences
of a wrong choice
made by
The GIRL
who was driven
by the best
impulse in human
life and in
The PICTURE
the piteousness
of her mistake
is presented with
clean and certain
drama



A MORAL
PANTOMIME

Released
on the
METRO
Program
February 12.





ARTHUR JAMES
presents
FRANCES NELSON
in Wm. Christy Cabanne's
ONE of MANY
A METRO wonderplay in Five
unusual acts contrived by Wm.
Christy Cabanne from his own story.

Here's the Evidence



Samuel Sonin, *Manager of the* Lincoln Theatre, *Brooklyn N.Y.* makes this unsolicited announcement about

The Great Secret

Story by Fred de Gresac

"A serial feature production, which we personally recommend. As a rule, we are not in favor of booking serial pictures, but, after seeing the first eight episodes of "THE GREAT SECRET," and being assured that this serial production will keep up the high standard of photography and will continue to grow in interest with each chapter. we have therefore decided that we *must* book The Great Secret."



"It would not be fair to deprive our patrons of seeing this very interesting story and remarkably good acting by their favorite stars."



FRANCIS X. BUSHMAN and BEVERLY BAYNE

Adapted and Produced by Wm. Christy Cabanne.

What's true for the Lincoln Theatre is true for you

SEE YOUR NEAREST **METRO** EXCHANGE

STATE RIGHT BUYERS

Read the newspaper and Trade Journal reviews on this massive production — then get in touch with us.

"HER CONDONED SIN"

IN SIX REELS

PRODUCED BY

D. W. GRIFFITH

(Founded on Judith of Bethulia)

The most magnificent and artistic spectacle staged by this celebrated producer

Included in the Cast are

HENRY WALTHALL **MAE MARSH**
BLANCHE SWEET **ROBERT HARRON**
LILLIAN GISH **DOROTHY GISH**

BIOGRAPH COMPANY
796 East 176th Street
New York City

Comedies!

The

Milo Film Corporation

Presents

THE STRIKE BREAKERS

One Reel Released Feb. 3rd

Sensational and daring feats—well staged—well played—
well photographed—will pack your house to capacity.

Now is the time to connect with

Milo Comedies

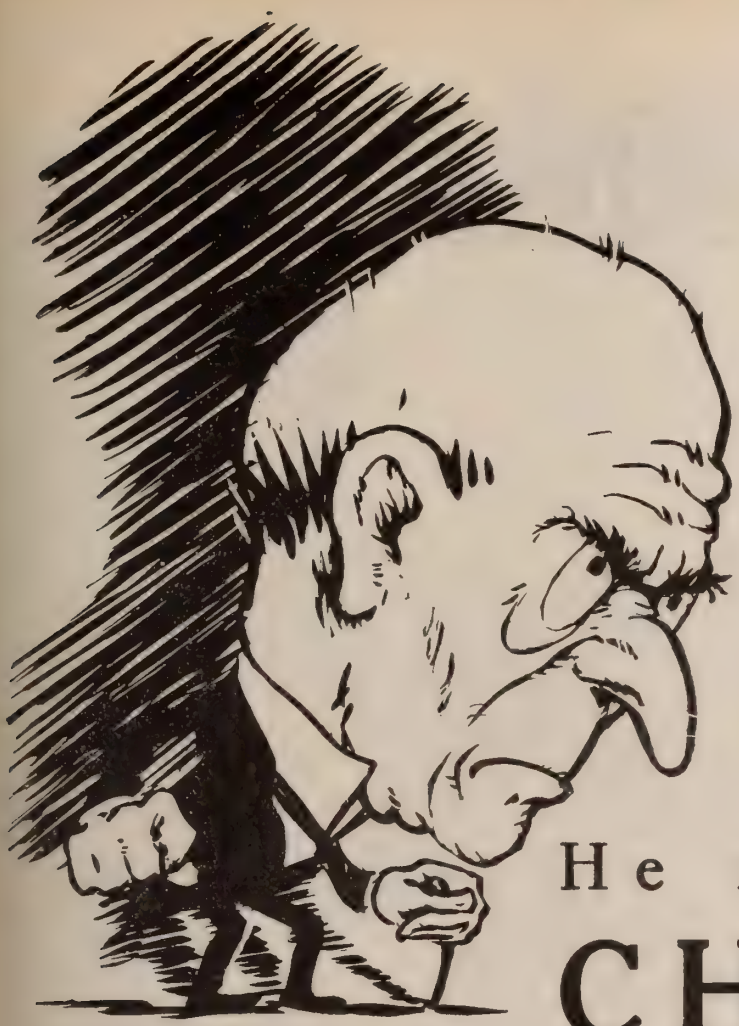
Released Saturday of each week in the order named—

Feb. 3.	The Strike Breakers.	Mar. 3.	A Knot that is Not.
Feb. 10.	Harry the Sleuth.	Mar. 10.	Never Again.
Feb. 17.	The Town Hall Fizzle.	Mar. 17.	The Devil in Again.
Feb. 24.	Great Danbury Fair.	Mar. 24.	Gooseburg Elopement.

By

American Standard Motion Picture Corp.
and thru its affiliated exchanges throughout the U. S.

Times Bldg., N. Y. City



He never sees a

CHRISTIE COMEDY!

but—

thousands of movie-goers everywhere *do* see CHRISTIE COMEDIES and leave the theatre with smiling, happy, satisfied faces that mean *real money* to the owner of that theatre! Exhibitors know that CHRISTIE COMEDIES *do* satisfy the public's demand for clean, wholesome, *funny* comedies—well acted and free from vulgarity. A new one released on the *open-market* each week.

Week of February 5th—

"SMALL CHANGE"

Featuring NEAL BURNS and BETTY COMPSON



CHRISTIE FILM CO.

AL. E. CHRISTIE · DIRECTOR GENERAL

SUNSET BLVD. AT GOWER ST.

LOS ANGELES · CALIFORNIA

How can an advertiser continue advertising? By giving YOU value.

K LEINE E DISON S ELIG E SSANAY



Watch for

MAX LINDER

and his

BEVY OF BLONDE BEAUTIES

in his first Essanay comedy

"MAX COMES ACROSS"

DON'T FAIL TO BOOK THE ENTIRE SERIES OF 12
—THE FUNNIEST EVER SCREENED

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

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Volume XV Number 6 — February 10 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

Chicago Offices, Mgr. T. S. Mead, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 427 South Figueroa St.; 'Phones 7140 Main, 462 Broadway, F-2188.

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Entered as Second Class Matter at the New York Post Office.

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Time for House Cleaning

WE are again in receipt of a communication from Lee A. Ochs, a lengthy follow-up of his attack against the Universal Company, and which we are asked to publish in the name of the exhibitors of the United States, Canada and Alaska.

We are consigning the document to the waste-paper basket; we will not publish it for the following reasons:

We regard it as coming wholly from Ochs and not from the Exhibitors League.

We regard the issue as wholly created by Ochs, not at all by the Exhibitors League nor authorized by the Exhibitors League.

We denounce as positively fraudulent the statement of Ochs that he speaks for the exhibitors of the United States.

WE regard the Ochs paper as nothing more or less than a private enterprise, capitalized through the presidency of the Exhibitors League and pushed along by politics—offered first as an alleged organ of the Exhibitor and then offered on a profit-sharing basis to the manufacturer members of the National Association.

There is nothing new or of any interest to anyone in the follow-up statement issued by Ochs—nothing save an obvious desire to continue an issue for personal motives and with an utter disregard of the best interests of the Exhibitors League, the National Association and the entire industry.

AGAIN, and in behalf of exhibitor organization, and in behalf of the perpetuation of the M. P. E. L. of America, we urge the resignation of Ochs from the presidency of the League.

The facts of the issue remain as first stated.

They are few and plain; nothing can befog them.

(1) On January 17—after many urgent pleadings—Ochs asked for Universal advertising and got a flat and final refusal.

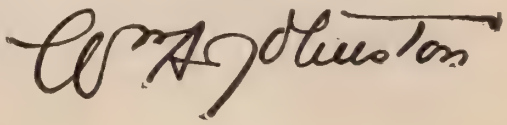
(2) On January 18 Ochs issued a violent attack upon the Universal Company, raking up a year-old incident as its sole basis.

Plain facts and simple ones.

Plain enough and simple enough and bald enough for anyone to see clear through.

PLAIN enough and simple enough and bald enough to be brought to but one court, and that is the National Association of the Motion Picture Industry—for this body to decide whether this plain, unvarnished piece of business is to be tolerated within the industry, and whether at this critical time a personal issue is to be made public property in the sole behalf of any individual or any individual enterprise.

We suggest that this is a duty the National Association owes the industry, a duty it cannot escape. And we suggest that it settle the matter *now,* once and for all, and without its further airing in the newspapers or in any organ of the industry.



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Speaking Editorially:

More Money Out of Each Picture!

IN the wake of the daily change follow the three besetting evils of the fifth industry—overproduction, inferior productions, and inefficient distribution.

Responsible for the daily change is the timidity of the exhibitor who views his possible patronage through the small end of the telescope. Contributing also to the causes for the daily change is the film exchange that charges the same rental per day, whether a picture be booked for one or three days.

The daily change clothes an art in the garb of the dime museum.

The daily change must go before the day of one hundred per cent. efficiency will come.

Will you—Mr. Manufacturer—by shoulder to shoulder work with the exhibitor help to bring nearer the day of fewer pictures, better pictures, longer runs—*and more money out of each picture?*

Will you—Mr. Exhibitor—realize that for every night-after-night patron of your theater there are a half hundred you have never reached and never will until the longer run brings them to you? And that the longer run *will* bring them by replacing the costly daily flash with word of mouth advertising and common-sense advance advertising?

Let's get together—now—in one great drive on the daily change. Let the slogan be:

Fewer pictures, better pictures, longer runs—*and more money out of each picture!*

We Hope for Hopp

FOR President of the Chicago local league of Exhibitors—Joseph Hopp.

We are pleased to note Mr. Hopp's candidacy and earnestly hope for his election on February 2nd.

He himself is of and he is solidly backed by the best and most substantial exhibiting elements of the city. His election will bring these elements to the forefront in the management of the league.

Joseph Hopp is against petty politics and clique domination. He believes in organization to the end of the individual member's good—and not as something to be capitalized for private gain.

His election is all the more important in view of the fact that Chicago is to hold the Exhibitors' National Convention again this year.

Business—Not Buncombe

SOUNDS like a *business* convention—that meeting of Indiana State Exhibitors on January 18.

Not a mere subterfuge to hold a ball or exposition, but a genuine business conference at which a hundred or more exhibitors got seriously and sturdily at work and set in motion practical plans to better their box-offices.

Nor a Coney Island festival, nor an election bee.

Instead of asking for donations, they, themselves, put up the money to back their plans for better business.

They didn't *demand* anything of the manufacturer—except his respect and his serious, perhaps anxious consideration; and they'll certainly get both.

The Burglars in the Business

"WHY don't the manufacturers get together and stop the waste and hold-ups in their businesses?

We were asked this question last week by a gentleman, interested in the present investigation of the industry by the legislature of New York.

Quite a natural question.

Perhaps our reply is of some truth and interest.

We said that the average manufacturer today is so busy, so anxious to make successful pictures, so intent upon the big, rattling problems facing him from all quarters—problems only natural in this big new industry—that if a burglar were operating in his office he'd probably let him go on for the simple reason that he could not spare the time to have him arrested.

This is not an invitation to burglars to take a chance, however. Some day, pretty soon, this business will put the burglar away.

Why Not Revues?

A SUGGESTION to Distributors.

It is a pretty well-known fact that the one, two and three-part pictures of several years ago were often better than the often padded five-part pictures of today.

Why not have many and regular reissues of these pictures called revues?

Call them Vitagraph, Paramount, Selig, Rex, Kalem, American, etc., Revues.

They'll lend themselves to advertising.

They'll stand longer runs.

The new motion picture public will want to see them for the first time; the older people will want to see them again.

Perhaps the fan will object, but that's an indication of good business.

Reissues have gone well. Why not put them out regularly, carefully, in program form and call them revues?

Thank Heaven!

A RECENT letter sent out from this office to the states right buyers indicates that the day of the sex and vice picture is about over.

A shrewd buyer, in the office the other day, says he will not handle another such picture. Their commercial glamour is gone.

The public has turned this kind of picture down.

All these pictures ever did, anyway, was to get the public in. Sensational advertising did that. It's quite easy. Patent medicines have been sold as successfully.

There are no more people to get in now. You can only fool them once.

Wrathy—Not Wealthy

AN error in typography in last week's editorial page made out the small-town exhibitor in New York State to be "wealthy."

The word should have been "wrathy."

We know of lots of wrathy exhibitors, but few wealthy ones.

Petty Politics Wrecks New York State Convention

Subscription Chasing and Universal Baiting Overshadow Sunday Closing and Other Vital Problems for Which Meeting Was Called—Eighty Exhibitors Attend Various Sessions

CALLED for the purpose of impressing New York's legislators to such an extent that Sunday closing and further taxation of picture theatres would be permanently side-tracked, the annual convention of the New York branch of the Motion Picture Exhibitors' League of America succeeded mainly in spreading before the eyes of the legislators the Ochs-Universal row. The convention adopted a protest against Sunday closing and drafted an amendment to the statute that will be pushed later, but Wednesday's long-planned grand march on the Capitol proved a fiasco. In the hustle and bustle incident to subscription-chasing for the Ochs publication and Universal-baiting none of the managers of the affair had thought to inform the Governor and legislators that the exhibitors were coming, with the result that only a handful of Assemblymen and Senators was on hand to be impressed. Both houses of the Legislature had met earlier in the morning and quickly adjourned.

In point of attendance the convention was well up to the mark set by any previous state affair, an average of seventy-five being present at all the sessions, while guests and exchange men brought the attendance at Wednesday's banquet close to the hundred mark.

With this attendance the initial session of the convention on Tuesday opened most auspiciously. President Ochs appointed the various committees and the convention adjourned until the futile march "up the hill and down again" on Wednesday. But the big event of the day was the successful coup engineered by Ochs's subscription and publicity department which secured the airing of the Universal fight in Boss Barnes's Albany Journal, the capital organ of the majority legislators. The story follows:

EXHIBITORS WANT CLEAN PICTURES

"MOVIE" MEN IN SESSION HERE TO REFUTE STATEMENT MADE BY BIG FILM COMPANY

"The statement sent out by a film company that 60 per cent. of the exhibitors of this country are demanding indecent pictures is a deliberate falsehood, and we intend to refute it and show that the motion pictures exhibitors are demanding clean pictures," said W. Steven Bush, editor of the Exhibitors' Trade Review, one of the leading members of the Motion Picture Exhibitors' League of America, which opened its annual convention at the Ten Eyck this afternoon.

"Mr. Bush said that in the estimation of the members of the league the refutation of the statement regarding indecent pictures was just as important as the effort that the league will make to have motion picture houses opened on Sunday, and the fight against taxation of such houses by the state."

To many of the exhibitors the Albany Journal story was the first intimation they had received of the Ochs-Universal personal fight, which according to the story was one of the principal reasons for the Albany trip. The effect on the legislators may be learned from the statement of one Senator, who declared, "Don't mention my name, because I'm with you boys to the finish and am going to fight clear through this session. You're playing right into Barnes's hands, and what's more I think this film manufacturer is right. The worst part of it is that some of these exhibitors just seem to pick out Sunday to show their off-color pictures."

Following the failure of the attempt to waylay the Governor and legislators on Wednesday, another convention session was held. Resolutions were quickly passed praising the Ochs publication and calling on all present to subscribe. There followed a long and heated discussion of a resolution presented by W. Fait, of Utica, an advertised contributor to the Ochs paper, rebuking the Universal Company. The rebuke was finally sent back to the committee to be considerably modified and was later passed, with a loud dissenting vote from Samuel Trigger, who requested that his vote be recorded.

The advance deposit committee reported with a strong protest against the present deposit system and, after some discussion, adopted Louis Blumenthal's proposal that representatives of the exhibitor organization confer with representatives of the manufacturers on a mutually satisfactory form of bonding contract, binding alike to league members and the manufacturers.

Following the report of the Bill Drafting Committee the convention decided to withhold its approval from any of the Sunday bills now before the Legislature and favor an amendment to the present code covering Sunday amusements which makes it clear that the prohibition does not apply to motion pictures. Grant Anson was appointed legislative agent to look after the bill.

To further the work it was decided to levy an assessment of $10 on each picture theatre in the state, this being a substitute for the proposed three cent a seat tax.

A proposal to give a salary of $1,000 to Thomas Howard, state secretary, was approved.

Thursday morning's Albany papers again carried long discussions of the Ochs-Universal row, this time baring the details of the Ochs attempt to secure advertising from the film company, and the belated protest following a day after his failure. Other points were brought out far from beneficial to the cause which had brought exhibitors from points as widely distant as New York and Buffalo. Many exhibitors commented on the fact that, though many conventions had been held since the publication over a year ago of the Universal Weekly editorial, it remained to this late day and the creation of the advertising issue for a rebuke to be administered. Other exhibitors noted with disfavor that the most prominent printed sign in the convention headquarters was a subscription boost and the most frequently heard conversation the busy subscription soliciting of W. Stephen Bush and Tom Howard.

Buettner Heads New York Branch of League

Samuel Trigger Chosen National Vice-President—Up-State Men Now Represented Strongly on List

LOUIS A. BUETTNER, of Cohoes, was at Wednesday's session of the Albany Convention elected president of the New York branch of the Motion Picture Exhibitors' League of America. Samuel Trigger, of New York, who has announced his candidacy for National President, was chosen National Vice-President, representing New York State. Following is the complete ticket:

President, Louis Buettner, of Cohoes; first vice-president, John Manheimer, of Brooklyn; second vice-president, David Cohen, of Binghamton; treasurer, Charles Steiner, of New York; secretary, Tom Howard, of New York; national vice-president, Samuel H. Trigger, of New York.

Delegates named for the National Convention were Isaac Hartstall, of Brooklyn; Sidney Ascher, of Brooklyn; W. C. Hubbard, of Rochester; William Brandt, of Brooklyn; J. Walker, of Schenectady; Samuel Suckno, of Albany; I. Rhonheimer, of New York; W. H. Linton, of Utica; A. Hollander, of Brooklyn; William Fait, Jr., of Utica; A. J. Stockhamer, of Brooklyn; William P. Donlon, of Utica; David Picker, of the Bronx; Grant Anson, of New York; Frank Gorman, of New York; and Ira M. Mosher, of Buffalo.

About one hundred were present at the Ten Eyck banquet, held Wednesday evening. The speakers were L. A. Buettner, Lee Ochs, Sam Trigger, John Manheimer, Sam Spedon, Sidney Ascher, Chas. Steiner, David Cohen, Grant Anson, W. H. Linton, Tom Howard, J. M. Moser, W. C. Hubbard. S. W. Bush acted as toastmaster.

The committees appointed by President Ochs follow:

Deposit: Samuel Trigger, William Brandt, Louis Buettner, David Picker and W. H. Linton.

Resolutions: William Fait, Jr., Sidney Cohen, Samuel Suckno, Willis C. Hubbard, L. A. Buettner.

Law and Legislation: Grant W. Anson, chairman, and representatives from each county.

Bill Drafting: Walter Zeisler, E. Manheimer, L. Levine, George Roberts, C. Fischer, Frank Gorman, E. Mayer, Rudolph G. Sanders, Benjamin Apple, Frank Barhydt, M. J. Gersen, and Ira M. Mosher.

Grievance: Walter H. Seeley, Walter Zeisler, W. N. Walker, and Harry Loux.

Membership: John Miller, H. L. Levy, Morris S. Silverman, and W. H. Buck.

Of the exhibitors present over three-fourths were from New York City, those journeying on the special train being as follows:

Gustav Koenigswald, L. Hartsell, H. Weisner, H. Garnsborg, H. Mayer, Chas. Fischer, Jack Swartz, N. Gordon, Sam Trigger, Benj. Lyons, Frank Petter, Sidney Ascher, Louis Levine, David Picker, Albert Israel, Harry Danto, Tom Howard, Lee Ochs, Chas. Steiner, Jos. Perl, Louis Schneider, Elias Mayer, Sydney Cohen, Harold M. Rosenthal, Wm. Brandt, John Manheimer, Rud. Sanders, A. J. Stockhammer, H. Weingarten, Otto Lederer, Louis Rosenthal, Ed. Valensi, John F. Muller, Manuel DeMotta, Harry Shapiro, Nathan Matchis, Samuel Rhonheimer, Max Oestreicher, Frank Gorman, Henry Harnig,

(*Continued on following page*)

Profit-Sharing Offer Made Manufacturers by Ochs Organ

P. A. Powers, of Universal—Now Criticized by Ochs—Among Manufacturers Appealed to in Scheme to Share Profits of Publication Started "Of, By and For the Exhibitor"

THE backfire of the Ochs-Universal row has brought to light an ingenious offer made by Lee Ochs to P. A. Powers and other manufacturers by which his publication—started "of, by, and for the exhibitor"—was to enter into an agreement to share its profits with a group of film producers. The plan called for enlisting the aid of the members of the National Association in a manner that, it is declared by those familiar with the Governmental Post Office regulations, would make the new publication a "co-operative house organ," and thus outside the regulations covering newspapers and magazines.

P. A. Powers—now condemned by Ochs as unfit for the Griffith Anti-Censorship Committee—was among the manufacturers who were first offered a share in the profits of the "exhibitor's organ," the profits to be divided in proportion to the amount of advertising contributed by each producer. Ochs's appeal to the manufacturers to become interested in his publication has not been given a final answer by the manufacturers though it was temporarily tabled by the Executive Committee.

Full details of the plan to link forces with the manufacturers in a publication carrying their news and announcements to the exhibitors are contained in the following letter sent by Lee Ochs to P. A. Powers and the other manufacturers:

December 26th, 1916.

Members of the National Association of the Motion Picture Industry of the United States.

Gentlemen:—

The Exhibitor's Trade Review, Inc, the corporation undersigned, which publishes the Exhibitor's Trade Review, a publication with which you are all familiar, has the following proposition to offer to each of you relative to the placing of advertising in this medium.

The Exhibitor's Trade Review is willing to finance itself and sell advertising at the rate of $100 per page with a 25% discount to the members of your association.

Out of the yearly profits from the publication, the stockholders shall get the first $50,000. The next $50,000 of profits shall be divided among the advertisers who are members of your association, in proportion to the amount of money paid by each for advertising in this medium during the year. The profits realized over and above $100,000 shall be divided 50% to the stockholders and 50% to the advertisers aforesaid, to be divided among the advertisers in the same way as the second $50,000 of profit is divided.

The officers of this company estimate that with 75 pages of advertising at $75 a page and a circulation of 10,000, the expenses of the paper are assured, and that any sums realized over and above this amount will be profit to be divided as above set forth.

We trust that the foregoing will receive your due consideration, and that we will hear from you shortly as to your acceptance, either as a body or individually, of the foregoing proposition.

Yours very truly,
EXHIBITOR'S TRADE REVIEW, Inc.
By (Signed) LEE A. OCHS.

Buettner Heads New York State League

(Continued from preceding page)

Moe Streimer, Chas. Streimer, S. B. Kramer, of Bluebird; John F. Muller, of the Buffalo Times; Mr. Morrison, of Vitagraph; Mr. Raynor, of K-E-S-E; L. J. Gaffney, American Seating Co.

The up-state exhibitors present included: L. A. Buettner, Cohoes, Frank N. Barhydt, Troy, New York; W. H. Buck, Albany, New York; Sapare Battagla, Troy; Milt. Barter, Troy; William Donlon, Utica, Jacob M. Fried, Schenectady; W. Fait, Utica; W. C. Hubbard, Rochester; H. L. Levey, Waterford; W. H. Linton, Saratoga; Benjamin Lyons, Herkimer; I. M. Mosher, Buffalo; Walter M. Powers, Albany; George Roberts, Hudson; N. E. Milligan, Schuyerville; Frank H. Shay, Schenectady; Morris Silverman, Schenectady; Samuel Suckno, Albany; Joseph E. Wiedman, Albany; W. A. Zeisler, Schenectady.

Sunday Closing Fast Becomes a National Issue

The Sunday Closing issue is getting to be a live one all over the country. Besides New York, Illinois exhibitors are having a lively fight in the legislature over this issue, and Texas has just moved into the danger zone, through a bill introduced into the legislature at Austin.

The issue, however, is not very popular anywhere, and in some communities, at any rate, it is not understood at all. One of these pleasant spots is New Orleans where, according to Harold D. Newman, commissioner of safety, there will never be anything to worry about on that score.

WITH ALL DUE MODESTY

"I read practically every one of the motion picture trade journals and I wish to state without the least hesitation that my Motion Picture department in the Port Arthur Daily Record is more ably assisted by the columns of your publication than by all the film press service now being mailed out to dramatic editors."

Kent Watson, Film Editor, Port Arthur Record, Port Arthur, Texas.

Norma Talmadge Goes South

Norma Talmadge leaves for the South within a few days leading a new company where work will be started on her next production, the title of which has not as yet been announced. Through the efforts of William A. Sheer, Inc., Sally Crute and John Charles will be prominent in the cast. The production will be staged under the direction of Julius Steger and Joseph A. Golden.

McClure Secures Wilkerson

W. R. Wilkerson has been engaged to manage the Dallas office for McClure Pictures, and will assume his duties immediately. Mr. Wilkerson is well known in the business in general, and especially around New York, and he is sure to make things "hum" in the Texas territory.

Young Star Opposite Walthall

Doris Kenyon has just been selected by James Young as co-star with Henry B. Walthall in the next Essanay picture, "On Trial." Although but nineteen years old, Miss Kenyon has had a large number of successes.

Civilization Company Formed in New Jersey

Frank G. Hall, who controls the Strand theatre, Market street, Newark, has organized the Civilization Film Corporation to buy and sell motion picture productions on the state rights plan. The new company is capitalized at $125,000. Associated with Mr. Hall are John C. Eisele, of the brokerage firm of Eisele and King; John J. MacGovern, George and Henry Alsopp and Peter Fox.

The company already has acquired the state rights for New Jersey to "Joan the Woman," and is negotiating for other big productions. It also controls the New Jersey rights to "Civilization" and "War's Women."

Frank G. Hall, organizer of the new company, is one of the best-known men in the New Jersey film field. He recently added the Strand theatre to his chain of picture and vaudeville houses and is planning an elaborate campaign in that territory.

"The Vicar" in Eight Parts

The Thanhouser-Pathe production of "The Vicar of Wakefield," starring Frederick Warde, is to be in eight acts. This announcement has just been made by Edwin Thanhouser.

Committee Finds Tax "Would Break the Camel's Back"

Powers, Brady and Zukor Lend the Weight of Their Expert Testimony to the Investigators' Growing Knowledge That Taxation Will Cripple Film Industry

THE investigating committee sent to New York by the New York State Legislature, to determine whether or not the motion picture industry is a fit subject for taxation, reconvened last Wednesday, Thursday and Friday, their witnesses being P. A. Powers, of the Universal Film Manufacturing Company; William A. Brady, of the World Film Company, and Adolph Zukor, of the Famous Players-Lasky Corporation.

All of these witnesses testified willingly and freely, with the result that the committee has been shown convincingly that the only department of the industry which is profiting by the present state of affairs is that which includes high salaried stars.

Judging by the keyed questions which are being asked of its witnesses, the committee seems to have approached the investigating question with a predetermined state of mind, namely, that some branch of the industry is to be taxed; that it is merely their duty to find out which branch is most justly susceptible to taxation. That the result of their hearings will be a recommendation to levy no tax seems improbable.

On numerous occasions the committee has reverted to one of its original topics—the Eastman Company. The committee first made certain that the majority of all film used is of Eastman manufacture; and the Eastman Company has been brought up in their questionings repeatedly.

Mr. Powers was called to the stand Wednesday. He repeated, with emphasis, that the industry is being run at a loss. He said he knew of three stars whose income this year would exceed the entire profits in all other departments of the trade. Mr. Powers was asked to define a star. He replied: "A star is a person for whom the orchestra has to get out of the theatre to make room for the audience."

Mr. Powers admitted, without reluctance, that the Universal Company has been endeavoring to popularize a type of play in which the "deadly star" is not employed, and that the campaign had not proved a glowing success. Then he told the committee that producing pictures is a "mighty speculative proposition."

"In other words," he was asked, "you think production is so speculative that a tax imposed on productions would be manifestly unfair?"

"I do," replied Powers.

When the witness spoke of the modest way in which Universal started, mentioning that the worldly possessions of the concern then were a few old hats and some lame horses, while now the company has a $750,000 plant, with foreign offices, Senator Hinman spoke up:

"Didn't the Standard Oil Company start in much the same manner?"

"They did," agreed Powers, "but they got theirs out of the ground. We give ours to the actors!"

William Brady took the chair Thursday morning. He spoke with no trace of enthusiasm, although he declared that the picture business has a large future. He told his listeners that his concern had invested $1,000,000 in production during the past year.

Chairman Wheeler asked: "Much of that investment was yours, wasn't it?"

"No, siree!" exclaimed Brady. "I've been too wise to buy picture stock!"

"Is it true," asked Senator Hinman, "that at the present time there is an excess of production?"

THE ABILITY TO RECOGNIZE A GOOD THING WHEN YOU SEE IT

A prominent Pacific Coast Producer writes:

"I have been interested in asking theatre men which trade paper they read and which carries the greatest influence on the Coast. With one exception out of about twenty representative proprietors and managers the reply has been——

"MOTION-PICTURE-NEWS!"

Mr. Brady believed that such is the case. "Showmen, as a rule," he said, "are poor business men. The way the motion picture business is being conducted proves that."

He was asked: "Isn't there a tendency for film theatres to crowd out legitimate houses?"

He replied: "Yes, in some cities. That is the case, especially in the smaller towns." He gave an explanation for this condition and continued: "Pictures are overdone in small towns. Competition has ruined hundreds of these little theatre men.

"I believe that the motion picture has merely scratched the surface. So far, it has only been used for entertainment. When the pictures are used for legitimate purposes, such as education, then money will be made. But not now."

A little later he was asked: "Aren't new companies being formed almost every day? Isn't new money being put constantly into the industry?"

Mr. Brady shook his head decisively. "It's a dangerous proposition," he answered. "Most of these new companies are started on shoestrings; a little money—mostly conversation." He told the committee that producers are forced to put more money into their productions constantly, and continued:

"This is the only business in the United States whose production cost has increased from twenty to two hundred per cent. without increased cost to the consumer."

This question was put: "Aren't the pictures larger today than they were six months ago? Isn't more money going into these productions than formerly?"

"Not proportionately. Production costs were lower six months ago than now."

The discussion turned to picture "regulation." Mr. Brady said he was against regulation except from within the industry. He added:

"Any man who produces a dirty picture—one that he wouldn't like his mother, his wife or his danghter to see, ought to go to prison."

Stars' salaries came up again. The committee is evidently deeply interested in this question of stars' salaries. The witness had this to say on that topic:

"Charlie Chaplin, Douglas Fairbanks and Mary Pickford are worth every cent they can get. Most of the other players are overpaid. Many stars who earn $40 to $50 a week on the stage draw ten times that amount in the studio. Their heads have been turned.

"My own daughter is earning so much money that I have to take half her weekly salary and put it in trust for her. Otherwise she would spend it recklessly and foolishly."

The committee wanted to know something about distribution.

Mr. Brady leaned back in his chair and grinned.

"Motion picture distribution is a joke. The system is ridiculous. There are a score of exchanges in some places where one or two would be plenty. There are too many distributing systems. The only money being wasted now, excluding the studio and actors' salaries, is in distribution."

As with the previous witnesses, Mr. Brady was asked what he thought about taxation.

He replied promptly and decisively: "Speaking as the representative of all branches of the industry, I want to say to you gentlemen that this is a very inopportune and unfortunate time to place further burden on an already overladen camel's back."

Adolph Zukor was called to the witness stand in the afternoon. He was attended by his attorney. Senator Hinman quickly approached the questions of stars. He denied any knowledge of a connection between his company and Mary Pickford's company, nor was he acquainted with the terms under which she was working.

When questioned concerning the prosperity which his company might or might not be enjoying, he responded: "The concerns with which I am connected are not in a flourishing condition. I hope they soon will be."

Mr. Zukor said that at present the industry is undergoing transformation. "We produce pictures worth $50 to the exhibitor, but he can't pay that much. We

(*Continued on following page*)

Ince and Sennett to Continue With Triangle

Hodkinson Issues Statement, Which Is Confirmed by Bauman, Clearing Up the Confused Situation Which Has Existed During Past Few Weeks

THE troubles which have been disturbing the inner peace and harmony of the Triangle Distributing Corporation have been smoothed over. For several weeks, rumors of a feverish variety, indicating that Mack Sennett and Thomas Ince were threatening to withdraw entirely from the Triangle Corporation and affiliate with some other organization, were current.

Advertisements from Ince, Sennett, and Kessel and Bauman, made it evident that affairs were not to their liking at Triangle headquarters. No statements, other than faint denials, could be secured from either of the factions until last Friday, when W. W. Hodkinson issued the following statement to the trade papers:

"Up to this time the announcements we have made have been conservative, and have perhaps said less than we would have liked them to say, simply because we did not wish to make any statement without the fullest possible foundation of fact. It has been my invariable custom, ever since I have been in the motion picture business, to make no promise to exhibitors that I was not in position to fulfill to the letter. It is for this reason that seemingly conflicting reports regarding the release of Thos. H. Ince-Kay Bee and Mack Sennett-Keystone pictures have not until now been fully answered.

"I am now in position to say to exhibitors that Triangle and its producing companies are locked together positively and definitely. Up to this time our final and complete plans have not been announced in detail because we have waited till we could be certain of fulfilling every detail of every promise. We are now certain of our ability to do so, and I will say this—that the Triangle program, consisting of one five-reel Ince-Kay Bee feature, one five-reel Fine Arts feature, and two one-reel Triangle comedies, will be supplied to exhibitors each week through Triangle exchanges, and positively in no other way whatever.

"The special weekly release of a two-reel Mack Sennett-Keystone comedy will also be available solely through Triangle exchanges. We shall have other announcements to make that will be of interest, but this, I believe, answers the questions that have been most asked."

A. Kessel, president of the New York Motion Picture Corporation, issued the following confirmation of Mr. Hodkinson's statement:

"The Thos. H. Ince-Kay Bee five-reel features and the Mack Sennett-Keystone comedies are to be released only through the exchanges of the Triangle Distributing Corporation."

Trigger Candidate for National Presidency

Letter from Harold W. Rosenthal States Reasons Why Present New York Local President Is Deserving of National Office—Need for Proper Executive Evident

SAM TRIGGER, President of New York Local No. 1, has thrown his hat into the ring for the presidency of the National League. Mr. Trigger's decision came as a result of the recent convention in Albany. His position is stated explicitly in the following letter from Harold W. Rosenthal:

January 26, 1917.

EDITOR MOTION PICTURE NEWS:

DEAR SIR:

The 1917 State Convention has met and adjourned. Whether much or little was accomplished depends entirely on one's viewpoint and expectations. But above all else loomed the fact that what the organization needed most was a leader who could unite all factions, and who was a big enough man to secure and retain the confidence and esteem of all the exhibitors of the state.

When Sam Trigger, with his election as State President practically assured by an overwhelming majority, arose and in a highly eulogistic speech nominated Mr. Biettner, who was to have been his opponent, he proved that with him the welfare of the Exhibitors' League came before everything else. The mere fact that some of the up-state locals felt that the presidency should go to their part of the state, was sufficient for Mr. Trigger to sacrifice himself in the hope that by so doing, the up-state exhibitors would show a little more enthusiasm for the State League, and thus make it the powerful organization it should be.

How the delegates to the convention regarded Mr. Trigger's action, was evidenced by the remarkable ovation that followed. Exhibitors from all over the state surrounded him struggling for a chance to shake his hand and shower him with praise.

Beyond all question, Sam Trigger is today the biggest and strongest man in the state, and his splendid action at Albany makes him the logical candidate for the Presidency of the National League at the Chicago convention next July.

Mr. Trigger may not like this mention of his name in that connection, but it is a fact nevertheless that the Motion Picture Exhibitors' League of America is much in need of the kind of leadership Mr. Trigger, and he alone could give it.

This is purely and solely my personal view of the situation, and I recommend it to the serious consideration of exhibitors throughout the country.

Sincerely yours,
HAROLD W. ROSENTHAL.
Manhattan Local No. 1.

Lillian Walker on General Program

Benjamin B. Hampton, president of the General Film Company, has selected Miss Lillian Walker, of the Greater Vitagraph, to be starred in special two-part features to be released on the General Film program. The first is entitled, "Dimple's Baby."

Tax Committee Meets

(*Continued from page 867*)

are ahead of the theatres, and we are ahead of ourselves. More pictures are being made than the theatres can digest."

Patrick A. Powers went to the witness stand again in the afternoon. Senator Hinman made several pointed inquiries concerning articles supposed to have been written by Carl Laemmle refuting a statement that the Spreckels sugar people were interested in Universal.

Powers, replying to rapid questionings, denied that outside interests had invested money in Universal. He added:

"Every sugar interest and munitions manufacturer who is investing in picture stock is losing money. I know of concerns which have invested from $1,000,000 to $3,000,000 in picture stock, and which are losing money on those investments now. They produce pictures and sell them less than cost; we are forced to compete with them."

The committee adjourned until January 31.

Elsie Ferguson Latest Star for Cardinal

At the conclusion of the present theatrical season Elsie Ferguson, one of the most popular American stars of the stage, for whose services in motion pictures many of the big producing companies have been striving for more than two years, will act before the motion picture camera. Announcement of her engagement to do a series of screen productions was made last week by the Cardinal Film Corporation.

The Cardinal Film Corporation has under contract for exclusive film appearances Geraldine Farrar in addition to Miss Ferguson. The motion picture, "Joan the Woman," now being exhibited in the Forty-fourth Street theatre is one of that company's productions, directed by Cecil B. DeMille and presented by Jesse L. Lasky.

Hitherto Miss Ferguson has refused the most flattering offers. Her decision to appear at last before the camera was the result of a close study of the development and growth of the present day cinema and her faith in its opportunities to exhibit intelligent and artistic effort.

Miss Ferguson this season is playing in "Shirley Kaye," which has had a successful run at the Hudson theatre, New York.

St. Louis Association Elects New Members

At the meeting of the Theatre Managers and Motion Picture Exhibitors Association of St. Louis, held January 12, the following new members were accepted:

Active—L. K. Ansell, Variety theatre; C. A. Calbfell, Pauline theatre; Sterline and Tyfka, Fairy theatre. Associate—J. S. Burhorn, K. E. S. E. Service; C. S. Edwards, Pathe Exchange; E. J. Fegan, L. C. F. Film Exchange; G. E. McKeen, Paramount service; A. N. Webster, Vitagraph, V. L. S. E. and Charles Werner, Metro Film Service.

Four more members were appointed to the Grievance Committee, which now is made up of the following: Williams, Reeves, Meyer, Whitman, Fay, Scouros, Wehrenberg, Pasmezoglu and Slinger.

"News" Campaign for Longer Runs Succeeding Nationally

Prominent Exhibitors in United States and Canada Voice Their Disapproval of "Deadly Daily Change"—Many Exhibitors Already Profiting by Longer Runs

THE campaign inaugurated by MOTION PICTURE NEWS to do away with the extravagant and wasteful daily program change, which is at the bottom of the present non-flourishing state of the exhibitors, is receiving help and encouragement from every part of the country.

Few exhibitors favor the daily program change, and their cases are exceptional. The scores of letters we have received and the enthusiastic interviews given our representatives in the various cities convince us that the evil of the daily program change is now realized, and that exhibitors will welcome the longer run.

Only excerpts from the letters and interviews can be printed here, owing to their vast number.

Herbert Effinger, owner and managing director of the Strand and Leader, in Philadelphia, told our representative:

"Of course I prefer longer than one day runs. At our new house, the Strand, we will change twice weekly. This is a theatre de luxe, with every up-to-date contrivance. Situated as we are in a business and residence district, and with our garage and auto boxes, we can cater to motor parties from any part of the city. The Strand seats 1,800.

"Conditions are slightly different at the Leader. Here there are 1,030 seats and the house is a neighborhood one, with competition near. I am trying two-day runs and hope soon to inaugurate a twice-weekly policy. I feel that before doing this there must be some improvements in the house to warrant the new departure; to get people talking, so that those from a distance will come.

"I was quick to realize that if an exhibitor's theatre resembles a barn; if it has no conveniences; if it has no personality, no 'atmosphere,' people will come only to see the pictures. *In the barn type of theatre, the daily change is inevitable.* It is my belief that most exhibitors who are fostering the daily change are the type whose theatres are barns."

Jay Emanuel, who owns the Ridge theatre, in Philadelphia, caters mostly to neighborhood patronage. After putting in some necessary improvements Mr. Emanuel, on January 1, pulled away from the daily change policy, at the same time raising the admission price from 10 to 15c. Mr. Emanuel has had the strength of his convictions. His results at first were not good; but his patronage is increasing.

Mr. Emanuel is leaving the Ridge to take the management of the Park and Jefferson theatres. At these houses he will not have the daily change. Mr. Emanuel is one of Philadelphia's live wires, and he is certain to win out.

Ben Shindler, manager of the Royal Palace, a 500-seat house, says it is impossible to run his theatre without daily change as the house is too small, and a competitor nearby has a 1,600-seat theatre. Mr. Shindler complains that the difference in rental price between one day and two days run is too small. A good play, however, always justifies his lengthening the run to two days.

Mr. Shindler's difficulty is answered by a statement made in these columns several weeks ago that the only conceivable result of abandoning the daily change, from the producers' standpoint, would be much better pictures.

V. J. Grunder, proprietor of the Dreamland theatre, Cuero, Texas, writes an interesting letter in which he attacks the same issue which Mr. Shindler raises, from a slightly different angle. He says pictures are not good enough yet. An extract from his letter follows:

"You have given figures, clearly showing that the majority of the exhibitors are located in towns under 5,000 population. Now you are advocating better pictures and longer runs. While pictures have improved in the past two years, there is still much to be desired, especially in the educational and children line.

"As to longer runs, this is very well in large cities, where the picture properly advertised will bring in good patronage, but where is the patronage of a smaller town —one under 5,000—coming from?"

Mr. Grunder answers his own question when he says: "While pictures have improved in the past two years, there is still much to be desired, especially in the children and educational line."

W. P. Wilson, manager of the Lyceum, the largest theatre in Winnepeg, Canada, says:

"Owing to the exorbitant cost of feature films in Canada, and the fact that the people here demand these pictures in five reels, at least, it would be practically impossible to give a daily change of program. *Much depends upon the advertising a picture receives. A good picture does more business on the second day.*"

Bruce Campbell, manager of the Dominion theatre, Winnipeg, says:

"Western theatres have, so far as I know, never experimented with the daily change—certainly never successfully. At my house, a half week is the minimum run. *If we could obtain the right quality of pictures regularly, we would change only once a week.*"

Stanley Hand, New England manager of the World Film Corporation, says:

"The daily change is not business-like. Any two-day exhibitor will tell you that a film draws better the second day than the first. *Word-of-mouth advertising is the reason. There is no inducement for a girl to tell her friends about the fine picture she saw the night before.*

"The two-day change costs less proportionately. I would have to charge an exhibitor $40 for a film one day, but could let him have the same film three days for $50. *No film that is worth anything can exhaust its patronage in one day.*

"One proof of this is the killing of the old notion that a film run in one theatre of a small town spoils its prospects for a second showing later in another theatre."

Unstinted praise from exhibitors and exchange men of Milwaukee, Wis., has greeted the announcement of MOTION PICTURE NEWS' campaign against the daily change of program.

The daily change in Milwaukee is confined almost exclusively to the outskirt houses. The principal objection offered to its elimination by these theatres has been "We don't think it can be done."

Initiative has been lacking among the picture fraternity of the city to take steps of their own accord and make the daily change a thing of the past. There has, however, been an undercurrent of hope alive that some one would come along and inaugurate just such a campaign as has MOTION PICTURE NEWS.

Both exhibitor and exchange man have awakened, and the result in all probability will be a vigorous move along new lines to educate the public as well as some exhibitors, against the daily change. If carried on with the strength and purpose now contemplated, it is expected that before long the present conditions of daily change will be a thing of the past.

Otto E. Golz, manager of the Mutual Film Company in Milwaukee and J. S. Grauman president of the Milwaukee Motion Picture Exhibitors' Association concurred with the opinions of the harmfulness and waste of the daily change, as expressed in editorials in the NEWS.

After citing examples of the saving to the exhibitor by a two day showing in place of one day, Mr. Golz said:

"It is just as unessential to have seven changes of program in the week as it is to have seven different bills of fare in a restaurant on one day. Nine tenths of the theatres should run their shows for at least two days."

Mr. Grauman expressed the opinion that the majority of the exhibitors are in favor of a two day showing if they can get good pictures.

Springfield, (Ill.) exhibitors have apparently decided that the daily change in program is poor policy. Reports from that city indicate that the majority of theatres run their pictures four days, though the quality of the subject sometimes dictates a lengthening or shortening of the run of one day. The remaining houses change but every other day.

The five ten-cent houses in the city first broke away from the daily change in program.

West Coast for Drummond

W. J. Drummond, who has been manager for the Mutual exchange for the past several months, has been transferred to the San Francisco office, the change becoming effective January 22. T. C. Malcolm, who came to the coast to serve as district manager for the McClure Pictures, has been engaged to succeed Mr. Drummond as manager of the Los Angeles office.

Helping the Exhibitor Increase His Box Office Receipts

The First of a Series of Four Articles by H. C. Holah, Manager of the Chicago Herald's Motion Picture Department

Editor's Note.—Mr. Holah is qualified probably more than any newspaperman in the country to discuss the relationship which should exist between exhibitor and the press to further the public demand for pictures. What he has to say is of extreme value and interest.

THE manufacturers and the exchanges are awakening to the vital need for co-operation in satisfying the public demand for good features. The exhibitor who is at the point of contact between the film manufacturer and the motion picture public is appealing for aid in his endeavor to meet the new conditions that have arisen within the industry.

The exhibitor still has his problems. Most of them are yet unsolved. He still strives to create and secure additional patronage, as well as holding the old in an endeavor to pay the increased rental made by the daily exchange of program. The manufacturer has aided the exhibitor by putting out expensive and artistic lobby displays. These are to be commended as an example of the manufacturer's eagerness to serve, but this form of advertising possesses strictly defined limits.

The manufacturer and exchange must now recognize the necessity for educating the motion picture public to an appreciation of the better class of films. The new movement, one of the most progressive steps for the betterment of the motion picture industry, has been the utilizing of newspaper campaigns for the creation of public interest in film productions. When a picture has been advertised well and the public has been sufficiently interested to respond once, the picture, if it has been up to standard, has been a success from the exhibitor's standpoint.

THIS has held good in the past only when applied to serial and series pictures. But the fact remains that the principle holds good for the five and six reel production as well. The manufacturer advertises to the "Trade"—and exploits the fact that the film costs so many thousand dollars to produce—and that the rental will consequently be increased. Some exhibitors can afford to pay the additional rental; others can not. The majority would be glad to sign up for the more expensive production if they felt that they would be given sufficient aid in attracting enough additional patronage to pay for the increase. But as a matter of fact, little consideration is given to the question of interesting the "ultimate market"—the public.

The exhibitor is the one to whom it is left to overcome the apathy and indifference of the movie public towards the expensive feature that he has secured for their gratification. To do this, he can only use a limited sum of money. The amount he can spend in attracting people to his theatre is all too frequently insufficient to serve his purpose. But this same sum which he expends, if hooked up with the larger sums spent by the manufacturer, would have stirred public interest to a point beyond the lukewarm stage.

If the manufacturer would go to work and advertise directly to the public through the medium of the newspapers, he would by this means secure the interest of the people to whom eventually the movie appeal must be made. In other words, the great bulk of the motion picture going public must be educated to a point where they will go to their neighborhood theatre and ask for the particular picture in which they have been interested by a comprehensive newspaper campaign. When a manufacturer has introduced a picture to the motion picture going public in this fashion, all that remains for the individual exhibitor to do is to hook up his individual newspaper advertising with the manufacturers.

PERHAPS you think that the average manufacturer would be foolish to spend a lot of money in advertising his film productions to the general public. But as a matter of fact, I know of one instance at least where this policy was successful. An ordinary feature was placed on exhibition in a Loop theatre—an extensive newspaper campaign introduced the picture to the general public and the coming of the picture obtained as much publicity as the average circus. The 25 cents admission charge, where 10 cents had been the rule, did not dampen the enthusiasm of the fans.

The crowds waiting for admission daily were enormous, and the picture remained for practically two months. During that period it showed invariably to capacity houses. This picture is now being booked by outlying neighborhood theatres. The more progressive exhibitors are taking advantage of the extraordinary newspaper advertising campaign that made the picture a Loop success, by using liberal newspaper space themselves.

They find that people who were unable to see this picture during the run in the Loop are now going from one side of the city to the outlying theatres in order to see the picture.

This demand was created solely among the picture going public by the newspaper publicity given the production. The cultivation and development of the motion picture market means that the branch manager and the exhibitor must be more closely united. Co-operation between the two must go farther than it has in the past.

Each branch manager should be allowed a certain percentage of the rental price of features for newspaper advertising. He could more effectively distribute this money, because he is better acquainted with exhibitors' individual bookings and local conditions—the exhibitor being expected, of course, to spend an equivalent amount. This, I believe, would be the ideal incentive for closer co-operation between producer and exhibitor, and in turn would prove of benefit to both, because it would hold the older patrons as well as creating new.

VOLUME of business is what the exchanges need and they will get it if a more liberal policy is pursued in the matter of granting power to the branch managers. Governed by local conditions and in intimate touch with the various factors that influence the individual exhibitor, the branch manager can best aid in solving the exhibitors' problems. He alone can help the exhibitors in their endeavors to meet the bigger rental charges that the manufacturer finds necessary to charge.

Fewer changes mean lower rental charges—longer runs mean better business for the exhibitor—better business for the exhibitor means that he will pay a better price for the films he does book—and the public will in turn patronize the individual exhibitor who gives them the best the market affords. Every branch of the motion picture industry is affected by the prosperity of the exhibitor—producer or manufacturer—exchanges and branch houses; all these are vitally concerned in solving the exhibitors' problems.

Here is an example of the extraordinary power wielded by the newspaper advertising directed toward the motion-picture-going public. One neighborhood theatre decided to book a recent big release for a three-day run. It was his first experience in booking for more than one day. He gave the exchange booker his dates and was advised that his competitor who controlled three houses wanted the picture for four days, splitting the time between all three of their theatres. This would have given a one-day showing in the first mentioned theatre's neighborhood.

Undismayed, he took a chance, and booked for four consecutive days. He was paying a hundred dollars a day and in a neighborhood theatre at that. His partner thought that the manager had lost his mind, but the problem was solved by the use of one hundred dollars in newspaper advertising on this picture. The picture showed to capacity houses every day. Now there are never more than three changes in this house every week and the film rental is never less than $500 a week. This manager is a consistent newspaper advertiser—he is getting the business—he is using but three changes a week—and he credits the newspaper advertising which he uses with the success he has obtained.

ANOTHER exhibitor booked an extensively advertised marine picture. He booked for only one day. This picture had enjoyed tremendous capacity showing

(*Continued on page* 928)

WITH THE EXHIBITOR

Community Idea Is Working Out in Small Kansas Town

A splendid example of the limits to which enthusiasm in a good cause will carry those who want "better pictures" has come to light in Oberlin, Kansas. This prosperous little town has a very energetic school principal in the person of Caleb W. Smick, of the Decatur County High School, who has secured a theatre for one night a week, Friday, and has been so successful in stirring up interest in the pictures selected by him in conjunction with his faculty, that he sends out word that his next move will be the establishment of a community theatre, where all the people can go and see the best pictures on other nights as well.

The success of Mr. Smick's plan is due to a common sense selection of subjects interesting as well as clean, to his having secured the active co-operation of all the ministers in town and other "good people," many of whom, as he says, have never before attended picture shows, and to the fact that his expense for operating is cut down to minimum. The school people furnish everything in the way of management and music. If he counted the time and energy of himself, his teachers, and those who give up a night a week to furnish the music and help run the show, he would have some idea what the real business of running a picture theatre is. He and his teachers could run the local grocery store so as to cut down the cost of living. They could do many things for the good of all. And if the local theatre man has not been giving Oberlin good, clean pictures, there will be a community theatre there, even if it has to be supported by subscription.

We want to say to Mr. Smick, though, very frankly, and to any others who may wish to follow his lead (he very kindly offers to explain his methods to anyone writing him) that the success he has made under the conditions we have named, of one performance a week, does not indicate that the plan would work on a six day basis. He will find it cheaper to rent than own his "community theatre," and the moment his personality is left out, expenses will catch up with receipts.

Progressive Nebraska Minister Installs Picture Machine

Rev. A. A. Brooks, of Hastings, Neb., First Methodist Church, has installed a picture machine "To keep young men out of the pool halls and young women from gadding the streets." Once a week shows, clean and interesting, are offered. Hastings already boasts the Brach theatre, with a ten thousand dollar pipe organ, and three other exclusively picture shows, so now "everybody" goes to the theatre where good clean films are in vogue.

Indiana Exhibitors Form New Association

Exhibitors' Protective Association Takes Place of Exhibitors' League—Purpose is to Combat Overhead Distributing Expenses—Twelve Directors

INDIANA otion picture exhibitors at their annual meeting in Indianapolis declared war on the overhead distributing expense by forming a new state organization known as the Exhibitors' Protective Association, of Indiana, to replace the old organization, the Indiana Motion Picture Exhibitors' League.

Twelve directors, who are to be named, will work for the creation of an Indiana film board of trade that will make itself felt by booking films for many Indiana exhibitors. This board, it is planned, will guarantee the rent of the films and thus eliminate the advance deposit system. Ultimately, it is planned that the directors shall form a business corporation, backed by sufficient capital stock, that will be able to take over the general motion film distributing business in the state.

F. J. Rembusch, of Shelbyville, Ind., is the president of the new organization of the exhibitors. He was unanimously chosen for this office by virtue of his excellent work for the exhibitors in their old organization of which he was also the president. The other officers of the new organization, who were elected at the recent convention, are first vice-president, M. Young, Gary; second vice-president, A. C. Zaring, Indianapolis; secretary, C. R. Andrews, Muncie; treasurer, Ben Crose, Indianapolis. Besides Mr. Rembusch, Messrs. Zaring and Crose were officers in the old organization.

The good old days of big profits for the exhibitors have gone, the men at the convention declared, and exhibitors pointed to the fact that 4,000 film theatres went out of business in 1916. Imperfect methods of distributing films, the growth of the competitive bidding system to procure the best pictures on the market, and an increase of more than 300 per cent. in the cost of films, the exhibitors said, has brought about the changed conditions.

Various exhibitors in addressing the convention urged that a "gentleman's agreement" be followed in each city to eliminate competitive bidding. This is being done successfully in Indianapolis, it was pointed out. However, the great step that will hit the "overhead" the hardest, in the minds of the exhibitors, is that a central board of trade become a booking concern for the state, this board being maintained by the exhibitors.

The advance deposit system was knocked by practically every exhibitor, who had a chance to discuss the subject. Mr. Rembusch read letters from practically all of the big producers showing that they are not demanding deposits, or that they are in favor of their elimination.

Besides taking the steps to knock the "overhead" expense and condemning the advance deposit system, the exhibitors discussed the possibility of operating Sunday shows in practically every city in the state. James P. Goodrich, the new governor of the state, appeared as a speaker before the convention, and his words encouraged the men to believe that he will favor a bill legalizing the Sunday shows. Because of this attitude the exhibitors are planning to try to get a new law enacted at the present session of the state legislature.

Goodrich in his brief address, without directly announcing himself for Sunday shows, said he saw no harm in them, pointing out that he has seen the best in religion, literature and art on the programs. He further said that changed conditions now exist as compared with those of the Puritan age and that we cannot go back to that age, however great may be our desire to do so.

Before closing the convention the exhibitors paid $600 in cash as a treasury fund with which the new organization would begin its labors. A larger sum was pledged as subscriptions, but these were not counted or announced as assets awaiting payment.

More than one hundred exhibitors attended the meeting. Some of those outside of Indianapolis, who were present, follow:

J. C. Lockwood, Frankfort; W. H. Esch, Laporte; J. Levine, Laporte; S. W. Grimes, Brazil; J. A. Farman, Sheridan; O. M. Sebring, Shelburn; Dolly Spaan, Marion; William Dickson, Wabash; R. H. Navin, Bloomington; Maurice Fox, Terre Haute; H. C. Sorden, Shelbyville; W. C. Newby, Shelbyville; J. P. Mollet, Ft. Wayne; H. H. Johnson, Lafayette; Ed. Caldwell, Danville; Miss B. Johnson, Lafayette; W. H. Lipps, Alexander; A. Cook, Greencastle; W. M. Wells, Scottsburg; G. Perfect, Huntington; L. H. Donnell, Washington; H. Kornblum, Evansville; V. W. Young, Gary; F. J. Mack, Gary; W. R. Walker, Anderson; O. J. Demaree, Franklin; J. H. Fihe, Elwood; James Mills, Winchester; H. W. Cox, Frankfort; M. Levitt, Lafayette; Sam Carlton, Frankfort; C. E. Zink, Knightstown; F. J. Rembusch, Shelbyville.

Indianapolis Local No. 1, of the Exhibitors' Protective Association, of Indiana, have elected the following officers: B. V. Barton, president; A. C. Zaring, secretary; Harry Koch, treasurer.

The installation was conducted by Brother August Schmidt and state president, Brother F. J. Rembusch, who invested him with a large brass star (which hung around his neck by a chain), and a gavel so large that it took two hands to lift it.

Mr. Barton is the present owner of the Alhambra, Isis and Lyric theatres.

Children's Shows Pushed in Nebraska

THE children's matinee idea takes a wider grip on Nebraska and Iowa every week. Exhibitors who want to know what will satisfy as children's programs may consult this one, chosen by the Woman's club board of censorship in Omaha, Neb., for Saturday, January 20, making a big hit with the children. This is the second of the woman's club matinees on Saturday mornings:

MUSE—Twenty-four and Farnam, Manager Robert Shirley: "The Patchwork Girl of Oz"; an industrial, "How Matches are Made"; a scenic, "Japan Mountain Scenery"; a baby film, "How to Bring Up Babies"; and a cartoon entitled, "All Things Come to Him Who Waits." The first picture was the best liked by the children.

STRAND—Eighteenth and Douglas, Manager B. M. Thomas: The story of Dicken's "Christmas Carol"; a colored film, "An Intimate Study of Birds"; a colored oriental film, "The Sultan's Paradise"; and a comedy.

The censorship board will consider the releases recommended by the Chicago woman. Several of them have been approved. They are: "Rumpelstiltskin," "Robin Hood," "Faithful Shep," "Helen's Babies," "Doll House Mystery," "Little Life Guard," "Pirates Bold," "Rivals," "Runaways," "Little Dick's First Case," "Her Filmland Hero," "His Majesty, the King," "Burglar's Picnic," "Reel Life" and "Jack and the Bean Stalk."

Mullvey Brothers of Madison, S. D., report excellent success with Saturday morning matinees. Yielding to the persuasion of the high school superintendent, Manager Nielson of the Crystal at Wayne, Neb., started showing at special Saturday morning matinees the pictures the superintendent picked out from the MOTION PICTURE NEWS reviews, and is now considering whether to build an annex to his house. R. C. Gibbs of the Strand at Huron, S. D., in Omaha, the other day, said, "These Saturday morning matinees are all velvet, and gee! how the kids do turn out to them!"

Courtesy Begets Courtesy

Many exhibitors do not realize how readily their local editor will give them space in the newspaper, if they but ask for it. They have not asked for it, in many instances, because they do not realize how valuable it is.

A Nebraska exhibitor was surprised the other evening when the editor of the local paper, with his large family, presented a complimentary pass, and saw the show. He was still more surprised when the paper came out with a delightfully attractive write-up of the program. He was amazed at the number of people who, coming to his show, said they had been attracted by the write-up.

The whole thing was the inspiration of Manager J. H. Calvert of the Omaha Bluebird exchange, who thought to send the editor the pass. Now Calvert is proudly displaying a letter from the editor. "It proved to me and will prove to others the value of cultivating the local editor."

EXHIBITOR PERSONALS

CALIFORNIA.—San Diego: F. N. Howe, owner of the Pickwick theatre here, has closed a contract for the installation of a $10,000 orchestral organ in his house. Mr. Howe recently booked some of the biggest photoplay productions, and with an expert musician at the new organ he expects to add much to the pleasure of his patrons. The organ is similar to that installed at the Strand theatre in New York.

IOWA.—Nashua: M. Larsen bought the Grand, Nashua, from F. C. Folz.

Ute: A. L. LeFrantz opened the Star Jan. 13, a brand new theatre, at Ute. It is a splendid house in a town of 500, and he reports good business. The first film shown was the World picture, "Then I'll Come Back to You."

Osage: F. C. Byrum bought out Mr. Page, his partner, in the Lyric theatre, Osage.

West Union: Halverson Brothers have rebuilt the Princess, which recently burned down at West Union.

Waverly: Arthur Earle has closed the Opera house at Waverly until March 1.

Spencer: H. B. Bossert has bought the Star theatre from Summy Brothers, Spencer, Ia.

Sioux City: L. E. Carnes, of the Palace, Sioux City, Ia., says he had to quit selling tickets one night last week when showing the serial "Liberty." The house was so full he couldn't admit another person and had to put up a "Stop" signal in the window.

MINNESOTA.—Hutchinson: Walter R. McGraw, of the draymen's firm of McGraw Bros., has sold his share in the dray line to his brother, Dan McGraw, and yesterday, with Mrs. McGraw and baby, moved to Sauk Rapids, where he has bought the only moving picture theatre in the town, which has a population of 2,000.

NEBRASKA.—Omaha: Exhibitor Jackson has closed the New Star, Sixteenth and Locust streets, Omaha, until March 1.

Manager Mitchell, of the Universal, Omaha, says the Middle Western exhibitors are hailing with delight the new Universal Screen Magazine. He has started a special weekly paper advertising it.

Mayor Monsky, World booker in Omaha, and widely known, is ill in a hospital. Sidney Meyer, road man, is taking his place.

Madison: Exhibitor Otto Wolfe, of the Crystal, Madison, reports a restaurant friend of his who is a great movie fan, especially on Bluebird night, has put out a "Bluebird Sandwich" special that has a club sandwich backed off the boards.

Stromberg: Arthur A. Johnson, of the Lyric, Stromsberg, in a letter says he has changed from features back to a regular program. He is a great lobby display genius, and, in a letter to Manager Mitchell of the Universal, Omaha, Neb., says he appreciates the fine advertising matter being sent him, and that he is getting great results with it.

NORTH DAKOTA.—Fargo: Boyd Rutledge, of Williston, has bought from Ivan Butler the Bijou theatre property. The sale included site, building and theatre effects. Mr. Rutledge will assume sole management.

OHIO.—Cleveland: G. T. Sharp and wife have leased from the Prame Realty Co., Joseph Laronge, president, and E. P. Strong, secretary, the Southern theatre, situated at the corner of W. Twenty-fifth street and Prame avenue, S. W., for twenty years, beginning April 15 last, at a graduating rental from $2,600 to $3,750 per annum.

Tiffin: Thomas J. Powell has purchased the Sigma Motion Picture House from Roswell H. M. Machamer.

PENNSYLVANIA.—Philadelphia: The motion picture theatre located at 2775 Kensington avenue, Philadelphia, was recently sold by the Southwestern Building and Loan Association to Joseph Arnold, who reconveyed it to Samuel Stern, subject to a mortgage of $32,000. The lot is 18 feet by irregular depth, and is assessed at $24,000.

SOUTH DAKOTA.—Huron: R. E. Gibbs, manager of the Strand, Huron, is a forehanded exhibitor. He gets out original heralds, sometimes marked "EXTRA!" advertising a picture, even before he knows on what day he will get that picture. "It makes everybody ask "When is it coming?" and I say "Wait and see," is his explanation.

WEST VIRGINIA.—Bluefield: R. S. Wehrle, the present manager of the Colonial theatre hre, will also assume the management of the New Colonial upon its completion.

WISCONSIN.—Hurley: Ollie Lowny, of Minneapolis, Minn., has purchased from Carl Becker the Garrick theatre, of Hurley, Wis., and after making many interior improvements will continue showing Fox and other high-class pictures.

Merrill: R. C. Krueger has bought the Grand and Cosmo theatres from B. F. Gibble and E. H. House and has already taken the managerial reins in hand, having decided to run the Grand only, and that on the nights of Thursday, Saturday and Sunday.

IOWA.—Dallas Center: The picture show at Dallas Center, formerly owned by Mr. Loos, has been sold to Charles Zuck, who took possession January 1.

Wapello: The Keck theatre at Wapello has been sold to W. R. Hiller, of the Hiller Bros. Amusement Company, Eau Claire, Wis. Mr. Hiller took charge of the house January 15.

Grundy Center: The theatre at Grundy Center, formerly owned by Mr. Ells, was recently sold to Mr. Johnson.

KANSAS.—Solomon: F. H. Nies has sold the Cosy theatre at Solomon to H. Collins.

Belleville: M. P. Hedgecoak has sold his theatre at Belleville.

Eldorado: E. B. Munsendorf is about to erect a large moving picture theatre here.

Chanute: Tom Somers proposes to establish an exclusive motion picture house in this town.

Wichita: C. W. McAllister will soon open a theatre seating 2,000, and running vaudeville and pictures.

Dodge City: Mrs. M. S. Munson will build a theatre here to be managed by Elmer Munson, now of Cassiday.

MISSOURI.—Sharon Springs: W. A. Root has sold the Princess theatre to Mrs. H. Pope.

Cameron: M. P. Berry, formerly of Kansas City, has bought a half interest in the Crystal theatre from H. I. Miller.

Hamilton: A. J. Webb and J. W. Herndon of Kansas City, have purchased the Rex from B. M. Hicks.

Sedalia: W. M. Johnson, a leading colored citizen, is building a theatre exclusively for people of his race.

St. Joseph: Frank Tracy, formerly manager of the Royal at St. Joseph, will soon open the Colonial there. He will run pictures, with ocasional vaudeville numbers.

Independence: John E. Lewis will replace his theatre at Independence, Mo., burned a year ago, with a house to seat 800, on a lot 50 by 116.

OHIO.—Middletown: The New Grand theatre, Middletown, has been reopened under the personal management of Theodore C. Chifos, who introduced a novelty by starting at 10 o'clock in the morning and continuing until 11 P.M. Two ticket sellers, Myrtle Boyer and Velma Huff, are on duty, dividing the two shifts. Universal films are exhibited.

Columbus: Mrs. Lettie A. Thompson has bought the Summit theatre, Summit street and Alden avenue, Columbus, Ohio. This theatre is regarded as the finest small picture house in North Columbus.

Bellefontaine: T. J. Larrimore and B. F. Rudasill, managers of the Grand Opera house, Bellefontaine, Ohio, announce that motion picture shows will be given in that house hereafter. The programs call for four reels on Monday, Tuesday, Thursday and Friday nights and six reels on Wednesday and Saturday nights.

MAINE.—Rockland: The Lowell Theatre Company owned by the Maine Theatres, Inc., has leased the Playhouse at Lowell, Mass. The theatre has a seating accommodation of about 1,000 and it is the intention of the new management to make extensive improvements and show the better class of pictures. This organization now controls eleven theatres in the New England field north of Boston.

PENNSYLVANIA.—Sharon: C. H. Ruggles, proprietor of the Colonial theatre, has purchased a new machine, a Powers 6-A, which he will install some time next month, when he will make a number of other improvements at the theatre. He has also purchased new seats and will extend the building 14 feet in the rear, putting in 65 more seats and arranging them in a different manner.

Philadelphia: One of the most important transactions of the year in theatrical and real estate circles in Philadelphia has just been consummated when Alexander R. Boyd, manager of the Arcadia theatre on Chestnut street below Sixteenth, becomes the owner also of the Family theatre, which is located on Market street below Thirteenth, which is opposite City Hall. Just what amount is involved in the transaction is not disclosed. It is Mr. Boyd's intention to expend $50,000 more in improvements to make this house still more popular in every form.

TEXAS.—Brazoria: The management of the Electric theatre has decided to close the house for the Winter.

Eagle Lake: The Grand theatre opened recently to good business under new management.

Have you explained to the house employees that the patrons pay their wages, when it comes down to brass tacks, although for formality's sake you give them their orders? We know that some employees could not get this idea through their heads, if their jobs depended on it. With such don't argue, it's time to change horses, even in mid stream.

LIVE WIRE EXHIBITORS

Putting a Whole City to Work for You

How William Branch Accomplished This in Conservative St. Paul—Valuable Tip to All Wide-Awake Exhibitors

FROM St. Paul, conservative but always in the van when it comes to anything touching civic pride and welfare, comes the banner idea of the present season.

Faced with the problem of following only two weeks later a rival picture of the same name, but starring children and appealing to children as a "children's picture," with the Famous Players' magnificent production starring that most popular of all screen stars to-day, Marguerite Clark, William Branch, publicity director for the Finkelstein and Ruben Enterprises, did not lose courage.

As one of the oldest publicity men in the business he realized "the line of least resistance," as he aptly expresses it, would get him the farthest. Quick action was necessary. One of St. Paul's largest daily papers had backed the children's "Snow White" picture as a Christmas Week attraction at the rival house. And while, as Mr. Branch says, page and quarter page publicity would have guaranteed business, he did not propose to spend all his receipts in advance for newspaper space at three dollars an inch. He wanted to reach with this picture the thousands of persons who have never seen a motion picture in the past year; the persons who think the "movies" are not fit to be seen; the persons who never read the "movie page" of the paper and who pass by the billboards without a glance; besides the "superior" sort who come out only for the "feature" productions and are not yet convinced that "regular" movies are worth following as a habitual amusement.

He did this and now the name of his house is on the tongue of every school child, has been shouted from the pulpits of his city, talked about in city council meetings and the mayor's conferences, women's clubs and the many affiliated organizations, big and little, which work for civic pride and not money.

The cost of doing all this did not exceed one hundred dollars, including eighteen inches of newspaper space at three dollars an inch.

Here is what he was up against at the start. One local paper had just presented as the biggest attraction ever a rival "Snow White." It could hardly be expected to enthuse over the comparison he wanted to make in favor of his Marguerite Clark-Famous Players "Snow White." The other two papers were "full up" with holiday week activities, including publicity for a $40,000 a week New York Hippodrome attraction, squeezing all motion picture news to the minimum.

But Mr. Branch knew the educators and welfare people of the city had not forgotten the flood of sex pictures, and that the local authorities were right then being besieged to establish some form of restraint on unfit pictures.

This was the path of least resistance, and the accompanying "letterhead" will illustrate how Mr. Branch utilized the psychological moment when he had a good, clean picture he was not ashamed to ask anybody and everybody to help him make successful.

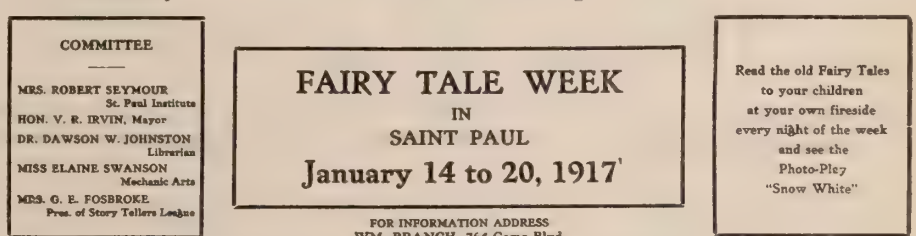
A personal interview soon convinced Dr. Dawson W. Johnston, City Librarian, of the merit of the plan. "Fairy Tale Week in St. Paul" became an assured success with his acceptance of a place on a committee to foster this idea. It was an easy matter to complete this committee with such true aids as Mrs. Robert Seymour, president of the St. Paul Institute, indefatigable worker for a nationally known institution and center of community and art life in the city, and Mrs. G. E. Fosbroke, president of the Story Teller's League, whose deepest interest was in the narrating and picturing of childhood classics. Hon. V. R. Irwin, mayor, not only gave his personal co-operation, but assisted in having every school pupil notified as a personal favor to him and a matter of civic interest. With his sanction the principal of every school was asked to announce the superiority of the Famous Players production, and its coming to the Princess as part of a "Fairy Tale Week" celebration. And in two of the city's high schools special "Fairy Tale Week" celebrations were held. Book stores voluntarily fell in line with the idea and pushed "Fairy Tale Classics" in their window displays and otherwise, with "Snow White" specially prominent, of course. Then the press "came through" generously with such genuine endorsement several smaller community journals for many miles around took up "Fairy Tale Week."

The lesson from this campaign is that the ever watchful showman, the man who has show instinct, which comes largely of an experience that is fast enlightening the motion picture field with its productions now costing more than some vaudeville, will make a study of human nature and the needs of his patrons with reference to his home community.

And it is this kind of a showman who succeeds always. You don't have to give him the chance. He takes it.

The Princess, a new theatre in a community which is generally not regarded as a "good theatre town," is now established in the hearts of the element of the community hardest to interest in pictures.

But the best part of it all is that motion pictures in St. Paul have been given a new dignity, and are no longer held as necessarily "cheap" by an influential part of the body politic.



Letterhead Used to Send the Message That Put a Whole City to Work

Nebraska Newspapers Are Wide Awake

It wasn't an organized effort, but it might have been, the way Nebraska exhibitors suddenly bloomed into full columns and pages in even the smallest newspapers published throughout the state. The smallest weekly in that Mid-West state never goes to press without its motion picture department. And some of these departments are so good they should be framed.

A. A. Hunt, at Loop City, Neb., furnishes his home paper the items and they are printed. The motion picture reviews published by W. W. Huse of the Wayne, Neb., Weekly Herald, are so good the exchange managers, getting them, have frequently sent them on in to the New York offices to show how good they are. Manager Nielson of the Crystal theatre and Editor Hughes are close friends and work in perfect harmony for their mutual benefit.

The Onawa, Ia., weekly Democrat has a "movie page" that almost outdoes the average metropolitan daily's Sunday page.

These are just a very few of a long string—the string including nearly every country paper, and more of them every week. Wideawake newspaper proprietors throughout the length and breadth of the state seemingly recognize the growing industry.

Invites Ministers

Manager Heller, of the Meridian Amusement Company, Anderson, Ind., recently invited all the ministers of his town to see "The Life of Our Saviour" (Pathe), and he says the showing of this picture, and getting the ministers to boosting his house in this way, has been one of the best things he ever did.

Use of White Space in Newspaper Display

First Purpose of Big Advertising Is to Catch the Eye—White Space Invaluable if Rightly Used

THE first principle of display advertising requires a contrast, a setting off of the advertisement from the news columns of the paper, and from the other "ads."

The smallest "space" that will accomplish the purpose desired, is the space the advertiser must buy. We show herewith examples of effective use of "white space" recently employed by live exhibitors.

Decided, that the new T. and D theatre required a full page of advertising to convey to the public the importance of the event of its opening, and decided that this full page must cause EVERY reader of the San Francisco and Oakland papers to stop and read it, can you imagine any safer way of making sure of this than the "ad" here shown, which reduced to one-fiftieth of its actual size as a full page, stands out here and still catches your eye!

Waste of white space, you say? Positively not, because the space used is the space decided on as the right amount for the purpose, and we challenge anyone to show how any means could be devised which would make more certain the advertisement being read, unless color had been resorted to. A full page of letters two inches high would NOT have been read by some persons. This effective "spot" of attention before us was doubtless not only read but actually pictured in the memory of a hundred thousand "fans." Look at it, close your eyes, and see if you don't see it, small as it is here now.

The advertisement from Chattanooga shows the most artistic, and at the same time effective use of two-thirds of a page we have seen in some time. There is more in it than the other, but its novelty of "makeup" will stop the average reader. In fact with solid news matter above it, as it actually appeared, it equalled a full page in its effect.

The same principle holds, down to the smallest single column "ad," provided the effect desired is "display," to stop and hold the attention of the reader to one point. "Readers" are in general more economical than "display"; but a good "display ad" has the advantage that it will be seen by many who will overlook the small news item, or "reader," and in case the play is important enough to warrant big space, the display, if enough white space is used, cannot miss fire.

The majority of theatre advertisers use both display and news readers—the latter, of course, either furnished in combination with the display at a fair rate, or set in imitation of genuine "news," at display rates.



Unusual Newspaper Ad—Full Page

The Personal Touch Again

Through an arrangement between John Hazza, manager of the Empress theatre, in Edmonton, Alberta, Canada, and Secretary John Blue of the local patriotic society, eight hundred children, whose fathers are fighting in France, were guests at the theatre recently, when a special program of pictures was shown for their benefit.

The "Baby Popularity Contest" is the latest wrinkle put into effect by Manager Aylesworth of the Princess theatre, in Calgary, Alberta, Canada, and a great deal of interest has been worked up among the proud parents of the city. On Wednesday and Thursday nights ballots are distributed to patrons, and those desiring to cast votes for any certain baby write the name of the favored infant on the slip and drop it into a ballot box in the lobby.

Better Pictures for Children, Indiana Slogan

In direct concurrence with the "better, cleaner pictures" campaign of MOTION PICTURE NEWS, women throughout Indiana are bending their efforts toward obtaining better films for children in that state.

The movement is being vigoriously pushed in a score of cities in the Hoosier State, by club and society women and school authorities.

In Indianapolis, Mrs. W. H. Bloss, president of the Parent-Teachers Club of school No. 60, has appointed a committee to co-operate with the board of indorsers for junior motion pictures in securing better pictures in the neighborhood. The Parent-Teachers Club of School No. 41 has taken up the same campaign, and lists of pictures indorsed by the various clubs throughout the city and state have been compiled.

Women of South Bend, Mishawaka, Bedford and other cities are active in educating the juniors toward good pictures by arranging special after-school matinees at various theatres.



Cleverly Created "Ad," Using Plain Type, Rules, and Stock Cuts, from Chattanooga, Tenn.

This Exhibitor Will Bear Watching

You can't get ahead of Manager Myers, of the Palace theatre, Waterloo, Ia. Listen to this one, and think over all the angles of good in the idea.

The other day it snowed in Waterloo, real soft mushy snow, the kind that makes everyone feel uncomfortable and think of the oozing damp that may lead to pneumonia or worse on stepping inside. Busy folk were rushing back and forth from home to office, past the Palace theatre. What few stopped, shook a sheet of messy slop into the lobby of the theatre and made it look like anything but the warm, dry, cheerful place it was within.

Manager Myers saw the point, and so will you. Only Manager Myers got busy right quick and just reached out and grabbed dimes from the snowflakes. This is the way of it. Instead of letting these folks go on by, with heads down and feet plodding through the slush, Manager Myers and his corps of quick, bright ushers (you will find this kind always in a theatre where the manager is alert and active), politely, but insistently stopped every single passer-by, whether patron or mere pedestrian, and whisked a continuous whisk under the cheery glass canopy that Manager Myers happens to have in front of his place. Presto, the pedestrian and the snow separated, and in most cases the pedestrian and a dime separated, and in any event Mr. Myers and his boys got a vote of genuine thanks and were not at all thought to be "butting in" on the private rights of citizens for this hold-up proceeding.

Just an idea, which may foster other similar ideas even in places where snow and glass canopies are not conveniently arranged in proximity to whisk brooms. The idea of polite and properly offered service to patrons and non-patrons alike is worth consideration. For every non-patron will soon become a patron if you can find a good excuse to offer him a legitimate service without cheapening your house by giving "something for nothing" of recognized value that self-respect ought to make you charge for.

That little touch of thoughfulness COUNTS every time.

Who Invented the Potato Matinee

An item has recently come through to us stating that a recent potato matinee held by the Princess theatre, at Boone, Iowa, was the seventh annual stunt of this character. The receipts, given to charity, were sixteen bushels of white tubers. Who dates back further than this with this highly popular form of charity?

Answer This Call for Help!

A Nebraska exhibitor wants to know how to get the opinions of his patrons. "I stand at the door as they enter and as they go out, and I listen; I stand around in the theatre and listen; I sit down in seats and listen; I have had girls and men go in and sit down and listen for me, but every time they see me they shut up like a clam, and they soon 'get wise' to my 'spies.' What am I to do?"

The Best Tip of the Week

The enforced absence from home of the boys on the Mexican border is to be taken advantage of in a novel way in Cleveland, Ohio. Will the boys appreciate this stunt? Well, I guess yes. And their friends at home will pay liberally in good, gold dollars, and maybe you can do the same thing in your town.

Here is the scheme hit upon by Bernard C. Cook of New York, in which he is to be aided and abetted by Emanuel Mandelbaum, general manager of the Stillman theatre. Some day, the latter part of this month, pictures of the boys at Fort Bliss will be flashed on the screen of a downtown picture house. Also some day, the latter part of this month, Clevelanders who wish to have their soldier friends see them, will meet at a place, to be announced later, where a motion picture will be taken. This will be sent at once to the border. So, while you are enjoying a passing view of your boy, he will be sitting in a motion picture theatre in El Paso, looking at a motion picture of you.

Mr. Cook has recently returned from El Paso and he says that the boys have expressed themselves as anxious to get life-sized pictures of their friends and relatives.

Purple Masks Had to Be Worn

A new wrinkle on "Purple Mask" stunts was pulled by the Princess theatre, Boone, Ia., when admission was offered to those wearing the masks to the theatre. Having had the kids in town heading a stampede to your theatre with purple masks on was found to pay.

Get busy, boys, this is a real one!

Manager Darly, of the Alpha theatre, Atlanta, Ga., had a man and woman walk the busiest streets with purple masks on, and created a sensation there. Both stunts are proven business getters.



Clever use by Dreamland Theatre of cuts supplied by exchange free. Half sheet, with space to insert each attraction

THE EASTERN STUDIOS

THERE was unfortunately no handy camera about else Miss Ethyle Cooke, of Thanhouser fame, would have added immeasurably to her histrionic reputation when at an advance showing of "Her Life and His" she was discovered weeping bitter tears.

It will be remembered that Miss Cooke has bitterly pursued Florence La Badie through a dozen Thanhouser productions. In "Her Life and His" she has the part of Nan Travers, a beautiful lobbyist working on the staff of a political boss.

On viewing the finished production Miss Cooke, it is said, was discovered in a corner, weeping.

"I-I-I just h-h-hate myself!" she sobbed. "I f-f-fit in those wicked parts so well that I get so ashamed. Some nights I wake up in a terrible nightmare in which I am causing dear Florence some dreadful sorrow. I dare not take my children to the theatre for fear they will grow up in the belief their mother had been a villainess. O-o-o-oh, isn't it just t-t-terrible?"

HAVING had the advantage of posing for Harrison Fisher, Blanche Babette, who is appearing in support of Florence La Badie in a forthcoming Thanhauser Gold Rooster play, knows well how to deport herself in a studio. Miss Babette has also danced and sung in various musical comedies, was teamed for a time with Harry Tighe, the college comedian, in vaudeville.

Henry Hutt and Ben Ali Haggin are also members of the cast supporting Miss La Badie in her next release, "Her Life and His," to be shown on February 18.

MABEL TALIAFERRO, Metro star, has gone to northern New York to "hunt game." When last seen she was at Grand Central Station, surrounded by bags and packages of many sizes and shapes, which porters, maids and relatives were assisting her in putting on board the train. She seemed greatly excited over the prospect of her trip. The "game" is called "Scenario," and described as hard to find. Miss Taliaferro expects to read several hundred manuscripts during her trip.

A FIRM belief has been implanted in Dan Mason's mind that through some peculiar psychological twist of mind, the best of friends will accept the worst impression that might be gathered from a situation.

It all happened in Providence, R. I., where Mr. Mason, as Chillingworth in the Fox film version of "The Scarlet Letter," was filling his part. As per scenario Dan, in typical cab-driver style, drove his vehicle to the railroad station. Just as he was helping the heroine into the cab three men passed who had formerly known him well.

"Poor Dan," one was heard to commiserate. "He was once a good actor. Now he's a hack driver." And shaking his head sadly, the friend passed right on.



Marie Doro (Lasky)

JACKSONVILLE boasts of having produced one of the youngest and most talented stars of the silent drama, in the person of young Miss Howsom Maude Mickler, who at the age of 8 years has appeared in a number of leading motion picture productions, and is now working with the Technicolor Film Company, in their picture "The Little Skipper," which part she takes impersonating a boy.

Little Miss Mickler, since her first appearance at the age of six, has appeared in a number of Thanhouser and Kalem pictures, was with June Caprice in "A Modern Cinderella," and is now featured in the Regal photoplay "What Becomes of the Children." The little movie player is also an accomplished junior musician playing both the piano and violin.

FOLLOWING a slight illness which kept her away from the studio for the past week, Mary Pickford has again resumed her activities over in Fort Lee in her latest screen subject, "A Poor Little Rich Girl," an adaptation from the well-known Eleanor Gates play and novel.

THE first of E. Oppenheim's novels of adventure to be adapted to the screen is "The Court of St. Simon," now being filmed at the Selznick studios by Robert Warwick, under the direction of Leonce Perret, the noted French motion picture producer, who is making his debut on this side of the Atlantic with this production.

At the same time Clara Kimball Young is making rapid headway with her fourth Selznick-Picture production, a film version of Eugene Walter's "The Easiest Way." Albert Capellani is directing the picture, the cast of which includes Joseph Kilgour in the part of Brockton, the role he played in the original stage presentation of the drama. Radcliffe Fellows plays opposite Miss Young.

ELAINE HAMMERSTEIN, the granddaughter of the illustrious Oscar, makes her screen debut in support of Robert Warwick in the Selznick-Picture presentation of the detective drama, "The Argyle Case." Ralph W. Ince directed the picture which will be presented to the public within a few weeks. The cast includes such well-kown stage players as H. Cooper Cliffe and Frank McGlynn.

SNITZ EDWARDS, veteran comedian and character player, will be seen in a principal part in the Clara Kimball Young forthcoming Selznick-Picture production, "The Price She Paid," adapted from the novel of the same name by the late David Graham Phillips. The picture was directed by Charles Giblyn, formerly of the Triangle forces, and is ready for release.

FRANCINE LARRIMORE, who will appear in "The Royal Pauper," a five-reel Edison production that will be released through the K-L-S-E service on February 12, is another who has made the jump from Broadway to the screen. Last winter Miss Larrimore appeared in the leading role of "Fair and Warmer," the farce comedy success. She has made but a few appearances in pictures.

PROBABLY the only blind man now acting in motion pictures is J. Van Cortland, who is playing in "The Great Secret," Metro's new big serial. Mr. Van Cortland is an actor of culture and experience, and up to a little over a year ago was rarely out of an engagement. Then came his sad affliction. He had been working for the Essanay Company in Chicago, and one night while leaving the studio he was held up by thugs and robbed.

Finding that all he had was $4, the robbers blackjacked and beat him so severely that his eyesight was permanently affected. He came to New York to consult specialists and suddenly went blind. He is just able to distinguish between light and darkness, and has to be led about the streets. Yet strange to say he moves about the stage at the Quality studios with remarkable accuracy as though he were gifted with a sixth sense.

LOUISE HUFF is in disgrace with her former co-workers at the Famous Players studio. No sooner did she get her trunk unpacked at the Morosco studio than she sat right down and began to write those "wonderful California, beautiful, exquisite, unsurpassed, delightful, etc., etc.," missives that every true daughter of the East feels she must indite home the moment she slips over the Rockies.

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Anderson, Tillie
Angel, R.
Argot, Lange
Arsdale, Van
Beau, Lucas V.
Bell, W. H.
Bennett, T. W.
Bonde, Cosimo
Boyle
Claflin, A.
Cohn, Martha L.
Cole, A. J.
Davis, H. M.
Decker, James
Deely, Ben
De Lopez, Mme.
Diamond, James
Gilbert, Henrietta
Hall, George
Holmes, Lulu
Hulse, Vaughan
Jensen, Emil C.
Jores, E. F.
Knoepfle, Rudolph
Lauillard, Edward
Lennon, A.
Lynch, Jack
May, Natalie
Mayfield, Charine
Maynard, Myra
Mueller, Conrad G.
O'Dental, Marie
Pardee, Madeline L.
Pettus, Zuleme
Rand, Anthony
Ruchti, J.
Salzman, Aaron
Stuart, Austin
Sullivan, James R.
Turner, Alice
Walters, E. J.
Willis, L. D.
Wilson, C. T.
Wilson, Carey
Wilson, Olive

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

¶ A list of Uncalled for Letters at this office will be published on this page each week hereafter.

¶ Just send in your address and we will immediately forward all mail addressed to you.

¶ This is just another one of the ways MOTION PICTURE STUDIO DIRECTORY is trying to be of service to the profession.

¶ The next MOTION PICTURE STUDIO DIRECTORY is out the last of February. Be sure that we have your correct address before that time so that it will be printed as part of your free biography in that issue.

¶ Also there is a special section in the STUDIO DIRECTORY for Professional Advertising, rates on which are extremely low—$88 per page, including cost of cut—smaller space pro rata.

¶ Two good reasons why your publicity in the STUDIO DIRECTORY is worth while are: First, it is used by all the casting directors in making up their companies: Second, it is used by newspaper editors throughout the country in writing up their stories of the films and personal items on the profession.

Motion Picture Studio Directory

PUBLISHED BY MOTION PICTURE NEWS, INC.
729 SEVENTH AVENUE NEW YORK CITY

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

ROLLIN S. STURGEON has been engaged by the American Film Company on a long-time contract, and will shortly take up the filming of his first American production which will star Gail Kane, who arrived at the western studio January 22.

The William Russell picture, "My Fighting Gentleman," received its finishing touches at the American cutting rooms, and was forwarded this week to the Chicago laboratories. Francelia Billington plays opposite Russell, Jack Vosburg is the heavy, and the cast includes Lucile Ward, Clarence Burton, Harry Von Meter, William Carroll and Sid Algier.

Director James Kirkwood has completed scenes for the sixth Mary Miles Minter series, "The Gentle Intruder." The supporting cast has George Fisher opposite Miss Minter, Eugenie Forde as the ambitious mother of a lawyer, Harvey Clark, who attempts to defraud a girl out of her inheritance; Marie Van Tassell appears as the spinster aunt, Franklyn Ritchie is the fortune-seeking nobleman, and George Periolat the relative of the girl who leaves her a fortune.

The Signal Helen Holmes Company have begun the actual filming of their next fifteen episode railway serial, "The Railroad Raiders," and Director J. P. McGowan has announced the complete cast to include, besides Miss Holmes, Leo D. Maloney, Paul C. Hurst, Thomas G. Lingham and William Brunton.

Negotiations have been pending for the past three weeks for the purchase of thirty freight and flat cars of all types by the Signal Company for use in the next serial, but owing to the shortage of rolling stock but ten could be purchased. These were bought of the Southern Pacific's San Francisco offices.

A NUMBER of changes have been made in the Lasky studio scenario department. Maxwell Ryder, English actor and writer, and Elizabeth McGaffey are new members of the staff. Mrs. McGaffey has, for the past year, been head of the research department at the studio, and will continue to supervise the research work which will be in charge of Miss Iva-Etta Sullivan, for several years connected with the Los Angeles public library. Mrs. McGaffey will write original stories under William C. deMille and Marion Fairfax.

In the hope of improving upon sub-titles, Studio Manager Milton Hoffman has created a new office of Title Editor, and this will be in charge of Burke Jenkins, who has been connected with the scenario department. In the future he will supervise, editing and re-writing all inserts and subtitles.

Lasky directors last week began four new productions. Marshall Neilan has Jack Pickford and Vivian Martin the Morosco star, as his leading people; and Kathlyn Williams and Theodore Roberts are working under the direction of George Melford. Little Billy Jacobs, Jack Dean, Mabel Van Buren, Hobart Bosworth and Tully Marshall, have been selected to play in support of Fannie Ward in the subject now being filmed by Frank Reicher.

THE $1,000 bonus offered by Jesse L. Lasky and Cecil B. deMille to the director making the highest scoring subjects during the year 1916, has been awarded, but instead of going to one, it was found two were so close that the money should be divided. Productions were scored according to reports from exchangemen received by the Paramount office in New York, and Frank Reicher and George Melford are the fortunate directors. The difference in their score amounts to four hundredths of one per cent., and neither will ever know who had the top number.

The increased number of producing units at the Lasky, caused a necessity of an additional mammoth paint frame which is now being erected, and will be used in connection with the others at the studio. The new one is of double-deck variety, designed by Arthur Shepherd, head of the scenic department.

The Morosco-Pallas studio is spoken of as a deserted village, for most of the stars and players have been transferred to the Lasky plant for one or more productions. George Beban and his director, Donald Crisp, together with Ed. LeSaint making a House Peters-Louise Huff co-starring subject, are the only ones remaining.



David Horsley, Whose West Coast Studios Are Humming With Activity.

Jere Looney, Cathrine Carr and Charles Sarver, who have been connected with the Famous Players-Lasky Corporation coast scenario department, have been transferred to the eastern office, and departed for New York last week.

THE production which will require a trip across the continent was commenced last week by Fine Arts Director Lloyd Ingraham, with a company headed by Robert Harron with Colleen Moore playing the opposite lead, and a cast which includes Sam deGrasse as heavy in the role of an unscrupulous political grafter, Loyola O'Connor, Alma Reuben, Charles Lee, Wilbur Higby and Bert Hadley. The story and scenario were written by Manager of Production Frank E. Woods, and are laid in a city where there is equal suffrage.

"The Bad Boy" is to be the permanent title for Robert Harron's first Fine Arts starring vehicle. This has been completed by Director Chester Withey, and also serves to introduce Mildred Harris in her first leading woman part. The story was written by Frank E. Woods, manager of production. An exceptionally strong cast including Richard Cummings, Josephine Crowell, Elmo Lincoln, Harry Fisher take part.

Paul Powell is busy with the filming of his second Constance Talmadge starring vehicle being known at present as "Betsy's Burglar." Kenneth Harland, new Fine Arts leading man, plays opposite Miss Talmadge, and there is a strong supporting cast.

The Kalem Glendale studio, which is to be the producing center for all west coast made productions of this company, is the scene of considerable activity at the present time, as the plant is undergoing a thorough rebuilding according to plans made during the recent visit of William Wright of the company.

WHAT is considered very speedy work in production was accomplished by Director James W. Horne and "The Girl From Frisco" Company on one recent sunshiny day. In all ninety-seven scenes were made. Work began at the studio on a Mexican set in the morning with a great crowd of extra people. From there the aggregation moved to exterior locations away from the studio.

Horne had finished with all the scenes requiring extra people by noon, and with his principals he went to other locations immediately after luncheon. By the time these were shot, Studio Manager S. V. Boyd and his assistants had three new sets up at the studio, and all scenes in which these were used were made before the end of the day.

Frederick R. Bechdolt, magazine fiction writer, who is preparing the stories for the "Girl From Frisco" series, together with



Scenes from Chapter Fourteen, "Lass of the Lumberlands"—Signal-Mutual

Mrs. Bechdolt, is spending two weeks with Director Horne and company at the Kalem Glendale studio preparing additional stories for this series.

The new Kalem station at Lone Point for the Hazards Company, is now completed, and has double tracking in front so that work with extra trains there does not interfere with the regular service of the Salt Lake Railway.

"THE PROMISE" is being finished, and "The Hidden Children" is on the way at the Yorke-Metro studio.

"The Hidden Children" is adapted from the Robert W. Chambers story, the scenario being prepared by Richard V. Spencer, who is serving as assistant in the production.

An early Triangle Kay-Bee release, originally known as the Cape Cod drama, has been titled "The Last of the Ingrams." In this, Thomas H. Ince presents William Desmond as the star, supported by Marjory Wilson as the feminine lead, Robert McKim, Walter Whitman, Little Thelma Salter and others in a production directed by Walter Edwards.

THE Thomas H. Ince studios at Culver City is soon to have an electrical sign 120 by 40 feet in size. It will be placed on the side of the administration building facing Los Angeles, where it may be seen from almost any portion of the city. This is the first time a west coast film studio has taken advantage of advertising by means of illuminated signs.

Director William Worthing is having troubles of his own, and as a result is still busy with the filming of "The Clock," on which subject he has been working more than thirty days. Franklyn Farnum and Agnes Vernon share honors in this picture.

THE Nestors had a wonderful celebration this week. Harry Lyons, known professionally as Nolan, became the father of a boy, and therefore Eddie Lyons is uncle. Lee Moran is godfather, and Little Eva Roberts godmother. Director Louis Chaudet was peacemaker during the oratorical contests held to select a proper name. It may be Nestor. But the celebration has not prevented them from going ahead with the filming of "Grizzly Gulch Wakes Up." This is a western burlesque containing enough artillery to supply a regiment.

As though jealous, the Jokers are filming "Who's Baby," written for them by Jack Cunningham, and being made under the direction of W. W. Beaudine.

Jack Conway is now working on the five-reel photoplay titled "Pawned," for which many of the scenes are laid in a pawnshop. Ella Hall, Antrim Short, Jack Connelly and George Pearce are the principals.

Douglas Gerrard is now directing and playing in his first five-reel subject, temporarily titled "A Modern Mona Lisa." Opposite him is Ruth Clifford who takes the name role. They are supported by George Gebhart, Walter Balesco, Ed. Clark, Grace Marvin, Myrtle Reeves, Dan Duffey and others.

JOSEPH DEGRASSE and company of players including Dorothy Phillips, William Stowell and Lon Chaney are spending several days in the mountains for scenes in "The Flashlight Girl." This will consist of five reels, and is spoken of as a mountain drama. Weather conditions in the mountains are such that the company is securing just the type of scenes commonly termed "snow stuff," which they desire.

Universal technical department is giving considerable time to the preparation of scenes and exteriors for the Central American drama being made by Fred Kelsey, with Harry Carey as star. It is titled "Red Saunders plays Cupid." Many of the Universal cowboys take part in this, and Claire DuBrey plays her first big leading woman part.

HENRY McRAE and a company are taking advantage of weather conditions for a Canadian drama laid in the far northwest. "His Mother's People" has been selected as the temporary title, and the company has gone to Elizabeth Lake where all necessary exterior scenes can be made.

Another producing unit absent from the studio is that of Director Lynn Reynolds, who are at Truckee making "The Code of the Klondike." Myrtle Gonzalez and George Hernandez have the featured parts.

"By Special Delivery" is the one-reel melodrama which stars little six-year-old Zoe Rae. This is being filmed by Director George Sargent.

CHARLES SWICKARD has under his direction the filming of "The Plow Woman," adapted from the story of Eleanor Gates. This has a North Dakota frontier days atmosphere, and deals largely with the life of homesteaders. Mary MacLaren plays the name part, supported by Harry DeMore, L. C. Shumway and Clara Horton, a child actress.

ON the face of the material improvements being made at the Fine Arts studio, including a large new enclosed artificially lighted stage, a big exterior stage, scene docks, and enlargement of other buildings, the report that Fine Arts subjects would be made at Jacksonville, Florida, carried little credence among people of the west coast film colony.

Manager of Production Frank E. Woods stated there was no cause for such a report with respect to the Hollywood producing plant. He added that it might be the plan concerning production activities with respect to the Yonkers studio of the company, and that the producing organizations from there would be sent to Jacksonville. No change is planned for the west coast producing units of the company.

CLOSER relationship between the Bankers' Association of Los Angeles and the film industry will probably result from the Fine Arts company, under the direction of Director Chester Withey, using the Hibernian Bank for filming scenes required for "The Bad Boy," which has Robert Harron as the featured player.

The president of the Hibernian, one of the largest Los Angeles financial institutions, is taking the matter up with other members of the association to induce all banks to give the film companies all the

support possible with respect to locations. In making the scenes in the Hibernian Bank, practically all the officers took part, and the thousands of dollars in gold and silver coins in the big deposit vaults served the same as so many washers.

"THE Failures" is the definite title given a five-reel comedy drama in the making at the Fine Arts studio with Dorothy Gish as star. She appears in the part of an orphan of a small town who yearns for a "career." This leads her to the city, where she becomes a student at a dramatic school conducted by a swindler. She aids the secret service men in an exposé of the manager's methods, and makes a man out of a shiftless son of a society woman. Frank Bennett appears as the son opposite Miss Gish, and the cast has Jennie Lee, Kate Toncray, Spottiswoode Aitken and Fred Warren. The direction of this was originally placed in charge of Joseph Henaberry, who was taken ill with appendicitis, and the story is now being filmed by Edward Morrissey. Roy Somerville is the author of the scenario, and Carl Brown is in charge of the camera work.

"The Doll Shop," a comedy drama made by Edward Dillon, is receiving the finishing touches. Bessie Love is the star of this picture, and a very able cast, including Max Davidson, Carl Stockdale and Carmel Meyer, together with George Beranger, who has just returned to the Fine Arts stock company after an absence of several months, making up an unusually strong cast. Max Davidson has played with Dillon for a number of years in satirical humorous roles, but his work in this production is spoken of as being his best.

WITHIN the next few days production of the next Signal serial for the Mutual will be commenced. The tentative title is "Webs of Steel," from stories written by P. G. Estee. Director General J. P. McGowan selected this story for the next thirty Helen Holmes episodes, after considering several scores of others submitted by some of the best known writers of the country. He is particularly well pleased with the synopsis, which deals with railroad life.

The working scenarios are being prepared by Director McGowan and his aides, and he plans to be well advanced in the production of this before the first release is made. Preparatory for the production work, the technical staff is working day and night in the erection of exceptionally large sets. Director McGowan has engaged Will Chapman, who has been appearing at a local stock house for several months, and John Hemphill, well known in photoplay circles, for important parts in "Webs of Steel."

THE last scene for "A Lass of the Lumberlands," Helen Holmes serial, was made in Glendale recently, when a locomotive crashed into an electric car and crushed it to pieces. The crash brought about the "death" of Dollar Holmes, the heavy of the story, who for almost thirty reels has been making life unpleasant for the popular heroine. With the making of this subject the members of the producing company left for a week's vacation.



Director Rex Ingram (the Man on the Table) Surrounded by a Few Types Selected for the Bluebird Production, "Humanity"

From Manager of Production Phil Lang of the Kalem Glendale studios comes the announcement of the engagement of Edward Hearn for the leading man role in the "Girl from Frisco" series, succeeding True Boardman, who has been transferred to play the name part in the "Stingaree" new episodes. Mr. Hearn was formerly with the Universal, where he played important parts in Bluebird subjects. He is an expert rider and in every way qualified for the new work he has taken up.

THE "Girl" company is now filming the twenty-sixth episode, titled "The Dominion of Fernandez," which is the first adapted from the stories by Frederick R. Bechdolt, well-known author of western fiction, who has contributed to the best American periodicals. Marin Sais contines in the name role, wth Director James Horne in charge of filming.

Stingaree using a hot barrel of a revolver to brand an absconding bank cashier who tries to betray him furnishes the title for the second of the new Kalem "Stingaree" series, which will be known as "The Mark of Stingaree." When the story for this was received it brought forth a lively discussion as to the advisability of using such a scene, some fearing it would cause the censors to trim the picture unmercifully, but in the end Director Howard Mitchell won, and the story will be used in full. Edith Serling makes her debut as a Kalem leading woman in this number, and Hal Clements and Barney Furey take important parts.

VIRGINIA KIRTLEY, who has not been seen on the screen for several months, has been engaged to play an important part in the Selig production of eight or ten reels, "Who Shall Take My Life," now in the making. Miss Kirtley was formerly with the Selig company, and later was featured in American-Mutual productions. For several months she has given all her time to the writing of screen plays.

FRITZI BRUNETTE is said to have the finest acting role in her screen career in this Selig picture. She takes the part of Kate Taylor in the anti-capital punishment story, which has an all-star cast, including Bessie Eyton, Tom Santschi, Ed. Coxen, Eugenie Besserer, Al W. Filson, Harry Lonsdale, Frank Clark and others.

But a few hours after the news of the dynamite explosion in New York was received in Hollywood, a goodly portion of the explosive was set off at the L-Ko lot for a scene to show the effect of a bomb dropped from a Zeppelin, into a street scene for a subject being made by Director General Jack Blystone, which has Fatty Voss as the featured comedian.

The big street set, which has twice been blown down, was blown to bits. The noise of the explosion caused considerable comment among Hollywood citizens, and one is reported to have turned in a fire alarm, which was not answered by the department until they had telephoned the studio.

A NEW subject, with Alice Howell in featured part, supported by Joe Moore in the juvenile part, will next be made by Director Blystone.

Director Craig Hutchinson is finishing the six-day bicycle race comedy, which has Dan Russell as leading comedian. Technical Director Frank Ormston built a special track, similar to the one used in Madison Square Garden, and this was the scene of several close races. Finally, when the break-away signal was given, the featured rider crashed through, but was not injured.

IN the making of a scene showing a locomotive hitting an automobile, driven by Mary MacLaren, for the Universal five-reel picture, "A Night with Whispering Smith," the auto became unmanageable and backed over a sidewalk into an iron

fence which guarded a forty-foot sheer embankment. The machine, after knocking the iron fence down, was stopped by a post and serious accident to the players was averted. Henry McRae is directing the filming of this, and has as his leading players Al Vosburg, Charles Mailes, Rex Roselli, Eddie Polo and an Australian actor, a Mr. Everet, who is playing heavy. Fred Granville, cameraman, from force of habit, continued cranking throughout the accident, and secured pictures showing the automobile hanging by the front wheels. None of the players was injured.

CORONA CINEMA COMPANY, a Los Angeles organization incorporated by Wycliff Hill, has leased the use of a portion of the Selig Zoo stages, and a producing company has been formed for the filming of a seven-reel production to be titled "The Curse of Eve." This will be a state right feature. Frank Beal, who until recently directed for the Selig west coast organization, has been engaged to direct the production of this film, and Vivian Rich, formerly of American and recently with the Selig company in the making of "Beware of Strangers," a seven-reel production, will play the featured part, that of a modern Eve.

THE American force has begun the production of a story at present known as "High Play." It has a present-day atmosphere, and the plot revolves about a vice-president of a banking institution, who fights to save the bank from failure, to keep his sweetheart's brother from wrongful conviction of murder, to save the reputation of another woman, and finally to extricate himself from scandal into which he has been drawn. This small synopsis will give an idea of how strenuously William Russell will be engaged for the next few weeks, but all who know him fully believe that he can put it over in his big, manly way. Franceli Billington is to play the opposite lead.

James Kirkwood caused grips, property men and other employes of the studio to hop to their work in a syncopating manner, because he uses a big orchestra at the studio practically all week. The airs played were practically all of a ragtime character, and served to inspire the players who form the supporting cast in the Mary Miles Minter picture, "The Gentle Intruder."

THE Hamlin Garland story, "Captain of the Gray Horse Troop," is now being filmed by Vitagraph Director William Wolbert, with Antonio Moreno playing the role of the captain. Other members of the cast are not named. The story has frontier locale, and Indian warfare will form an important part of the action.

Director David Smith is busy with the sixth episode of "The Dangers of Doris," which has been titled "Burlesquing Blackmailers," and besides Mary Anderson, the featured player, those taking part are Duffy Kirk, Jack Weatherby and others. This episode pertains to maidens storming a theatrical agency when an attempt is made to entice Doris to go out with a burlesque company, that the publicity may be used to blacken her family's name.

Hollywood Hookum

Feb. 10, 1917 NEWS MORE NEWS

EDITORIAL.

The general public is being robbed by itself.

Facts and figures placed before the Association for the Prevention of Production Prodigality show more than ten thousand manuscripts from budding authors are weekly submitted. To receive, register, read and return the writings it costs the film industry ten thousand dollars.

Such a woeful waste must be made up in some manner, and so the amusement loving people must pay for the hunches that come to those who dash off a ten-reeler on the way to the store or while waiting for the dish water to heat. This needless expense is taken out of production costs. The theatre patron must be content to see the beautiful star, by main strength and awkwardness, lift the heavy cup of earthenware to her lips and feign sipping the tea, while, had it not been for this extra expense she could have had a beautiful china cup and handled it far more gracefully.

The influx of masterpieces causes serious problems to the scenario department people. Out of every five hundred the reader must, to hold up the average, select one for purchase. This is turned over to a ravaging continuity writer who after much fussing and fuming with the head of the department, is blessed with a hunch. He uses the names of characters from the purchased story, and writes a new and better story around them.

But what we started to say was that the best scenario writers of the industry are satisfied that the loud talking concerning the scarcity of good stories is not of the whole cloth. The writers maintain there is a great shyness in the industry of men who really appreciate a good play and are able to judge one when they see it on a tyyewritten page.

Jack Cunningham has taken on as morning mental exercise the preparation of comedy scenarios for Nestor and Joker companies of U City. He finds a cold plunge in the ocean during these summer-winter days does not even startle him after an hour of this work.

Snow stuff's in vogue.

Louise Huff wired for her furs and woolens, left in New York.

MATT MOORE'S IN TOWN.

A new record-breaking story—this one from M. G. Jonas at U City. A set was put up in two minutes by O. L. Sellers, manager of production, and his lieutenants. The cause of the speed was Ruth Stonehouse, who directs that way.

The handsome Oldsmobile with the gray body and all eight cylinders chugging for dear life that passed through our town last week, is the property of Harry Thew. He boasts that it makes Wally Reid's boat look like a Saxon or Metz. (The car has Silvertown cords.—Adv.)

If S. E. Snyder, Balboa publicity man, were writing ad. copy for vaudeville, he could list a brother and sister act by the Brotherton Family of Four. Yes, May, Robert, Joe and Clarence are all camera and laboratory employes at H. M. and E. D.'s place by the sea in Long Beach.

Triple announcements of an Irish Break Down at the home of George DuBois and Eileen Murphy Proctor, are hereby acknowledged by the Hookum editorial staff. If we survive the snuff, three star brand, and Emerald Isle music, the paper wil go to press next week.

Owing to the inclement weather making impossible the storming of the Bastile for the Fox film, "The Tale of Two Cities," the several hundred prisoners are still incarcerated. This scene was to be taken more than three weeks ago, so it is very apparent the supernumeraries have had a very trying time. A bright sunshiny day will be welcomed by all.

Bertram Bracken, Metro director genius is vacationing in our fair land.

Another stereoscopic effect for motion pictures has been invented, the latest report being from Long Beach.

Frank Mayo claims an acquaintance who wants his grave decorated with a sprig of mint and an embalmed cherry. But we say, why give these to the dead?

The little girl who is starred in Pathe films, has been subtitled "baby grand," in addition to Little Mary Sunshine. These publicity fellows are always thinking of new names.

Chester Clapp denies he is a scenario editor, but affirms he is content with living up to the title of merely a scenario writer, so remember he's just the o-o-o-old scenario writer.

As a detective, Director Horace Davey is a regular Bill Burns. After a search of two weeks he recovered his automobile recently stolen, but fails to say that Dicks of the auto clubs found its whereabouts.

Francelia Billington is having a special automobile built to suit the roads between Sabee and Los. The requirements include deep mud swimmer, hill climber and disappearing license plate for the boulevards.

California tourists who do not stop at hotels have found the Kalem Lone Point station of the Hazard company an excellent place. It plays to capacity every night. A journeyman artist, to show his appreciation, left a sign: "I. W. W. Inn."

Bessie Love has received a request from the manager of —— chop house (name deleted by adv. mgr.) for a photograph. This beanery has its walls papered with photographs of stage stars and theatrical programs, many of which have been there for seventy years.

RAINED THIS WEEK.

The cloud hanging over Tom Lingham, Signal heavy, because of his alleged connection with the hold-up of Lloyd Ingraham, caused Director J. Pep McGowan to cast Leo D. Maloney for the villain role in "The Railroad Raiders," thus giving the officers opportunity to forget that Lingham is a bad man.

Hamp Del Ruth, who writes Mack Sennett comedies in his sleep, was seen this week wearing a purple tie, and Sam Rork, the advertising genius of the Keystone, forthwith stole the suggestion for the current adv. Therefore we say Del is more than a fashion plate.

When our post office received a letter addressed to W. S. Hart, New York City, the boys delivered it at once to the Ince Western actor, showing they are well acquainted with the stars of the screen. The envelope bore signs of having been to New York, for it contained a postmark indicating that city, and a notation: "Not at Bankers' Trust Company, try M. P. Actor." Mr. Hart is very thankful to the mail service.

Another proof that there is nothing new under the sun for present day scenario writers, was uncovered this week. When R. A. Walsh, wso filmed "The Honor System," and used a cockroach to carry a message from one end of the prison to the other, knowing full well that the insect would perform before the camera, as one of its characteristics is going straight in one direction until it comes against an obstacle, he thought his scenario writer had given him a new one. While reading our favorite author, Aristophanes, to while away a quiet evening, we came upon the same incident, doing just such an act in the play, "The Acharnians," written in the fifth century B.C.

Jack Pickford has come West again to grow up with the country.

Realism note: Mary Anderson refuses to use onions or vaseline drops when a sob scene is wanted. She just cries.

Hank Mann is charged with celebrating his first week's directorship by eating all the props from a set—a candy shop.

S. Paton and A. Hollubar, director and star of "A Thousand Legs Under the Sea," both made curtain calls at the film production's Southland premier, San Diego, and the vast audience applauded vociferously.

Mary Anderson confesses she has not lost a single freckle since she took up the "Dangers of Doris."

L. Nestor Moran is spinning about in a red Mercer.

Donald Macdonald is back from Actors' America.

Wilbur Nesbit paid our town a visit and was so mused he promised to write a poem about ucity. (Maybe we'll publish it.)

Rumor has it that the Goldwyn or Selfish Film Company will shoot up a few super-dreadnaughts hearabouts.

The Western Electric Company has sent men out to show up our sunlight by producing a film wholly by artificial light, and they are going to call it "The Birth of Light." Shucks!

E. Mason Hopper is considered a lucky man these days, for the picture he is directing with Wally Reid and Myrtle Stedman as stars, has many scenes with young ladies in their nighties.

The Territory in Black is the Territory already sold
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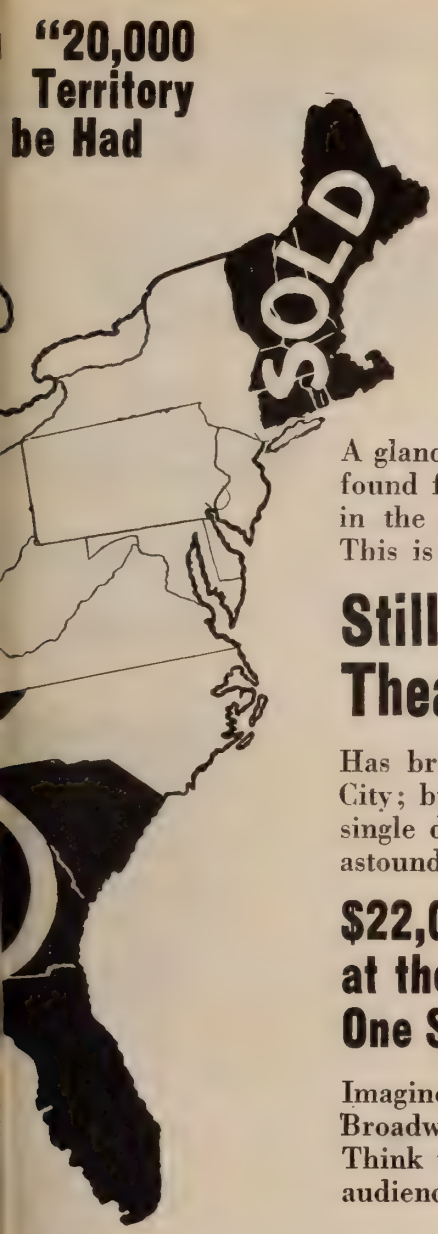
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Very sincerely yours,

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L-KO—"AFTER THE BALLED-UP BALL"—(Two-Reel Comedy). With Phil Dunham, Merta Sterling and Lucille Hutton.
BISON—"THE COMEBACK"—(Two-Reel Western Picture). (A Chas. Van Loan story.)
JOKER—"ROSIE'S RANCHO"—(Comedy). Gale Henry and Wm. Franey.
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UNIVERSAL ANIMATED WEEKLY No. 60.

LAEMMLE—"SIN UNATONED"—(Drama). Robert Leonard and Margarita Fischer.

VICTOR—"THE HEART OF MARY ANN"—(Comedy-Drama). Ruth Stonehouse.

REX—"THE KEEPER OF THE GATE"—(Drama). Douglas Gerrard and Ruth Clifford.

BIG U—"THE MAN WHO SAVED THE DAY"—(Two-Reel War Drama). Wallace Reid and Pauline Bush.

IMP—"THE FOLLY OF FANCHETTE"—(Two-Reel Society and Underworld Drama). Mae Bush and Malcolm Blevins.

VICTOR—"A BARE LIVING"—(Comedy). Eileen Sedgwick.

BIG U—"THE LIFE SHE GAVE"—(Indian Drama).

IMP—"A DANGEROUS DOUBLE"—(Two-Reel Drama). Sydell Dowling and Sidney Bracey.

REX—"LOST IN THE STREETS OF PARIS"—(Drama). King Baggot and Leah Baird.

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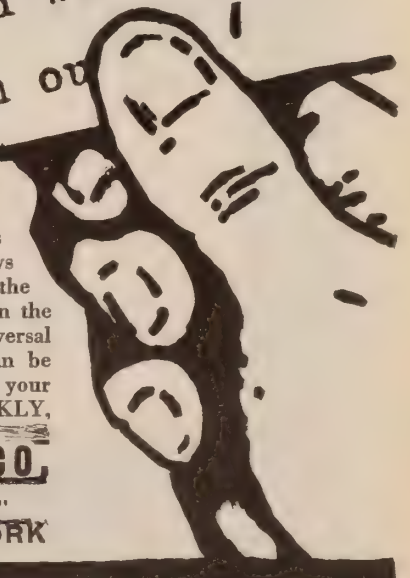
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ADVANCE OFFERINGS OF THE PROGRAMS

Essanay's February Releases on General Program

So popular has Essanay found its "Is Marriage Sacred?" series that President George K. Spoor has decided to respond to the request of exhibitors that it be extended. Therefore he herewith announces that the original twelve units will be followed by an additional five. The titles of the later productions will shortly be announced.

The General Film Service subjects from Essanay for February, besides including four units of the popular "Is Marriage Sacred?" series, include four strong Black Cats.

On February 3 "Shifting Shadows" is the "Is Marriage Sacred?" release.

"The Hoodooed Story" is the Black Cat feature for February 6. Richard C. Travers and Gertrude Glover appear in the leading roles. Canimated Nooz No. 24, with Alaskan scenes, is the release on the following day. On the Saturday of the week, February 10, "Desertion and Non-Support" is the topic for "Is Marriage Sacred?"

"The Lighted Lamp," with Edward Arnold and Anna Mae Walthall, is the February 13 Black Cat. "All in a Day" splits the reel with Alaskan scenic on February 14. On February 17 "Ashes on the Hearthstone" is the "Is Marriage Sacred?" offering.

Bryant Washburn, who has just finished "Skinner's Dress Suit," a feature taken from The Saturday Evening Post, will appear in "The Four Cent Courtship," the Black Cat for February 20. Canimated Nooz No. 25 and Alaskan scenic follow on February 21. "The Extravagant Bride" on February 24 is the title of the "Is Marriage Sacred?" offering.

Helen Holmes in Thriller

Helen Holmes in "The Railroad Raiders" is the next Mutual photonovel to come from the Signal studios. Work is now well under way and the release dates will be announced shortly. The production will run through fifteen chapters of two parts each.

"The Railroad Raiders" is, of course, under the supervision and direction of J. P. McGowan, the director who has achieved a notable series of box-office successes in similar productions, notably "The Girl and the Game" and "A Lass of the Lumberlands," both of which are now running.

Edison Feature for Feb. 12

"The Royal Pauper," a five-reel dramatization of a story by Henry Albert Philips, will be released by Thomas A. Edison, Inc., through the Kleine-Edison-Selig-Essanay Service on Feb. 12. Francine Larrimore, the beautiful, young Broadway star, plays the leading role in the production.

Two New Kalem Series in Course of Production

"A Daughter of Daring," Rail Drama, with Helen Gibson, and "The American Girl," Featuring Marin Sais, to Be Given

At the Kalem Glendale studios two new series pictures are under way. The first will be heralded as "The American Girl" series, with a splendid cast supporting Marin Sais, a Kalem favorite. Frederick R. Bechdolt, a recent addition to Kalem's staff of contributing authors, and already prominent in the world of fiction for his stories of the Golden West, is preparing the scripts. The episodes will be in two parts, each telling a complete story, but retaining the same cast throughout the series.

The other series, to be issued in one thousand-foot lengths, will feature Helen Gibson, heroine of many dramas of the rails. In "A Daughter of Daring" the Kalem Company believes it has selected a selling title that will stand the test of competition and one that is eminently suited to the character of the stories to be presented. A number of prominent writers will prepare the material upon which these short-length features will be built up, and Miss Gibson will be given opportunity to further demonstrate her fearlessness. Like "The American Girl" series, each episode of "A Daughter of Daring" will tell a complete story, making it plausible for an exhibitor to book the released episodes in any order that he chooses.

Miss Sais is considered by Kalem as the ideal star for a series like "The American Girl." Equally at home in the saddle or in evening clothes, she has the personality to imbue her parts with just the right feeling. Among the members of her company will be Frank Jonasson, Edward Clisbee, Ronald Bradbury, Edward Hearn and Hart Hoxie. Her director will be James W. Horne, who handled Kalem's first "Stingaree" series.

Frederick R. Bechdolt, the author, is a Western newspaper man. He has roughed it in Alaska, mined in the West, and generally lived the experiences he is putting into "The American Girl."

Helen Gibson, whose daring has startled many audiences, will have in her supporting cast G. A. Williams, George Routh and L. T. Whitlock.

Copies of both "The American Girl" and "A Daughter of Daring" will shortly be in the hands of all the General Film exchanges.



Lois Meredith (Pathe)

Lois Meredith in Two Gold Rooster Plays

The Pathe Gold Rooster play for release the week of February 11 is "Sold at Auction," featuring Lois Meredith, supported by William Conklin and Frank Mayo. The production was made by Balboa.

There is a strong love interest that makes the conflict of the action in the piece all the more powerful.

To remove forever anything that will remind him of his dream of happiness, shattered by his wife's infidelity, Stanley sends his infant daughter Nan to be cared for by a woman named Hopkins. He furnishes money regularly for her support, but never goes to see her. Nan is treated as a slavey, receiving none of the money intended for her.

She is carried by the tide of events into what is known as a matrimonial agency. Entirely ignorant of the world, she does not know that it is really something worse.

Nan is placed at auction, and her own father bids for her. As he outbids them all, Hal, the girl's lover, who has traced her, enters just in time to reveal to Stanley that Nan is his own daughter.

Lois Meredith is also featured in a Gold Rooster play, "The Precious Packet."

Enid Bennett Makes Screen Bow on February 18

Robert Harron and Enid Bennett are the stars of the Triangle feature releases for February 18. Robert Harron will appear in "The Bad Boy," a Fine Arts play directed by Chester Withey. Miss Bennett, Thomas H. Ince's "discovery" is to be presented in "Princess of the Dark," a Kay Bee production by Lanier Bartlett, directed by Charles Miller.

"The Bad Boy," is a modern version of the parable of the prodigal son, and is said to be an excellent picture.

Paramount Offers 3 Month "All Star Program"

March, April and May Releases Embody Corporations Policy of Big Stories and Stars

TWENTY-SEVEN productions, releases for March, April and May, are announced by Paramount Pictures Corporation. The list comprises an array of dramatic attractions of high caliber, in which more than twenty of the most popular of the stars in Paramount Pictures will appear. The forthcoming productions are well balanced as to stellar and production strength and represent the most ambitious effort of Paramount over a three-month period.

During these three months Pauline Frederick, whose most recent success was in "The Slave Market," will make three appearances, while Marguerite Clark, who has been breaking theatre admission records with "Snow White" and "Miss George Washington," will make two appearances, in productions that will give her equal or greater screen opportunities. Other productions during this period will find such stars as Mme. Petrova, Mae Murray, Marie Doro, George Beban, Blanche Sweet, Jack Pickford, Kathlyn Williams, Wallace Reid, Myrtle Stedman, Vivian Martin, House Peters, Margaret Illington, Fannie Ward, Lou-Tellegen, Mary Fuller, Sessue Hayakawa, Theodore Roberts, Louise Huff and others.

Mme. Petrova, Margaret Illington and Mary Fuller are the latest additions to the Paramount list of stars. Mme. Petrova will make her Paramount debut in "The Mysterious Miss Terry" on May 7.

Margaret Illington, who has signed a long-term contract to appear on the Paramount program, will make her first appearance on April 2 in "The Inner Shrine," dramatized by Channing Pollack from the story by Basil King.

Mary Fuller will appear in support of Lou-Tellegen in the production of "The Long Trail," which will be released during April.

Preceding the March productions, Paramount will release during February the following: "The Wax Model," in which Vivian Martin is starred, "Each to His Kind," with Sessue Hayakawa in the leading role, "Her Own People," with Lenore Ulrich, "The Black Wolf," with Lou Tellegen, "The American Consul," with Theodore Roberts, "The Fortunes of Fifi," with Marguerite Clark, "On Record," with Mae Murray and "The Winning of Sally Temple," with Fannie Ward in the leading part.

The releases announced for March, April and May are the following:

March 1. Lasky, "Those Without Sin," Blanche Sweet.
" 5. Famous Players, "Sapho," Pauline Frederick.
" 8. Morosco, "Out of the Wreck," Kathlyn Williams.
" 12. Lasky, "Castles for Two," Marie Doro.
" 15. Famous Players, "The Dummy," Jack Pickford.
" 19. Lasky, "The Prison Without Walls," Wallace Reid and Myrtle Stedman.
" 22. Pallas, "The Spirit of Romance," Vivian Martin.
March 26. Pallas, "The Bond Between," George Beban.
" 29. Morosco, "As Men Love," House Peters and Myrtle Stedman.
April 2. Lasky, "The Inner Shrine," Margaret Illington.
" 5. Lasky, "The School for Husbands," Fannie Ward.
" 9. Famous Players, "The Valentine Girl," Marguerite Clark.
" 12. Famous Players, "The Long Trail," Lou-Tellegen and Mary Fuller.
" 16. Lasky, "The Bottle Imp," Sessue Hayakawa.
" 19. Lasky, "Tides of Barnegat," Blanche Sweet.
" 23. Famous Players, "Forget-me-nots," Marie Doro.
" 26. Lasky, "The Cost of Hatred," Kathlyn Williams and Theodore Roberts.
" 30. Famous Players, "Sleeping Fires," Pauline Frederick.
May 3. Morosco, "A Lonesome Chap," House Peters and Louise Huff.
" 7. Lasky, "The Mysterious Miss Terry," Madame Petrova.
" 10. Famous Players, "Freckles," Jack Pickford and Louise Huff.
" 14. Lasky, "The Conflict," Fannie Ward.
" 17. Lasky, "The Primrose Ring," Mae Murray.
" 21. Lasky, "The Squaw Man's Son," Reid, Stedman and King.
" 24. Morosco, "The Marcellini Millions," George Beban.
" 28. Famous Players, "Cinders," Marguerite Clark.
" 31. Famous Players, "The Love That Lives," Pauline Frederick.



Tom Santschi and Helen Ware in Selig's "The Garden of Allah"

James's First Metro Subject Released February 12

LINCOLN'S Birthday has been set for the release date of "One of Many," the initial offering of Arthur James, head of Metro Pictures Corporation scenario, publicity and advertising departments.

The National Board of Censorship, upon reviewing the picture, pronounced it of moral and educational value and commented on the artistic handling and entertaining value of the subject.

William Christy Cabanne, long associated with D. W. Griffith, and now directing Francis X. Bushman and Beverly Bayne in Metro's fifteenth chapter serial, "The Great Secret," is both author and director of "One of Many." Frances Nelson, one of the best known emotional actresses known to the screen world, is the star. In the role of Shirley Bryson she has one of the greatest opportunities of her career.

Shirley Bryson, in "One of Many," works in a manicure establishment to support herself and her invalid mother. Unable to provide the luxuries the sick woman's condition requires, she accepts the aid of an unscrupulous rich man. On her mother's death she goes out into the world again to renew her struggle for a livelihood, meets and loves a youth and marries him. The young man introduces his bride to his father, and the two are transfixed with horror, her husband's father proving to be the man who had lavished gifts on her. How this amazing situation is met furnishes a dramatic denouement.

In the supporting cast are Niles Welch, Harold Entwhistle, Adella Barker, Mary Mersch, Richard Dix, Caroline Harris and Walter Worden.

Lenore Ulrich as Indian Girl

Lenore Ulrich, who plays all descriptions of foreign characters, from Hawaiian, Mexican, Algerian and Indian maidens to assorted types of Orientals, has returned to the American Indian for her newest characterization and the noise of the tom-tom is rife in the Morosco-Pallas studio.

"Her Own People" is the title of Miss Ulrich's next Pallas-Paramount picture, and in this, as the name indicates, she is moved to scorn the wiles and deceits of the lowly white man for the noble-minded red man. But there is one redeeming character among the scheming whites, whose single-mindedness of purpose in making love to the girl finally influences her to change her allegiance from red to white.

Scott Sidney directed the production of "Her Own People," which was prepared for the screen by Gardner Hunting. In the cast are Colin Chase, Howard Davies, Adelaide Woods, Jack Stark, Gail Brooks, Joy Lewis and William Winter Jefferson.

Change Title of Brady Picture

Discovery that another play already carried the title "The Snowbird," as Alice Brady's new picture for the World-Brady interest was tentatively titled, has caused a change in name to "The Dancer's Peril."

Alexis Kosloff ,and a Russian troupe of 100 dancers appear in this feature, giving the formerly interdicted ballet "Scheherazade" in a scene representing the interior of the Imperial Opera House in Petrograd.



Glimpses of the Universal Program for the Week of February 5. Left to Right: Harry Carey and Louise Lovely in "The Outlaw and the Lady"; Maude George in "The Melody of Death"; and the Nestorites in "His Wife's Relations"

Sixth of "Sin" Series Attack on Laziness

McCLURE PICTURES has made in "Sloth," starring Charlotte Walker, a drama claimed to be of unusual appeal, and notable especially because it uses a new way of presenting a motion picture play.

"Sloth" is the sixth of Seven Deadly Sins, the McClure series of seven five-reel dramas, the first of which is to be released on January 29.

It is an attack upon laziness, wielding a sharp sword upon the idle rich and pleading especially for patriotism among the women of to-day. Shirley Mason plays a young society girl who loves to loll in luxury.

Shirley doesn't want George Le Guere to go to the front with the National Guard. Charlotte Walker comes to her in three separate dramas, each presented by novel methods, so that the main thread of the story is never lost in the incidental plots, and in love and battle Shirley is saved from the sin of "Sloth."

Miss Walker is supported by a splendid cast, including Miss Mason, Mr. Le Guere, D. J. Flannigan, Jack Crosby, Grace Williams, Charles De Mussett, A. Barrett, Curtis Cooksey, Emil Hach, Hattie Delaro, Harry McFayden and Helen Strickland.

Another Ovey Comedy Feb. 22

Under the title of "Jerry's Brilliant Scheme," David Horsley will release the eighth of the new series of Cub Comedies, featuring George Ovey, on February 22, through Mutual. The picture, directed by Milton H. Fahrney, finds the comedian portraying his original character of Jerry, who for the love of a girl undertakes some wild practices in deception.

Not able to gain father's consent to his marriage to Tiny, Jerry hits upon the scheme to kidnap father, and while holding him prisoner to have one of his pals impersonate the master of his sweetheart's household.

His love-making efforts progress nicely and his scheme would have borne the desired result had it not been for his pal's expression of his weakness for the bottle that finally resulted in exposing the entire plan.

Universal Offers Program of Varied Features

LEADING a strong program of releases of the Universal Film Manufacturing Company for the week of February 5 is the five act Red Feather feature production, "The Scarlet Crystal," a photodrama of human frailties and weaknesses. This story which was written by J. Grubb Alexander and produced by Charles Swickard with Herbert Rawlinson, with Betty Schade and Dorothy Davenport in the leading roles, will be released Monday, February 5. It is claimed to be a powerful story with a wide and sympathetic appeal enacted by a cast of capable players amid settings of unusual splendor. In the cast supporting the principals are Raymond Whitaker, Marie Hazelton, Gertrude Astor and Dick Ryan.

The seventh episode of the Universal serial, "The Purple Mask," with Grace Cunard and Francis Ford, which will be released this week is entitled "The Race For Freedom."

Besides "The Scarlet Crystal," the Nestor comedy, "His Wife's Relatives," a one act farce by Bess Meredyth and produced by L. W. Chaudet with Eddie Lyons, Lee Moran and Edyth Roberts furnishing most of the laughs will be released on Monday.

"Won by Grit," a Gold Seal three act human interest drama by Willis Woods, produced by George Marshall is the leading offering on Tuesday, February 6. The cast includes Neal Hart, Lois Wilson, Mina Cunard, Richard La Reno, and Helen Wright. The other release of this date is the Victor juvenile comedy, "The Valley of Beautiful Things," produced by Lule Warrenton from the story by Helen Jonas and the scenario by Fred Myton.

The L-Ko two part comedy "That Dawgone Dog," produced by Dick Smith with Sammie Burns as the arch funmaker will appear on Wednesday, February 7. The Big U Indian drama, "Red Vengeance," and the regular issue of the Universal Animated Weekly with its pictorial news also appear on this day.

Three reels are offered Thursday, February 8. The leading release is the Rex two act drama, "The Melody of Death," with Douglas Gerrard, Maude George and Ruth Clifford. The story was written by E. M. Ingleton and produced by Douglas Gerrard. The Powers educational, "Giants of the American Forest," showing the big trees of California is the other offering on the program.

On Friday, February 9 the Imp drama, "Avarice," with Claire McDowell in the leading part will be released. Others in the cast are T. D. Crittenden, Leo Pearson and Betty Schade. The Victor "The High Coast of Starving," written and produced by Capt. Leslie T. Peacocke, with Eileen Sedgwick in the leading part, and The Big U two part drama "The Crimson Arrow," featuring Mona Darkfeather are the other releases for Friday.

The Bison two part Western drama, "The Outlaw and the Lady," written by Harry Carey and produced by F. A. Kelsey will appear on Saturday, February 10. In the cast are Harry Carey, Louise Lovely, Jack Richardson and William Gettinger. Other Saturday releases are the Joker comedy, "Out For The Dough," with William Franey and Gale Henry and the Laemmle drama, "A Studio Cinderella," with Jane Gail and Matt Moore in the leading roles.

"When Thieves Fall Out," a two act Imp drama written by William H. Lippert and produced by John Harvey is the feature offering for Sunday, February 11. This is a photodrama of the underworld. In the cast are Harry Benham, Sidney Bracy, Sonia Marcell, and Mildred Gregory. The other releases are the L-KO comedy cartoon "Fearless Freddie in the Woolly West" and the Dr. Dorsey animated lecture "Joys and Tears of China," a split reel and the Rex drama, "In the Shadows of Night," with William Shay, the well-known star, in the principal role.

"The Promise" Is Next Ivan

The first Ivan production directed by William Humphrey, recently of Vitagraph, which has a working title of "The Promise," has been completed in unusually quick time. James Morrison, Christine Mayo, Rubye De Remer and Guy Coombs, who joined Ivan a short time ago, are in the principal roles.

The atmosphere of the play is laid in America and Japan. Advantage is taken of the many opportunities offered for colorful lighting and scenic effects.

"The Scarlet Letter" Next Classic Adaptation by Fox

WILLIAM FOX has just completed tentative plans for putting into the films several world-famous novels, in addition to those which will soon be issued in celluloid form by Fox Film Corporation.

At the present time he has already selected, by a process of elimination, eleven books to be done into the cinemas from a list which he himself drew up. The directors have all been chosen, and with two exceptions, the star and his or her chief supporting player, have been determined upon.

The success accorded the presentation of "The Darling of Paris," which is founded on Victor Hugo's immortal "The Hunchback of Notre Dame," as well as the promise given in advance showings of "The Scarlet Letter" and "A Tale of Two Cities," were deciding factors in shaping this book-photodramatization policy.

"The Scarlet Letter," Nathaniel Hawthorne's masterpiece, and one of America's real literary classics, will be presented on the regular Fox program on Feb. 12. Three months have been spent in the making of the piece.

In the role of Dimmesdale, the repentant pastor, whose own breast is seared by the scorching red "A" of guilt, Stuart Holmes, is given opportunity for convincing work. Mary Martin appears as Hester Prynne, the sufferer from the stern Puritanical judgment and Kittens Reichert portrays Pearl.

The other principles have also been selected with care. Dan Mason, Edward N. Hoyt, Robert Vivian and Florence Ashbrooke fill the principle supporting roles.

Carl Harbaugh directed the subject and Georges Benoit was the man behind the camera. All sub-titles used in the picture have been taken from the book.

A few of the novels which William Fox has had filmed in the past are: "The Nigger," "The Bondman," "Wormwood," "Kreutzer Sonata," "Under Two Flags," "East Lynne," "Children of the Ghetto," and "The Clemenceau Case."

Bluebird Ready for Early Spring Releases

MARCH offerings of the Bluebird program are headed by dainty Violet Mersereau in John C. Brownell's brainchild "The Boy Girl," ready for release March 5. This is Miss Mersereau's fifth Bluebird production, and was directed by Edwin Stevens. The little star is now at work on a play by Harry Millard, entitled "Susan's Gentleman."

March 12, the release will probably be the Lynn F. Reynolds' story, "The Cruise of the Alden Besse" which may, however, be released under another title. Myrtle Gonzalez, Val Paul and George Hernandez, stock stars in the Reynolds nature-study organization will be featured. Lynn Reynolds always goes out-of-doors for his settings; this time he has gone to sea. "The Code of the Klondyke," incidentally, is another Reynolds Bluebird on the wing.

Ella Hall, in what is now captioned "Pollyooly" will very likely be the March 19 release, this screen version of Edgar Jepson's novel having been made by E. J. Clawson, with Jack Conway directing Miss Hall in a dual role. "Redhead" is being considered as its permanent title for the reason that Miss Hall impersonates two girls with ruddy hair. Another Jack Conway-Ella Hall production now in the making will be "Pawned" to be later released as a Bluebird.

Definite announcement cannot be made as to the March 26 attraction, but Bluebird has plenty to pick from; for instance: Rupert Julian's production "Marcel's Birthday Present," with Louise Lovely co-starring with the director; Mary MacLaren, in "The Plow Woman," stage managed by Charles Swickard; Dorothy Phillips in "The Flash-Light Girl," directed by Joseph De Grasse, and another Rex Ingram picture, "Flowers of Doom."

Universal to Release New Mystery Serial

The Universal Film Manufacturing Company announuces that arrangements have been made for the release in fifteen episodes of a new serial, "The Voice on the Wire," founded on the novel of the same title by Eustace Hale Ball. The screen version was written by Grubb Alexander.

The book enjoyed a widespread popularity and the author is noted for his stories of mystery. "The Voice on the Wire" offers unusual situations which promise to make it a successful film drama.

The leading roles are played by Ben Wilson and Neva Gerber, and the picture was produced under the direction of Stuart Paton.

War Series from General About February 1

The General Film Company has practically completed arrangements for the release of the British Government's official motion picture records of the Great War on or about February 1. They will be released in weekly installments of approximately thirty minutes screen time and the first three releases cover the Battle of the Somme.

So many so-called war pictures have been shown in this country with Long Island or New Jersey as "No-Man's Land" and a horde of extras as the "Allied Army" that exhibitors should welcome a series that comes to them officially from the British War Office with the stamp of approval of the Admiralty, Ministry of Munitions and other accredited Government Agencies. Every effort is being made to secure nation-wide publicity for series and an extensive advertising campaign is being planned.

General Film Exchanges are receiving inquiries as to exact release dates, and it is understood that one of New York's biggest exhibitors with a chain of theatres will announce series inside of the next few days as a principal feature.

The first release will be entitled "England's Five Million" and "The Battle of the Somme" and will show audiences the spectacle of England's manhood marching to the front and the curtain fire which heralded the first advance of British troops.

The General Film Company has just ordered fifty extra prints of this series.

Kinnebrew to Handle Picture

W. T. (Billiken) Kinnebrew, formerly of the Mutual Film Corporation has been appointed as a special representative by A. C. Bromberg, to handle his special feature, "Beating Back" through the Carolina territory.



Maurice Tourneur Doing a Muddy Scene With Mary Pickford for "The Poor Little Rich Girl" (Artcraft)

HOW PICTURES ARE BOOKING

Middle West Likes Bluebirds

Late bookings of Bluebirds from the Omaha, Neb. exchange are reported large. Statements of exhibitors are to the effect that "Love's Lariat," featuring Harry D. Carey is the biggest Bluebird success released in the territory. Many return dates have been booked for the picture.

C. A. Begthol of Hastings, who runs the "New Branch," Neb., and Mr. Longnecker of the Sun, Sioux City, Ia., do not even specify in complimentary letters regarding Bluebirds to the Omaha exchange. Each release has proved of value to them, and of interest to their clientele.

Reports from D. L. Gilmore of the Maynard, Mitchell, S. D., and an exhibitor of Haywarden, Ia., that features cannot be made to pay in those towns has caused J. H. Calvert of the Bluebird exchange to send Carlyle King to these towns to put on "The Bulgar of Algiers" and disprove the conclusion of the exhibitors.

Children Enjoy "Mutt and Jeff"

Judging from reports from the South the "Mutt and Jeff" cartoons are in great vogue. On a recent trip to Atlanta, Ralph DeBruler, manager of the Capitol theatre of Macon, Ga., stated that the Fisher film had drawn more children to his house than any other film. On one day seven hundred youngsters witnessed one of the animated cartoons.

Double Run for "Liberty"

After finishing a recent run at the Happy Hour theatre, Springfield, the "Liberty" serial has been booked for a return performance by R. F. Barrne, manager of the house.

Quaker City Fans Turn Out for Big Productions

House Records Broken by "Purity," "The Great Secret," and "War Brides"—Selznick, Fox, and Metro Pictures

ENTHUSIASTIC reports of Philadelphia exchanges handling big pictures of the moment were caused last week by the remarkable impetus given the bookings of the features.

Selznick pictures were reported well in front and scoring records wherever shown. "The Common Law," according to the manager of the Stanley theatre, Philadelphia, broke all house records, and then met with unusual success all over the movie district. Following the run of the Chambers film, along came "War Brides," and for the second time shattered the Stanley theatre record. Storm proved no hindrance to the big attendance, and after a week's run the picture, moving to the Palace, another Stanley house but four blocks away, played another week to crowded houses. Bookings on "War Brides" are filled solid for twenty-five weeks. Advance bookings on "The Virgin," another Selznick picture, are for six weeks ahead.

Fox releases have also come in for a jump in bookings. Runs of a week given the larger productions in first-class neighborhood vaudeville houses have created a demand far ahead for showings. "The Price of Silence," with William Farnum, has been one of the most successful releases in recent weeks. Incidentally, George Dembow, manager of the Fox exchange, reported securing thirty-five contracts for Fox Film Comedies in a single day.

"Purity," with Audrey Munson, which has been handled in the Pennsylvania section by the Masterpiece Film Attractions, has acquired a big vogue. Arguments as to its propriety or impropriety and the fact that it was held up by the Pennsylvania censors for weeks, have but whetted the public interest.

House records at the Belmont and Imperial, West Philadelphia houses, were broken when the production showed at each for three days.

Metro's pictures also merit through the success they have been meeting. A week's run at two large downtown houses of "The Great Secret" brought requests for booking from the best exhibitors through the territory. A well-directed advertising campaign has materially increased the demand for the production.

Woda to Take "V" Service for a Year

F. P. Woda, proprietor of the Orpheum theatre, 1882 Ninth street, Cleveland, one of the two big downtown theatres in that city, has entered into a year's contract with Vitagraph V-L-S-E for the exclusive use of Greater Vitagraph productions in Mr. Woda's house. For one year, beginning January 22, nothing but Vitagraph pictures will be shown at the Orpheum.

The contract was closed by Walter W. Irwin, general manager of Vitagraph V-L-S-E, after Mr. Woda and J. R. Johnson, manager of the Cleveland exchange of the Vitagraph Company, had worked out a way by which this exclusive service could be supplied.



Glimpses of L-Ko Fun Makers Whose Efforts Are Seen on the Universal Program. Left to Right: Abe Stern Supervising a Scene with Lucille Hutton; Vera Reynolds, Ingenue; Director Craig Hutchinson and Principal Members of His Company Headed by Dan Russell

"A Daughter of the Gods" Draws Well in Louisville

"A Daughter of the Gods," featuring Annette Kellermann, which opened in Louisville at the Mary Anderson theatre, at the end of the year for a week had a very successful seven day run, so successful in fact that the management arranged to hold over the feature for another week. The prices which ranged from twenty-five cents to one dollar are the highest which have ever been charged in Louisville for a picture show, with the exception of "The Birth of a Nation."

In connection with the engagement of "A Daughter of the Gods," one of the Louisville papers gave box seat tickets to the women of the city whose physical proportions tally with those of Miss Kellermann. The measurements were published in the newspaper on the Sunday the engagement opened and those women who measured themselves and gave affidavit before a notary public that they met the requirements were presented with box seats. There were only three women in Louisville who entered the contest for free tickets that measured up to the standard of the star of "A Daughter of the Gods."

"Vampires" Goes Well in Salt Lake

Edward Mehesy, proprietor and manager of the Mehesy Theatre, Salt Lake City, contracted with the Mutual Film Corporation of Utah for "The Vampires," to be shown at his house every Thursday. Mr. Mehesy states that this series has turned his Thursdays into Sundays, and immediately after showing the sixth episode he contracted for second-run, starting Sunday, January 28, just two days after showing Episode No. 9 on Thursday, January 25.

Mutual service is well represented in Salt Lake, the Mutual trade mark appearing on nearly every screen in the city. "Charlie Chaplin Specials" and "Mutual Tours" are shown at the American; "Charlie Chaplin Specials" and Masterpictures at the Rex; "The Vampires," "Perils of our Girl Reporters," "Mutual Weekly" and other short reels at the Mehesy; Star Productions at the Isis; Vogue comedies and other short reels at the Broadway; "A Lass of the Lumberlands" at Pantages; Masterpictures and short reel program at the Jitney; short reel program at the Empire and short reel program at the Photoplay.

Crandall Books "Great Secret"

Harry Crandall has secured the initial showing in Washington of "The Great Secret," starring Francis X. Bushman and Beverly Bayne. Mr. Crandall will retain the film for five days, showing it two days at his down town house and then taking it consecutively into each of his large residential houses in the order named —the Avenue Grand, the Savoy, and Apollo. By this means each section of the city will have the opportunity of seeing this serial the first week of its arrival in the city. This stands as one of the most unusual deals in Washington film circles.

Pathe Serials Are Going Big in Middle West

"Patria" Being Exploited by Largest Houses— "Shielding Shadow," "Iron Claw," Rebooked

EXHIBITORS in the Middle West who have unalterably ruled out serials are booking "Patria," the Pathe-International serial. Heralded as a record breaker, managers of houses throughout this territory report capacity business at each showing has fully borne out advance predictions.

J. E. Bryant, manager of the Plaza, a new house at Sioux City, Iowa, paid the serial this compliment:

"We have always said—that is, we HAD always said—we would never run a serial in this house. After seeing the first seven reels of 'Patria,' we changed our minds. We feel certain it will prove a big winner, else we would never have booked it."

Similar expressions of commendation are heard of other Pathe serials running, notably "The Shielding Shadow" and "The Iron Claw." As regards the former, Mr. and Mrs. John Billow of Avoca, Ia., and Mrs. J. Mahoney of Walnut, Ia., came together in Omaha a short time ago, intent on booking the picture simultaneously. Coincidentally, L. M. Garman of the Strand and Muse theatres, Lincoln, Neb., booked his second run of "The Iron Claw" at the exchange, and for good measure arranged for more "Lonesome Luke" comedies.

Advertisements in the Omaha, Neb., territory show the serial "Patria" is being booked in the largest and finest houses in the territory. The Muse, Twenty-fourth and Farnam, Omaha, ran a page advertisement for the picture in the Omaha dailies on Sunday, January 14. Manager Shirley of the Muse has established, by advertising, a reputation for showing new releases first, and other exhibitors, especially the smaller ones out in the state, pay careful attention to his announcements.

"Mrs. Castle was one of the main drawing features of the picture, looking at it from my viewpoint," said Mr. Shirley. "This is the second serial I have shown at my theatre. I think this will be a winner —that's the reason I booked it."



Juanita Hansen, Featured in "Glory" (Unity)

More Bluebirds Scheduled for Rialto

The success attained by "The Mysterious Mrs. M." which pleased the patrons of the Rialto, New York, during the past week, sent Director Rothapfel to Bluebirds' projection room last Tuesday to look at several of their future releases. Two were selected that have not, as yet, been supplied with a permanent title. One was directed by Lynn F. Reynolds and the other by Jack Conway.

"The Cruise of the Alden Besse" is the working title of the Reynolds picture and has Myrtle Gonzalez, Val Paul and George Hernandez in the leads. It was "God's Crucible," another Lynn Reynolds production, that Director Rothapfel wanted for the Rialto when booking arrangements with Marcus Loew's New York theatre interfered.

"Pollyooly" is the present title of the Ella Hall picture Mr. Rothapfel chose as another candidate for display at the Rialto. Jack Conway worked from E. J. Clawson's scenario in producing Edgar Jepson's story. Possibly the piece will be called "Redhead," for the reason that Miss Hall, in a dual impersonation, plays the role of two little girls with radish-tinted hair.

Loew Audiences Like "The Secret Kingdom"

So great a drawing card has "The Secret Kingdom" proved in all the twenty-four Marcus Loew theatres for which it originally was booked, and where it has now been running for three weeks, that Mr. Loew has contracted for this new Vitagraph 15-episode adventure serial for three more houses.

"The Secret Kingdom" will hereafter be shown, for three days an episode, at the Murray Hill theatre, 42nd street and Lexington avenue; Loew's New Colonial, in Peekskill, New York, and Teller's Broadway, at Howard avenue and Broadway, Brooklyn.

"Ignorance" Selling Well

"Ignorance" which is being marketed by the Young Women's Protective Association, with executive offices at Cleveland, Ohio, has been sold in twenty-seven states.

CHICAGO NEWS AND COMMENT

Live News Items All Around the Town

J. E. Willis, who became well known in local film circles as the Western District Representative for Unicorn, has severed his connection with that organization to accept the general managership of the American Bioscope Company, 6242 Broadway, Chicago. The American Bioscope studio has been greatly improved during the last few weeks, and is now a fully equipped producing plant. For the present the management will confine its efforts to the manufacture of commercial film. In the near future it will manufacture and release the Everett True cartoons, film rights for which have been secured from the Newspaper Enterprise Association.

The Reel Fellows Club has secured new quarters on the fifth floor of the College Building, 217 South Wabash avenue. The new clubrooms were obtained through the work of the Ways and Means Committee, of which Attorney David Alexander is chairman. The club has voted to incorporate and to organize for the purpose of fighting detrimental license and censorship legislation.

The Reliable Feature Film Company of this city has acquired the services of "La Petite Buddye" (Buddye Felsenthal), a protege of Madame Pavlowa. This sixteen-year-old dancing marvel attracted the attention of I. M. Schwartz of the Reliable Feature Film Company at the annual affair known as the "Great Chicago Follies." Madamoiselle Buddye is not only an aesthetic dancer of rare ability, but is also said to be a gifted emotional actress. It is probable that Mr. Schwartz will not exploit the diminutive star himself, but will dispose of his contract with the young lady to some producing concern.

E. E. Fulton, president of the E. E. Fulton Company, is now in New York on an extended business trip.

The General Feature Film Company, of Chicago, will hereafter release one feature a week. In announcing this policy S. B. Greiver, manager of this concern, stated that the exhibitors of Illinois and Indiana will now have an opportunity to book such features as "Forbidden Fruit" and "Her Husband's Wife," at no extra expense. The General Feature Film Company is now furnishing service to such prominent houses as the Rialto theatre, of Indianapolis, and other pretentious photoplay houses. Manager Greiver also states that the demand for "The Yellow Menace" serial is still continuing.

"Twilight Sleep," a three-reel film showing how the pain and horror of child birth is being alleviated by the scopolamine treatment, is being distributed by the Modern Motherhood League, of Illinois, with offices in the Mallers Building. This picture, which has been called "a valuable motion picture clinic" by many medical authorities, will be booked throughout Illinois with a lecturer accompanying it. The Modern Motherhood League intends to play the picture to segregated audiences, ladies one night and men the next. It is also intended to enlist the support of various welfare and motherhood associations throughout the state.



Gail Kane, American-Mutual Star, in Whose Honor a Luncheon Was Given at the Blackstone Hotel, Chicago, January 22

The Ft. Dearborn Photoplays, Inc., a Chicago producing concern, has completed work on its juvenile picture "Modern Mother Goose." This picture was taken in Chicago and includes among its locations many familiar sites, such as the campus of the University of Chicago. Ellis Paul, a well-known child player, is starred, supported by other Chicago child players, under the direction of Mathew C. von Betz.

David Wark Griffith made a brief stopover in Chicago on Monday, January 22. The producer had just completed arrangements for the opening of "Intolerance" in Milwaukee, and was on his way to New York. He refused to divulge his future plans.

Ever since the announcement that Selma Film, Inc., is to handle the Ella Wheeler Wilcox pictures in Illinois, Indiana and Wisconsin territory, early bookings have been made by this firm. The first of the two-reel dramatizations of the poetess' works will be called "A Married Coquette."

Mrs. Hamburger, wife of Alfred Hamburger, gave an entertaining and instructive talk before a gathering of club women in the Auditorium on Tuesday, January 23. Her subject was "The Future of the Motion Picture." The importance of the cinema to educators as a medium of teaching scientific subjects and of graphically portraying the beauties of nature was illustrated by Mrs. Hamburger. She also showed the religious significance of the motion picture, its place in civic affairs, and its position as an art. In closing Mrs. Hamburger spoke of the motion picture as "the noblest contribution of the twentieth century to civilization."

O. F. Spahr, general manager of the Enterprise Optical Company, was host at a banquet held last week at the Briggs Hotel. The guests were members of the out-of-town sales department, members of the local sales force, and stockholders of the company.

Among those who came to Chicago especially to attend this affair were S. B. Blakely, of the Pacific Coast territory, and J. E. McAuley, of the Eastern division.

Luncheon for Gail Kane, New American Star

A luncheon in honor of Gail Kane, one of the American Film Company's latest acquisitions, was given by President S. S. Hutchinson on Monday, January 22, at the Blackstone Hotel. Miss Kane stopped off at Chicago a few hours enroute to Santa Barbara, where she will begin the first of a series of productions to be released on the Mutual program.

It was announced at the luncheon that Miss Kane will be directed by Rollin S. Sturgeon, and that her first vehicle will be Cecil Bullivant's latest play, "Whose Wife." Mr. Sturgeon has had a number of film successes to his credit, among them "God's Country and the Woman," and "Through the Wall."

Those present at the luncheon were Miss Kane and her mother, S. S. Hutchinson, John R. Freuler, S. M. Field, W. K. Hollander, T. S. Mead, C. M. Brown, Arthur Curtis, Louella Parsons, Bob McKnight, Paul R. Kuhn, Sidney Burnet, E. O. Brooks, Genevieve Harris, Martin Quigley, Ben Judell, R. R. Nehls, Betty Shannon, Neil Coward, Gordon Seagrove, A. A. Cohn, W. D. Hildreth and Charles Nixon.

Shift in Jones, Linick and Schaefer Managers

The opening of the new Jones, Linick, and Schaefer Rialto theatre brought about a complete shake-up of the Jones, Linick & Schaefer managers.

Harry Earl, formerly manager of the LaSalle, is now manager of the Rialto, assisted by Wm. Rosenblum, who has been assistant manager of McVicker's for the past three years. Louis J. Jones will act as treasurer of the new Rialto as well as retaining his position as manager of the Studebaker and Lyric theatres. Norman E. Freed will continue to manage the LaSalle temporarily, assisted by Mike Simons. Benj. Anderson, who has been assistant manager of the Studebaker, will assist John G. Burch of McVicker's. Chester Amberg, manager of the Williard, becomes assistant manager of the Studebaker.

LIVE NEWS FROM THE PRODUCERS

Madge Kennedy Signed by Goldwyn

**Popular Stage Comedienne Brings Talents to Screen—
Why Edgar Selwyn Became a Picture Producer**

MADGE KENNEDY, one of the best known farce comediennes on the American stage, has signed with Goldwyn Pictures and will be exploited in a series of productions by that organization.

Announcement of Miss Kennedy's engagement follows close on the heels of the Goldwyn acquisition of Mae Marsh, Jane Cowl and Maxine Elliott, in the order named. Miss Kennedy has never before appeared in pictures and her entry into the films brings one of the youngest and freshest of stage favorites to the cinema.

Thousands of persons who have seen her in "Over Night," "Little Miss Brown," "Twin Beds" and "Fair and Warmer" will be delighted with her decision to become a picture star.

Miss Kennedy in her six years on the stage has had the coaching and training of such shrewd and able instructors as Margaret Mayo and Grace George and Edgar Selwyn. She has been content to work earnestly and seriously which accounts for her popularity in the theatre.

Four years in stock in Cleveland followed by principle roles in "Over Night" and "Little Miss Brown" tells the story of Miss Kennedy's career previous to her appearance in her greatest success "Twin Beds" and "Fair and Warmer." Now in a few weeks she will begin her screen work at the Fort Lee studios of the Goldwyn Company.

Edgar Selwyn, whose tutelage accounts in a measure for Miss Kennedy's quick rise, and who is now a partner in the Goldwyn firm, has not always been a friend of the motion picture. Explaining his former prejudice and his reasons for active entrance into the industry he says:

"Years ago I saw men without experience or mental equipment given the important task of producing pictures, in which they revealed their contempt for every one of the fixed principles of dramatic construction and an even greater contempt for the authors of the plays they were screening. I believed then as I believe now that the story is the fundamental basis of the good motion picture.

"Had producers persisted in the viewpoint that the story was of no consequence there would be no picture industry today worthy of a moment's consideration. But a marked change manifested itself from within.

"We have now passed through the stages of the non-thought-producing pictures. Personally I believe the biggest things that are to be done on the screen will be original stories written for the screen. I have entered motion pictures because of this belief and the resources of Selwyn and Company come with me. My prediction is that the actual achievements of the motion picture art still lie ahead in the future."

A Giant with Fox Forces

James Grover Tarver, who is seven feet five inches in height, and has been with the largest circuses since he could walk, is now a member of the Fox forces.

As a boy, Mr. Targer was introduced to Captain Martin Van Buren Bates, the famous Kentucky giant, whose stature was seven feet eleven and one-quarter inches, and who weighed four hundred and ninety-six pounds.

He wore a 26 collar, and a No. 15 boot, Mr. Tarver declares, and his wife, who was Anna Swan, was exactly his height, and tipped the scales at only ninety-six pounds less than her husband.

Cohan's Initial Production for Release March 19

The release date for "Broadway Jones," the Artcraft Pictures Corporation subject which will mark George M. Cohan's initial bow on the screen has been set for March 19.

Originally written, produced and starred in by Cohan, the play proved one of the hits of the New York theatrical season after which it met with similar success on the road. Later the show was put in stock in many cities and became established as one of Mr. Cohan's greatest successes.

Final scenes in "A Poor Little Rich Girl," Mary Pickford's next subject, which will also be released during March, are being completed under the direction of Maurice Tournier. The favorite little actress is said to have a part giving her even a greater opportunity for display of her talents than in any recent picture she has appeared in. This subject also scored a success on the legitimate stage, playing for a long run at the Hudson theatre, New York, and is from the novel by Eleanor Gates. The date of release will be March 5.

Lois Meredith in Moss Film

Lois Meredith, former Pathe Mutual and Metro star, will be seen in "In the Hands of the Law," a B. S. Moss production scheduled for release some time during February.

Prior to her advent to the screen, Miss Meredith, who was recognized as the youngest star on the legitimate stage, scored in big roles of "Madame Sherry," "Help Wanted," "Peg O' My Heart," and other Broadway hits.

Miss Meredith is also known as a short story writer, and in her home town, Belfast, Ireland, did journalistic work for some months, eventually being assigned to do theatrical work, from which she made the step to active stage work.



Jane Cowl, Maxine Elliott and Madge Kennedy, a Goldwyn Star Trio


BLUEBIRD
Photo Plays
Present "THE
REWARD
OF THE
FAITHLESS"
with Wodgewood
Nowell and
Betty Schade
DIRECTED BY
REX INGRAM



BLUEBIRD PHOTOPLAYS (INC)

EXTRA

THE tremendous success of BLUEBIRD Photoplays has prompted hundreds of Theatre Managers to institute a special night each week for the showing of BLUEBIRD Plays.

This special night is called BLUEBIRD NIGHT, in some localities, while others advertise it as BLUEBIRD DAY.

Assisting these progressive Managers we are now preparing canvas banners, newspaper cuts, also a permanent combination 3-sheet Poster laid out so as to accomodate a 1-sheet in the centre, allowing the advertising of the release shown on the day announced. Special slides are also being prepared so that Exhibitors will have complete advertising props to put on a regular BLUEBIRD DAY or NIGHT once or twice each week, as the case may be.

We would like to hear from all theatres now showing BLUEBIRD Photoplays in regard to the establishment of a regular BLUEBIRD DAY or BLUEBIRD NIGHT. By thus establishing a BLUEBIRD DAY your public will soon become aware of the fact that each week, the best play of the week will be the BLUEBIRD PLAY, thus you will work up a capacity business on BLUEBIRD DAYS. Let us hear from you if you wish to establish a BLUEBIRD DAY. Write the Executive Bluebird Offices, 1600 Broadway, New York.

Especial attention is directed to the BLUEBIRD Play—"The Mysterious Mrs. M." directed and produced by LOIS WEBER. Book it on our recommendation. It's a truly wonderful production.

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK



Some of the More Stirring Moments from the Ivan Production, "Enlighten Thy Daughter"

Jack Sherrill Now Starring

Jack Sherrill is to be co-starred with Dorothy Bernard in a forthcoming Art Drama, "The Accomplice," which is being produced under the direction of Ralph Dean at the William L. Sherrill Feature Corporation's studios at Flushing, L. I. The picture is to be released on February 8.

Although Mr. Sherrill has been featured in the support of numerous popular stars, and has also been featured alone in several productions, "The Accomplice" will mark his debut into the stellar ranks. His work in several recent productions, notably "Jaffery," "The Conquest of Canaan," and "The Witching Hour," has added to his popularity.

"The Accomplice" is an original scenario, written by Anthony P. Kelly, who is the author of numerous other screen successes. Supporting Miss Bernard and Mr. Sherrill appear Jean Stuart, W. J. Brady and Tom Ward.

Crompton Technical Director for Horsley

As one of the first moves towards surrounding himself with capable people to put on more pictures after present plans, David Horsley has arranged for the re-engagement of Frank Crompton as technical director of all David Horsley productions. The engagement became in force at once and Mr. Crompton is now filing the duties of his position at the Horsley studios in Los Angeles.

Mr. Crompton is accepted as one of the best authorities on technical construction in the motion picture business, in which he has been engaged for the past nine years. Prior to his film experience Mr. Crompton was an architect located in England, South America and other countries. His extensive traveling, together with his knowledge of architecture, fitted him admirably as a motion picture technician, and when he came to this country in 1906 he presented himself to the Edison company and was engaged.

Following his Edison engagement he was successively with Imp, Universal, Keystone and L-Ko.

Japanese Star in Latest Paramount Release

Sessue Hayakawa and Lenore Ulrich Feature in New Plays; Other Subjects on February 5 Program

SESSUE HAYAKAWA in the Lasky production "Each to His Kind" and Lenore Ulrich in the Pallas production of "Her Own People," will be the program features on the Paramount program for the week of February 5.

Acting upon the promises held forth in characterization of an Indian in "The Victoria Cross," the Lasky Company presents him in the role of an Indian rajah, who comes in contact with accidental environment and traits, only to return to his orientalism with stronger faith in it and its kind. Tsuri Aoki plays opposite Sessue Hayakawa in "Each to His Kind," forming the second base of the triangle composed of that star, herself and Vola Vale, who as the English girl creates the conflict in the drama.

The lure and mystery of India has been but slightly touched in the screen drama. In "Each to His Kind," this fascinating atmosphere is introduced with the added dramatic value of scenic contrast in England as well as in India.

The story was written by Paul West for Hayakawa, and prepared for the screen by George Dubois Proctor. In the cast playing opposite the stars and Vola Vale, are Earnest Joy, Walter Long, Eugene Pallette, Paul Weigel and others.

Lenore Ulrich in the Belasco production of "The Heart of Wetona," will be shown in "Her Own People," an Indian characterization and modern drama of racial conflict. For the Indian scenes of this production, the Pallas Company went to an Indian reservation in the West, and most of the members appear in this production. Miss Ulrich had the distinction of being one of the best portrayers of Indian types on the screen. Colin Chase will be seen as Miss Ulrich's leading man in this production, and others in the cast are Howard Davies, Jack Stark, Joy Lewis, William Winter Jefferson and other well-known photoplay dramatic artists.

The story tells of Alona, the daughter of John Kemp, a wealthy society man and the Indian wife whom he marries after renouncing his own society, following an unfortunate love affair.

Surrounding the two features for this week, Paramount will release the 52nd edition of the Paramount Pictographs, the magazine-on-the-screen; the 53rd of the series of "Weakly Trips Around the World," personally conducted by Burton Holmes, in which he takes his travelers from "Regina to the Rockies" and a Black Diamond Comedy, entitled "All at Sea."

The 52nd edition of the Paramount Pictographs contains four unique and interesting subjects, the first of which is a series of most remarkable pictures.

The Black Diamond Comedy "All at Sea" is a screamingly funny one and is the tenth that has been released through Paramount, the production having been made by the United States Motion Picture Corporation.

Paramount will issue with their program features for this week, a special lot of accesories, including advertising and publicity material.

Ivan Signs Guy Coombs

Guy Coombs, for many years known to moving picture patrons, has returned to the screen, joining the Ivan Film Corporation, where he will portray the romantic leading parts which are intimately associated with his name.

The first part assigned to Mr. Coombs introduces him in the character of a navy lieutenant who experiences extraordinary adventures in far-away Japan.

Kitty Gordon in Brady Film

In her new World picture, Brady-Made, Kitty Gordon is said to have a role which presents her physical charms very attractively. In addition, a heart-interest turn to the story provides Miss Gordon with opportunities for acting of a most convincing quality.





Anders Randolph in a Striking Character Pose from "The Girl Philippa" and Two Scenes from this Vitagraph Production Which Features Anita Stewart

Ambitious Plans to Broaden Screen Magazine

Success of Universal Feature Leads to Weekly Instead of Bi-Weekly Release with New Features

THE advent of the commercial and industrial motion picture was received with some misgiving by exhibitors and producers. There was a pronounced sentiment against this form of diversion for the theatre-goer, the skeptical contending that the photoplay was supreme in its value as a box office attraction.

However, the order of things has undergone a transformation that cannot be denied. Far-seeing exhibitors warmly greeted the appearance of Universal Screen Magazine, an educational feature, and the subsequent success of the periodical in films has been indorsement of this sort of screen entertainment.

The Universal Screen Magazine caters to the most intense of human traits—the thirst for knowledge. This much has been proved by the success with which the Universal Screen Magazine has been shown in theatres throughout the United States.

No matter what the community, no matter what the class or, if you will, caste, of the audiences, there has been unanimous indorsement of the educational motion picture, and so the producers have been encouraged to new efforts, and, instead of a bi-weekly release of the screen magazine in future there will be a new screen magazine for the edification of Universal patrons each seven days.

Two particular instances may be cited to illustrate convincingly the popularity of the screen magazine:

One of the foremost New York newspaper critics, in a review of a Broadway theatre's program, called attention to the fact that the screen magazine won greater applause and favorable comment than the five-reel feature drama of which the program boasted.

Since the screen magazine was first published, the producers have called upon theatre-goers to send in suggestions for suitable subjects to be embodied in it. This request has been answered by thousands of persons and many of them have been paid for their co-operation. The pictures have been used.

The Universal Screen Magazine doesn't confine its activities to educational subjects, though these predominate. There are freak pictures, with a little touch of comedy. Willie Hopkins, the foremost clay modeler in the world, contributes to each release with a cartoon in mud.

Mrs. A. Louise Andrea, who received the gold medal award at the Panama-Pacific Exposition in a competition with hundreds of other persons, as an expert cook, is conducting a series of domestic science lessons. In her splendidly-equipped kitchen in The Gentlewoman Magazine offices, she will show patrons of the Universal Screen Magazine how to bake bread and pastries, and how to prepare other foods and candy. Such a series will prove of great interest to women.

The bookings of the screen magazine have shown wonderful increase. Recently this feature was added to the regular programs of two vaudeville circuits and numerous independent exhibitors called for it.

It is the present intention of Jack Cohn, editor of the screen magazine, to eventually publish every subject of interest. He will welcome any suggestions his patrons or the readers of the MOTION PICTURE NEWS have to offer.

New Male Lead for Triangle

Kenneth D. Harlan, new Triangle-Fine Arts leading man, who signed his contract in Chicago and arrived at the Triangle-Fine Arts Los Angeles studio recently, spent his first day talking over his future career with the management.

Though Harlan has not yet been cast for his first part, it is reported that he will play opposite Constance Talmadge, under the direction of Paul Powell.

The new leading man is a college graduate and is 22 year old. He first engaged in amateur theatricals in New York and afterwards graduated to the speaking stage. He was in stock two seasons, and afterwards in vaudeville with Gertrude Hoffman in Sumurun.

Large Niagara House Contracts for Vitagraph Service

A. A. Hayman, manager of the Cataract theatre, Niagara Falls, N. Y., has signed a contract for Vitagraph service with F. F. Hartich, branch manager of the Syracuse exchange of Vitagraph V-L-S-E.

The Cataract theatre has a seating capacity of 1,850, and is reported the largest house in Niagara Falls. Its stage is vast enough for a huge operatic production.

With the contract for Vitagraph pictures Mr. Hayman will devote his house entirely to the exhibition of motion pictures.

Exhibitors Crowd to Book Cohan Picture

EXPECTATION is held that the initial George M. Cohan screen play, "Broadway Jones," to be released by the Artcraft Pictures Corporation on April 2, will establish a high-water mark in the way of advance bookings before another week has passed. Hundreds of applications for bookings are being received at the Artcraft headquarters in New York daily, and agreements have already been signed with many of the best motion picture theatres in the country for bookings of from one to four weeks.

One of the first theatres to close for the Cohan photoplay was the Strand in New York, where it will be presented for the first time in this city. Other high-class theatres, such as the Strand, Syracuse, N. Y.; the Strand, Buffalo, N. Y.; the Strand, Hartford, Conn.; the Stillman, Cleveland, Ohio; the Knickerbocker, Cleveland, Ohio; the Circle, Indianapolis, Ind.; the Pastime, Columbus, Ohio; the Walnut, Cincinnati, Ohio; the Majestic, Detroit, Mich.; the Temple, Toledo, Ohio, and the Broadway, Portland, Ore., were among the first to receive bookings. The Modern theatre in Boston will show "Broadway Jones" for two weeks.

One of the most unusual bookings has been closed with the Globe theatre in New Orleans, La., where it will appear for four weeks. A long list of other theatres, representing the finest screen palaces in the country are already signed up for week shows, all applications being considered in the order of their receipt.



Scenes from a Forthcoming Sherrill-Art Dramas, "The Accomplice," Featuring Dorothy Bernard and Jack Sherrill, Supported by Jean Stuart (Center)

Hodkinson to Direct Conquest Pictures

It has been announced by Thomas A. Edison, Inc., that Conquest Pictures, the coming Edison productions based on a new idea and a new ideal, will be released on the direction of W. W. Hodkinson.

Plans are being perfected for the establishment of distributing offices in all of the large cities of the United States.

As has been announced, Conquest Pictures will be released weekly in groups of five reels. Each group will always be exhibited in the form in which it is released, this precaution being taken for the purpose of guarding against the introduction of extraneous subjects of a lower standard than will be maintained in Conquest Pictures.

Second Linder Comedy Is on Marriage

While the Kleine-Edison-Selig-Essanay service is completing final details for the presentation of Max Linder's first Essanay comedy, entitled "Max Comes Across," the noted European comedian has launched into the production of his second "made in America" fun film.

"Max Comes Across" will "come across" to exhibitors within a few days. Only the extraordinary precautions which are being taken by President Spoor of Essanay to avoid the slightest hitch in the nation-wide marketing of the film, once it is released, delays the final announcement of the date on which it will be offered to exhibitors.

"Max Wants a Divorce" is the title of Linder's second Essanay production. Already the sets have been erected in the big studio set aside for the comedian, and the preliminary scenes have been filmed. In this comedy the famous Max will present a burlesque on the follies and fads of present-day matrimonial discord.

Biograph Gives Prisoners Laughs

At the request of the Mutual Welfare League of Sing Sing, the Biograph Company has loaned a print of One Round O'Brien, a comedy directed by Mack Sennett, to be shown for the inmates of that institution.

Ceppico, of Signet, Receives New 16-Reel Feature from Italy

G. CEPPICO, of the Signet Film Company, who handled "The Masque of Life" in the United States, has received another feature from Italy which he will present probably as a road show.

The feature contains at present sixteen reels, which Mr. Ceppico will edit down to ten. Unlike "The Masque of Life," which contained no stars, the new picture features a well-known European film star. Neither the film's title nor the star's name will be given out by Mr. Ceppico at present.

It is Mr. Ceppico's plan to have ten or twelve prints made and sent out on the road as he does not believe that the financial possibilities of a strong feature can be properly exhausted by the state-rights method.

"It was many weeks," said Mr. Ceppico, "before the public and the exhibitors realized that 'The Masque of Life' was a good buy. I put it on at the Park theatre, in New York, and the business for each succeeding week increased, until during the fourth week, we turned several hundred people away at every performance.

"Mr. Loew then realized the possibilities of the film and booked it for his circuit. So far $150,000 of state rights have been sold. I believe that if I had handled 'The Masque of Life' myself I could have profited at least two hundred per cent. more than I did. That is why the new picture won't be sold on a state-rights basis.

Mr. Ceppico complained that the attitude of American film men towards foreign pictures is unjust and unfair.

"There are so many good pictures being made abroad that American exhibitors should realize more quickly than they do their business building possibilities."

Shakespeare's "King Lear" Big Box-Office Attraction

REPORTS from exhibitors showing "King Lear" the Pathe Gold Rooster Play produced by Thanhouser, indicate that the Shakespeare subject has fulfilled predictions of the company's officials that it would score an unqualified hit. Though many of the plays of the Bard of Avon are not suitable for screen production, the action and situation in "King Lear" make it an ideal screen scenario.

Newspaper reviewers have received the production well, and have praised the characterization of Frederick Warde, who plays Lear. The New York Evening Sun, Morning Telegraph and "Variety" all applauded the picture highly.

Many exhibitors have reported on the picture. M. J. Weil of the Lake Shore theatre, Chicago, pronounced the feature a wonderful box office attraction. The Grand theatre of Cincinnati booked the picture for a three-day run, enlisting the co-operation of the Shakespearian clubs, professors, school teachers, literary clubs, etc., and wide-spread interest was aroused in it. The Orpheum, Cincinnati, a three thousand seat house, and Loew's New York theatre played to capacity during the run of "King Lear."

Though "King Lear" appeals to the picture fans, it also brings into the theatre many new patrons who have long been interested in Shakespeare, but not previously in pictures. The fact that in most schools the play is on the "required reading" list helps wonderfully. It gives to every man, woman and child in the country who has benefited by a common school education, a first hand knowledge of the subject and therefore a natural desire to see it on the screen.

New Company to Be Headed by Beatriz Michelena?

The possibility of the formation of a new motion picture company on the Pacific Coast, headed by Beatriz Michelena, is the latest development since the latter's resignation from the California Motion Picture Corporation.

While local capitalists are considering such an organization, there is also a possibility that Miss Michelena may bring her own producing company East with her this summer, including her leading man, William Pike, and Director George E. Middleton, both formerly with the California M. P. Corporation. Mr. Pike has played opposite Miss Michelena during her entire career, and Mr. Middleton is nearly as old an associate.



Scenes Which Bespeak of the Variety in "The Royal Pauper," an Essanay Subject Featuring Francine Larrimore, Released Through the K-E-S-E Service

Efficiency Regime Cuts "U" Production Time

THE careful application of efficiency has reduced nearly one-half the time of producing plays for the screen at Universal City. At the same time the excellence of the finished product is said to have been increased immeasurably.

At the present time about eighteen days are consumed in making the usual five-reel photoplay, whereas in the past from a month to six weeks, and, frequently, two months, was the time usually taken to complete a feature of that length.

When H. O. Davis, vice-president of the Universal Film Manufacturing Company and general manager of Universal City, assumed charge at the film capital he at once commenced a careful study of the production methods, and finally evolved a plan whereby time and labor could be saved, and at the same time avoid waits for sets.

As a result as soon as a photoplay of any character is turned over to a director for production, complete scene plots are prepared in the office of O. L. Sellers, manager of productions. An arrangement also is made whereby the work on exteriors and interiors is alternated during the making of the picture so that there is continuous work by the company.

At night the sets are erected for the use of the director on the following day, and if these require more time for construction work the director continues on location.

Under the former methods long waits for sets were the usual thing, which resulted in serious and expensive loss of time for the entire company.

All the director at Universal City has to do now is to give the production manager an idea of the character of sets he needs. The matter is then laid before the art director, who has the drawings made at once for the stage carpenters. Without any confusion the arrangements proceed and when the director has his cast ready he finds a card with his name on it tacked to the walls of his sets.

The businesslike methods inaugurated by Mr. Davis have saved both time and money, and all concerned are satisfied. This is especially so of the director, who is relieved of every responsibility other than the making of the photoplay.



H. O. Davis, Vice-President of Universal Film Manufacturing Company

Chinese Drama Forthcoming Universal Subject

Director Rex Ingram aided by a large corps of assistants is hard at work at Universal City preparing for the picturization of a Chinatown feature photoplay which will be presented by a large cast of players including Millard K. Wilson.

In the technical preparations of this photoplay Ingram was aided by Thomas H. Gubbin of the force of H. R. Hough, Comptroller of Universal City. Gubbin lived eight years in China while in the service of the United States Government and speaks Chinese like the natives. He was able to offer Ingram valuable suggestions regarding the costumes and proper sets and also will aid him through the picture in directing the action of the Chinese who will be used in many of the scenes.

Camera Obtains Weird Results in "The Black Wolf"

Novel photographic effects have been obtained in the filming of "The Black Wolf," the Lasky production starring Lou-Tellegen.

The story concerns a sort of Spanish Robin Hood—a bandit who robs the rich in order to befriend the poor. He is finally captured by the duke in whose domains his depredations take place, and is condemned to die. During an interview in the duke's castle the Black Wolf's identity becomes known—he is the son of the murdered uncle of the duke and is the real heir to the duchy.

It is in the handling of these scenes that a very original method is used. Upon the walls of the castle there hang full-length portraits of the ancestors of the young men involved. As the actors in the main drama continue to argue concerning the identity of the Black Wolf, shadowy figures step from the canvases and enact the duel and the final killing of the old duke as it occurred many years before. All this supplementary action is photographed within the room without in the least interfering with the action of the present-day characters.

British Navy Poses for Camera

The moving picture is to contribute its modicum toward the material relief of war-stricken Europe. Arrangements have been concluded whereby remarkable pictures taken of the British fleet in the North Sea, of the Battle of the Somme, and films of the American Ambulance Corps in France and of the American Aviation Corps, are to be marketed with the gross profits from exhibitions going to deserving war relief funds.

The Official War Films, Inc., of which William K. Vanderbilt is president, controls American rights to these pictures. Captioning of the films is now being concluded and they will shortly be released through the General Film Company.

The scenes of the English fleet were taken by Charles Urban, who is one of a handful of men who have been permitted to penetrate the shroud of secrecy with which Great Britain has always surrounded her naval war operations.

Mary Miles Minter in New Production

Production of the latest American-Mutual feature, "The Gentle Intruder," with Mary Miles Minter in the stellar role, has been completed. The release date of the picture will be announced later.

The story is of a young girl who finds herself dependent in the home of the family which is enjoying luxuries rightfully hers.

As niece of a man of wealth whose attorney and old friend gains control of the fortune the other leaves, Miss Minter is thrown upon the world, penniless, and comes to the attorney's home for guidance. Her arrival brings remorse to the fraudulent heir, who makes a position in his household for the girl. Her presence is unwelcome to the lawyer's socially climbing family, but it is through her gentle influence for good that the others change their attitude, and when the lawyer's son finds that "the gentle intruder" has made a way into his heart, the matter of the fortune is righted to the satisfaction of all.

James Kirkwood directed the picture. In the supporting cast are George Fisher, Eugenie Forde, Harvey Clark, Marie Van Tassell, Franklin Ritchie and George Periolat.

New Pathe Serial for Pearl White

With two Pathe serials "Pearl of the Army" and "The Double Cross" approaching completion, plans are under way for the production of another serial to be named "New York Nights" in which Pearl White will again be featured. George Seitz, who has been author or scenario writer of every Pathe picture in which the daring actress has ever played wrote the serial in collaboration with Fred Jackson. He will also direct the picture, in which Theodore Friebus, another of the "Army" cast will have a leading part.

With several Gold Rooster plays in the making, the Astra studio in Jersey City is a busy place. "The Iron Heart" directed by George Fitzmaurice with Edwin Arden, Forrest Wyant, Leonore Harris and Helene Chadwick in the cast has just been completed.

Sunny South for Three World-Brady Groups

THREE World-Brady companies are finding relief at present from the uncertain climatic conditions of the current winter in New York. These are the organizations supporting Alice Brady in "Maternity," Kitty Gordon in "Forget-Me-Not," and Carlyle Blackwell in "Who Is Sylvia?"

Miss Brady and her company have proceeded to St. Augustine to "take" the finishing scenes, the picture having been completed in other details in the Peerless studio at Fort Lee.

Miss Gordon and her assisting players have started for Cuba for a similar purpose under like conditions. Mr. Blackwell and associates have gone to the Adirondacks.

With Miss Brady are Director John B. O'Brien, John Bowers, David Powell, Herbert Barrington, Stanhope Wheatcroft, John Dugley, Madge Evans, Marie Chambers, Florence Crane and others.

The Kitty Gordon party embraces, in addition to the star and Director Emile Chautard, Montagu Love, George MacQuarrie, Alex B. Francis, Lillian Herbert and Norma Phillips. Many other well known players are in the cast.

The tentative titles under which both these plays were held in the process of making have been superseded. "Maternity" was formerly called "Motherhood," and "Forget-Me-Not" carried the temporary name "Haunting Shadows."

"Forget-Me-Not," of which Miss Gordon's pictureplay is an adaptation, was one of the most famous heart-dramas ever acted upon the American stage. It will be released on the World-Brady program in the early spring, while Miss Brady in "Maternity" will appear on the screen April 23.

With Mr. Blackwell are Director Harley Knoles, June Elvidge, Arthur Ashley, Albert Hart, etc. The studio work on "Who Is Sylvia?" is finished, and the picture is due for release April 30.

"Argyle Case" Is Ready

Robert Warwick's first Selznick picture, "The Argyle Case," is ready for release. Director Ralph W. Ince finished the work of cutting and assembling the film last week and a private showing was held for Lewis J. Selznick and his associates.

This play was the joint work of Harvey O'Higgins and Harriet Ford, the noted American dramatists, who, in their effort to obtain realistic results, called in as third collaborator William J. Burns, the detective. Robert Hilliard was the star of the original production, which enjoyed a year's run on Broadway and toured all the principal cities of the country with success.

The story of "The Argyle Case" is said to lend itself well to screen presentation. Beginning with the mystery of the murder of old John Argyle, an eccentric millionaire, the plot develops rapidly with suspicion falling upon Argyle's adopted daughter Mary, who is the chief beneficiary under his will. Asche Kayton, a private detective, is called in and his determination to prove Mary innocent lays the foundation for exciting scenes in the finale.

The cast includes Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Elaine Hammerstein, Frank Evans, John Fleming, H. Cooper Cliffe, Mary Alden and Robert Vivian.

The East Under F. P. Banner for Marie Doro

Marie Doro and the Famous Players studio staged a reunion last week. The popular star who has been featuring in Lasky pictures on the Paramount program for several months, and who recently married Elliott Dexter, leading man in a number of her pictures, came from the coast and will immediately start work at the F. P. studio on "Forget-me-nots." There will be at least one more Lasky picture released on the Paramount program in which Miss Doro will star before she again appears under the Famous Players banner.



Robert Warwick in "The Argyle Case"—Next Selznick Picture Release

Clune Picture Continues Establishing Records

IF the proof of the pudding is in the eating, W. H. Clune, the California producer who was responsible for the beautiful "Ramona," which was given the highest award ever bestowed by the National Board of Review, has come forward with another and greater output. On New Year's day in Los Angeles this new production, "The Eyes of the World," broke all Pacific Coast records with an attendance of 6,000 paid admissions—the free list being entirely suspended—in his big Auditorium theatre, and followed this up by registering for the first week a new high water mark for all feature pictures, including "The Birth of a Nation," "Ramona" and "Intolerance."

It was in the Auditorium, which is the largest theatre west of Chicago, and has seen more big cinema premieres than any other house in the country, that Griffith's masterpiece was launched, "The Spoilers" was first thrown upon the screen, and "Ramona" made its initial bow, running ten weeks to more than 200,000 patrons.

Mr. Clune last year made arrangements to picture Harold Bell Wright's works. "The Eyes of the World" is the first of this cinema series in ten reels.

The production is still running in the great Los Angeles theatre and bids fair to continue far into February. Another company sent to Arizona launched "The Eyes of the World" on January 1, simultaneously with the Los Angeles premiere, broke all Arizona records for three days, and was immediately booked for a return in the latter part of the same month—an honor never before accorded to any film in Phoenix.

The Los Angeles critics seem to be of one accord in their verdict of the new Clune feature and have been lavish with their praise.

Colorful Posters for "Seven Deadly Sins"

Each of the seven deadly sins—the tradition has been handed down through ages—has a distinguishing color. McClure Pictures is to use these colors in advertising "Seven Deadly Sins," the series of five-reel features that are soon to be released.

Ann Murdock in "Envy" is the first of the group. Envy, of course, is green, and the posters, slides and other advertising matter will have green as the predominant color.

"Pride," starring Holbrook Blinn, will have blue as its color. The proud, as everybody knows, speak of their "blue blood."

Red will be the color of "Passion," starring Shirley Mason, and "Greed," in which Nance O'Neill stars, will be indicated by yellow. A person is "purple with rage," so the posters for H. B. Warner in "Wrath" will have a purple background. Gray always has been a lazy color, and it will be used in advertising Charlotte Walker in "Sloth."

"The Seventh Sin," the theme of which is being kept a secret, will feature George LeGuere in black and white.

Former Ivan "Vampire Lady" Again in Fold

Once again Christine Mayo, who has done her share to make the word "vamp" colloquial slang in our language, has returned to the Ivan banner. Former Ivan plays in which she appeared, notably "A Mother's Confession" and "A Fool's Paradise," created a great vogue for the star. This was especially strong in New England, where, at an annual ball of the New Englanders in Boston, she was elected the most popular actress.

Miss Mayo is now enacting a role peculiarly dramatic and characteristic in the Japanese-American drama, "The Promise," which will be the February release of the Ivan Film Corporation. Miss Mayo is playing under the direction of William Humphrey.

The Divine Sarah Receives Pearl White

Director Edward Jose of Astra took his "Pearl of the Army" company down to Savannah, Georgia, on Monday, January 14, and the trip resulted in a remarkable tribute to Pearl White's world-wide fame from no less a person than Sarah Bernhardt herself.

Madame Bernhardt was playing an engagement at the Savannah theatre, and, hearing that Miss White was in town, sent her word that she would like to have her call upon her in her dressing room at the theatre after the evening's entertainment. Miss White accepted the invitation and, through an interpreter, had an extended interview with the famous Frenchwoman.

Madame Bernhardt is said to have told the screen star that as the name "Pearl White" was as well known in France as in the United States, she could not resist the opportunity of making her acquaintance, especially as she herself had seen with pleasure "The Mysteries of New York," the title under which the "Exploits of Elaine" was released in France.



George M. Cohan Learning Camera Technique from Director Joe Kaufman (Artcraft)

Hall Caine's Son Stars in Arrow Production

"Crime and Punishment," the Arrow Gold Rooster play, with Derwent Hall Caine, son of the famous author, as star, will probably be released on the Pathe program the last week of February. The play is adapted from the book by Fyodor Dostoevsky, and is one of the few stories by a Russian author which has acquired popularity in this country. Dramatic and intense situations in the story open up wide possibilities for the screen.

Briefly it is a tale of a young Russian student, who becomes a radical and is compelled to flee to the United States. Here, again confronted with forces of oppression and injustice, he, in a moment or aberration, commits a crime in order to get money to give to the poor. Love of a girl brings his mind to normal state, and he is persuaded to give himself up to the authorities.

The producers announce no expense has been spared in the production. The Russian atmosphere in the early scenes is said to be reproduced with fidelity. A number of spirited mob scenes lend tenseness to the play.

Mr. Caine, as the young student, is heralded as giving a finished characterization. The supporting cast includes such players as Marguerite Courtot and Sidney Bracy. The production was directed by Lawrence McGill.

Picture Progress Is Made Elaborate

With the beginning of its third year of existence, Picture Progress, the pictorial magazine issued monthly by Paramount Pictures Corporation in the interest of the productions of the Famous Players, Lasky, Morosco and Pallas, and the hundreds of stars connected therewith, is far more elaborate and beautiful, and contains a greater number of stories of universal interest than ever before. The magazine is edited by Harry I. Day.

The cover of the magazine is devoted to an individualistic portrait of Marguerite Clark, the design being in the colors, red and black, and is particularly timely by reason of the hits Miss Clark has recently made in the Famous Players production of "Snow White," adapted from the fairy story by the Brothers Grimm, and also the production of "Miss George Washington," which two photoplays have greatly enhanced the popularity of the star.

Ida Darling Gleams in $5,000 Coat

One of the features of George M. Cohan's first photoplay, to be released by Artcraft Pictures, will be the remarkable wardrobe worn by Ida Darling, who has just been engaged to portray the role of the wealthy Mrs. Gerard. Through the courtesy of C. C. Shayne and Company, the well-known New York furriers, Miss Darling will disclose to feminine followers of the screen many interesting displays in the way of the very latest and costly furs, including a $5,000 cloak just imported from Russia.



The Ninth Episode of Vitagraph's "The Secret Kingdom" Introduces Scenes of a Weird and Mystic Sort

Nat Goodwin Organizes $350,000 Company

The first large film corporation ever organized under the blue sky laws of the state of Wisconsin, which practically prohibit "stock promotion" propositions, will be incorporated this week with a capital of $350,000.

The organization is known as the Nat Goodwin Film Company, and it has as one of its principal stockholders, the actor whose name it bears. The company will produce plays in which Mr. Goodwin is featured, and is said to have him under a five year contract. According to the present plans, the first production will be under way within the next month. Three to five-reel plays will be produced and marketed under the state right plan.

The organization of this new company is the result of negotiations which have been carried on for some time between Levi Pollard, one of the incorporators of the new company, and a well-known mining man, and Mr. Goodwin.

The studio of the new company will be located at San Juanita, Cal. The home offices will be at 1109-1110 Wells Building. The Press Publicity Company of Milwaukee has taken charge of the publicity.

The incorporators are all well-known Wisconsin men, with the exception of Mr. Goodwin. The board of directors and incorporators are: Henry E. Winkler, Frank Saxe and Levi Pollard of Milwaukee, and Mr. Goodwin. Former Governor Francis E. McGovern is also on the board of directors as well as acting as attorney for the corporation. It was under Governor McGovern's administration that the blue sky laws, under which this new company is organized, were placed on the statute books.

Anita Stewart Voted First by Urbana Patrons

Anita Stewart has been placed in the front rank by patrons of the Colonial theatre, Urbana, Illinois. "The Suspect" was put on for one night on January 3, and the house was packed. Regular admission was charged, but many patrons stated they would have been willing to pay extra to see her on the screen.

Oriental Story with Native Actors Is "U" Feature

A STORY written by a Chinese, and enacted entirely by Chinese is the novelty Universal release "The War of the Tongs" shortly to be shown.

The picture is said to give an insight into Oriental life impossible to obtain had the actors been Americans. Inside workings of the famous Chinese tongs are shown. The entire cast, even to extras, are native Chinese. The leading roles were taken by members of the Imperial Chinese Players. The only American touch about the feature is American direction. Every feature is Chinese.

Intimate views of Chinese home life in America are promised. In addition the celebrated Chinese lottery which is shrouded in much mystery is exposed, as are the methods of the tongs. A secret meeting of a warring tong, with the strange rites performed by the members, has been photographed.

One of the many big scenes takes place in a Chinese gambling house. More than 100 Chinese were used in this scene, and all forms of chances, as played by the Orientals, is shown in the exact way it is done in their own country. Besides these scenes which were made in America there are many other interesting scenes which were taken in China.

The story revolves around a Chinese boy, Wong Wing who loves Suey Lee, the daughter of his employer. Chin Ting, a tong leader wants to marry Suey, but her father agrees that if Wong can raise the dowry he can marry his daughter. This arouses the enemy of Chin Ting, as Wong is a member of a rival tong. The conflict of desires of the powerful Chinese and his youthful rival brings about a battle of the tongs. There is depicted a realistis tong battle, and the climax of the drama is surprising.

Drink Evil Is Subject of Next Walthall Release

"BURNING the Candle," a powerful exposition of a man's fight with drink, will be Henry B. Walthall's next Essanay feature. Preliminary scenes are now being filmed on the Gulf Coast near New Orleans. The picture is to be released March 18 through Kleine-Edison-Selig-Essanay service.

The story briefly is of a young Southerner, reared in ignorance of the saloon, who obtained a position in a New York cotton broker's office. His introduction to the cafe cocktail marks the beginning of a headlong downward plunge resulting in the loss of his bride's affection and the wrecking of his home. Redemption is finally brought about by the strong love of his wife.

Mary Charleson, who portrayed the role of the little nurse in Walthall's great drug feature, "The Truant Soul," again is seen as his leading woman in "Burning the Candle." Harry Beaumont is directing the production.

The other features are in the process of preparation by Essanay for near-future release. These are "The Trufflers," presenting Nell Craig in a drama of Bohemian life, and "On Trial," adapted from the Cohan and Harris stage hit of that title.

Pathe Cartoons Joy-Producers

Development of its short reel program to keep pace with its big features and serials is an important part of Pathe's 1917 plans. The arrangement by which all International films are released by Pathe means in addition to a strengthening of the News Film, the entrance into the Pathe Program of many of the most celebrated newspaper cartoonists in the world. The work of the majority of these famous artists is now appearing in the International's animated cartoons, released through Pathe, as part of a split reel cartoon and scenic.

Alternating weekly at the present time are the "Happy Hooligan" cartoons by F. Opper; "Bringing Up Father," by George McManus; "Jerry on the Job," by Walt Hoban; "Krazy Kat" by George Herriman; the famous "Joys and Glooms" by Tom Powers, and the Katzenjammer Kids.

The cartoons of T. A. Dorgan (Tad) will also appear later in animated form.



Scenes, Violet Mersereau in Fascinating Bluebird, "The Boy Girl"; Center, Ruth Stonehouse in "The Saintly Sinner," Bluebird

Paramount Features Are Re-Booking Well

COINCIDENTAL with the beginning of the New Year exhibitors from every section of New York State and New York City are reported to have signed contracts with the William L. Sherry Feature Film Company for extra days on Paramount pictures. The trend toward re-booking pictures previously run has been especially strong, and many exhibitors have arranged for one extra booking a week for many weeks in advance, playing a picture on the same day each week.

The Webster theatre in the Bronx, New York City, is celebrating the week of January 15 by a big Paramount week, booking extra pictures.

The Palace theatre in Schenectady, New York, operated by Max Spigel of New York City, has arranged for one extra Paramount picture per week for six weeks in the future, beginning January 7.

The Windsor theatre, at Third avenue and Fiftieth street, New York City, which is not a regular Paramount house, has just signed for six Pre-Paramount pictures to be run one a week for six weeks.

Even the smaller suburban towns of New York are entering into the grand rush for old pictures, and the Auditorium theatre in Irvington has booked four extra pictures, to be played within a period of two weeks, two of these to be played for two days each.

Similar conditions prevail upstate, exhibitors by the score making demand on exchange offices for extra Paramounts, and re-booking pictures which have scored in the past.

Adolph Klauber's Expert Aid for Goldwyn Pictures

ADOLPH KLAUBER, for several years identified with Selwyn and Company, is the latest personality enlisted for service in behalf of Goldwyn Pictures Corporation. His will be the difficult task of engaging the multitude of players—principals and lesser screen lights, who will lend their efforts toward making Goldwyn Pictures distinctive.

For his task of selection Mr. Klauber is singularly fitted. In the main he has been responsible for the excellence of the artists engaged for the roles of productions under the Selwyn banner the past few years.

Prior to directly identifying himself with the business of the theater, Mr. Klauber has carved an enviable name for himself as dramatic critic of the New York Times. He brought to the theatre the sense of appraisal and judgment of values inculcated by his newspaper experience.

Mr. Klauber comes to the Goldwyn banner with his intent practically the same as when he entered the theatre. It is a notable fact that screen plays are ofttimes marred by crudities and inaccuracies, and the new casting director lays this in great part to unfittedness on the part of minor "actors" hastily engaged. It is toward the prevention of such a fault in Goldwyn Pictures that he will first devote himself.

Perret Does Quick Work

Leonce Perret, the French director who recently arrived in this country to make his first American feature picture, is advancing rapidly with the production of Robert Warwick's second Selznick picture, an adaptation of E. Phillips Oppenheim's novel, "The Court of St. Simon."

"The rapidity with which the former Director General of the Gaumont Company of Paris is proceeding with his work indicates that the picture will be finished in record time," said Harry Rapf, president of the Robert Warwick Film Corporation.

The story of "The Court of St. Simon" is particularly well adapted to Director Perret's training, the greater part of the scenes being laid in France. It is one of Mr. Oppenheim's most popular novels and the central character will offer Mr. Warwick a splendid role for the screen. The scenario is being completed by Frederick Chapin, who was recently engaged as scenario editor for all the Selznick companies, and work on the production is expected to start next week.

Reality Comes High in Filming "The Easiest Way"

Expense is a forgotten word so far as the Selznick production of "The Easiest Way," Clara Kimball Young's production is concerned, according to the producers.

Evidence of the style in which Director Capellani is putting on "The Easiest Way" was given last week when the Garden theatre was rented for three days and an entire musical comedy company engaged to present the stage scenes that are an essential part of the story.

For the work at the Garden theatre the director actually duplicated some of the scenes in a leading musical comedy success. Thirty cabaret girls from the Strand Roof and fifteen of the prettiest members of one of the big New York choruses provided the animated background before which Miss Young enacted the role of the musical comedy star. Franco's orchestra from the Waldorf-Astoria Hotel, with twenty-five pieces, supplied the music and special settings were erected representing a Spanish village. The back of the stage and the dressing rooms were also utilized to present a perfect atmosphere for the "off the stage" scenes in the story.

Religious Subject Draws Box-Office Returns

That Pathe's "The Life of Our Saviour" is a feature possessing remarkable drawing power is attested by many letters from exhibitors who have played it to capacity business.

Fred C. Wright, the manager of the Colonial theatre of Hagerstown, Md., found that this seven-part production in Pathe color made an unequalled attraction and writes as follows:

"We experienced wonderful success in presenting 'The Life of Our Saviour.' At first we thought that this picture would not draw owing to its being a strictly religious subject, but all our doubts vanished when an hour before our doors were opened our lobby was packed to overflowing. Without exaggeration every available seat, steps and standing room was occupied in less than twenty minutes and over 1,500 people turned away."

IN THE STATE RIGHTS FIELD

"Feature Clubs" Bring Big Films to Small Towns

THE Hy-Art Masterplays Company, of Washington, D. C., has been successful in offering a unique proposition in the towns which are too small to justify the exhibitor in paying the customary $50 a day rental price.

The Hy-Arts company of which George R. Mayo is general manager, has induced many small exhibitors to form "Feature Clubs." The exhibitor who undertakes forming a Feature Club is provided with the necessary membership blanks for securing 300 members.

This plan has enabled the Hy-Arts Company to provide many small towns with features which would otherwise have been inaccessible.

The exhibitors in some cases have allowed the patrons to vote upon the picture which shall be shown next. In this way, the exhibitor and his patrons are brought into close personal contact, a relation which can only result in better business.

Backer Advocates Advertising

Only features of undoubted merit and box office value will be handled by the Mammoth Film Corporation, according to Franklyn E. Backer president, and one of the discriminating state right buyers for the East.

As a former exhibitor Mr. Backer feels he is qualified to judge what will score for the exhibitors and please their patrons. He intends to restrict his buying to features which will sell readily at a minimum price of one hundred dollars a day, and will exercise all care in his selections.

Blame for failure on the part of many exhibitors to secure good returns from many superior pictures is placed by Mr. Backer on the fact that unusual advertising, which he believes encourages the public to pay an increased admission price, has been neglected.

In order to provide his customers with the best possible service for his product, the Mammoth executive has created a publicity department to boost his films after they have reached the exhibitor.

Royer and Wheeler Organize Exchange in Pittsburgh

Howard Royer and Edward Wheeler have opened an exchange under the name of The American Standard Film Service Company, at 238 Fourth avenue, Pittsburgh, for the distribution of the comedy serial, "Tom and Jerry."

This film consists of four episodes of two reels each and features the Essanay comedienne, Dolores Castinelli.

The American Standard Film Service announces a weekly releasing schedule of two reels, consisting either of two comedies or a comedy and a travelogue.

Sheriott Corporation Formed in Chicago

First Release to Be "The Black Stork," with Dr. Haiselden in the Leading Role—Offices in New York

SEVERAL of the most prominent figures in the motion picture industry in the Middle West have organized the Sheriott Pictures Corporation for the purpose of purchasing country and world rights on pictures made by independent producers. It is the plan of the incorporators of the company to give their purchasers advertising campaigns similar to those now conducted by the largest companies in the business and to furnish paper second to none.

The Sheriott Pictures Corporation already has opened offices in New York City and in Chicago. The New York office is at 220 West Forty-second street, and is in charge of M. E. Mazur, general manager of the corporation. The Chicago office is at 203 Schiller Building, and is being conducted by Nat S. Stronge, until recently business manager of the corporation that publishes Motography. Mr. Stronge is advertising and publicity manager for the corporation.

The first purchase by the new corporation is the five-reel photoplay "The Black Stork" in Which Dr. Harry J. Haiselden, the Chicago surgeon, takes the leading part.

"The Black Stork" is that bird of ill omen which leaves crippled, deformed babies at the homes all over the world in place of good healthy babies left by the white stork when he makes his visits.

The scenario for "The Black Stork" was written by Jack Lait, the short story writer who followed the Bollinger case very closely. Dr. Haiselden is supported by a cast consisting of Hamilton Revele, Elsie Esmond, Jane Fearnly, Henry Bergman, Allan Murnane, Edgar Davenport and George Moss.

"I have but one ambition regarding this photoplay" said Dr. Haiselden, "I desire to hammer home to the authorities of the United States that human lives are of more value than the lives of animals. A death rate of ten per cent. among Uncle Sam's pigs would call for an appropriation of one million dollars. Last year Uncle Sam appropriated $300,000 to stop citrus canker on fruit trees and at the same time Uncle Sam gave $65,000 to better condition of the babies.

"I believe with W. E. D. Stokes, of New York City that we should breed the best of humans, but I would eliminate, as fast as possible, the malformed undesirable babies, and in this way grow into a nation of healthy giants. I tell you the hope of the nation is perfect babies.

"I know that I will be condemned by a large part of the medical profession for taking the leading part in this play, but I care nothing for the condemnation so long as I drive home the truth. This photoplay, will no doubt cause many broken engagements and many aching hearts, but even so every parent, every young man, every young woman anticipating marriage, should see it. They will go home and dream of it and will return to see it again."

State Right Sale for "Warning"

R. M. Savini, general manager, Unity and United Film Service, Atlanta branch has just closed a contract with the Photo Drama Company of New York, whereby he has secured the state rights of the Rev. C. H. Parkhurst's drama of humanity, entitled "Warning."

Mr. Savini will control the following states: North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi and Louisiana.

His intentions are to put this feature out as a road production playing strictly on a percentage basis.

Hall Caine's Film by State Rights

W. E. Shallenberger, president of the Arrow Film Corporation, has retained E. J. O'Donnell, formerly with Sherman-Elliott, to handle the sales exploitation of "The Deemster," by Hall Caine, and other superlative productions which will be state righted.

Mr. O'Donnell is well known in the state rights field, and plans launching an intensive sales campaign on "The Deemster."

Consolidated Opens Branch in Los Angeles

The Consolidated Film Corporation, which has conducted an independent exchange at San Francisco for the past several months, is opening a branch exchange in Los Angeles, which will be located at 818 South Olive street (Film Row). This company was organized several months ago by Marion Kohn of San Francisco, who is president.

George B. Epstein, a Los Angeles merchant and bank director, is the other member of the firm. The corporation is capitalized at $50,000, the stock for all of which has been subscribed for.

The Consolidated is handling the releases of the Educational Film Corporation, and have been very successful with the booking of "Driftwood" the Raver production, which they purchased for this district.

"Glory" Goes to Europe

The rights for the United Kingdom on "Glory" the latest release of the Unity Sales Corporation have just been purchased by Joseph Simmons, the well-known dealer in foreign rights.



San Francisco Society Turned Out in Force for the Premiere of "Patria" in the Palace Hotel

D. S. Schayer Leaves Notable for State Rights

D. S. SCHAYER, who has been connected with the head office of the Notable Feature Film Company, Salt Lake, for the past two years, has severed his connection with this concern to enter the state rights field. By way of a starter he has bought "Protect Your Daughters" and "Seeing New York," Post Mason's four-reeler, and is in the market for additional film. The concern Mr. Schayer heads is to be called The State Right Feature Film Company, and will embrace the inter-mountain states of Utah, Colorado, Wyoming, Idaho, Montana and New Mexico.

"Protect Your Daughters" is now being booked and shown in Utah, and under the novel and compelling advertising stunts is making a clean-up.

Mr. Schayer is now working on "The Trip to New York." A local man has written a good lecture to accompany the film and the printers are getting out some rubber-neck wagon cut-outs together with railroad tickets for throwaways. In addition signs are being made to transform the front of the average theatre into a railroad depot while caps and bands have been ordered for the doorman and ushers who are to be uniformed as train crews and depot assistants.

To still further the illusion the different aisles are to be designated as Track 1, Track 2, etc., and the ushers carrying train lanterns will give the "high ball" to signal the "passengers" to their seats. Incidentally the various organizations, schools and clubs in each town are to be worked to the limit through mailing lists and unique heralds and general appeal.

Mr. Schayer is the second film man to leave the Notable Feature Film Company within the past six months to enter the state right field in that territory, the other being David Levitt, who is now associated with the Desert Film Company, which is handling "The Argonauts" and several other big productions.

Queen Service Makes Good

The Queen Feature Service, of Birmingham, Alabama, while less than one year old, is taking a firm hold in the South. This service is handling all of the Ivan productions, some of the Moss pictures as well as a great many independent releases. One feature a week is the releasing schedule, aside from specials. Christie comedies are also handled.

"Witching Hour" in New York

The Rogson Film Company, Inc., Louis T. Rogers, president, 15 West Swan street, Buffalo, N. Y., and 218 West 42nd street, New York, has arranged with the Lenox Film Corporation to lease their special feature "The Witching Hour" by Augustus Thomas, with C. Aubrey Smith, Marie Shotwell, Robert Conness and Jack Sherrill, for New York State, exclusive of Greater New York.

Another War Picture to Be Released

After a lapse of nearly a year the Eiko Film Company has again succeeded in securing from Germany 10,000 feet of war pictures taken along the battle fronts of the Central Powers in Italy, Russian Poland and Roumania. The scenes depicted show many remarkable achievements accomplished by the Germans and Austrians.

These pictures have been assembled into seven reels and represent the best of the 10,000 feet which arrived in New York in December last. They will be released shortly under the title "On the Austro-German Battlefronts." They have been woven into story form based on actual events that have transpired in the last few months, and are in a sense a sequel to their last production "Germany on the Firing Line," which was so well received, wherever shown.

"Crisis" Opens in Louisville

The Big Feature Rights Corporation, with Colonel Fred Levy at its head, opened with William N. Selig's "The Crisis" at the Mary Anderson theatre, Louisville, Ky., on January 22. The theatre was crowded and the S. R. O. sign has been out for every succeeding performance.

The Louisville Herald says: "Everyone is certain to enjoy 'The Crisis' for it tells a story that is firmly fixed in the heart of every true American. War, it neither glorifies or disdains, and those who have become tired of 'horrors of war' films may be certain that 'The Crisis' is not a propaganda story."

The Louisville Journal says: "Mr. Selig has worked in a broad and picturesque background of history. The Lincoln-Douglas debates and the political campaigns of the 60s are vividly reproduced."

Randolph in Charge of Casino in Detroit

The Casino Feature Film Company, 2206 Dime Bank Building, Detroit, Michigan, has for its Manager C. C. Randolph, one of the best known men in the state, and formerly manager of one of the Detroit exchanges.

IN AND OUT OF TOWN

Harry Rathner, of the Supreme Feature Film Company, Minneapolis, arrived in town on a business trip last week, making his headquarters with Mr. Cobe of the Unity Sales Corporation.

Frank L. Browne, manager of the Allston theatre, Allston, Mass., was in New York last week.

Isidore Feibleman, legal representative and Myer Efroymson treasurer of the Circle theatre, Indianapolis, visited the home offices of Vitagraph V-L-S-E, last week and were guests at the Vitagraph studio.

E. E. Fulton, of Chicago, is a New York visitor.

JUST FOR FUN

By LONGACRE

SOL LESSER and Harold Edel have both announced the acquisition of new features. Sol's weighed eight pounds when Mrs. Lesser presented it to him, and Harold's weighed eight, too. Just for fun see whether you can guess the answers.

T. E. LETENDRE has moved his publicity office to the Times Building, suite 1009.

A GENTLEMAN in Fox's "Honor System" ferociously bites off the top of a beer bottle in one of the scenes. Have you ever seen this done, asks the press agent? Well no, to be frank, we haven't, but we've seen a cigar maltreated thusly at times.

MONROE SALISBURY is one of the actors who prefers to act picture by picture rather than hold a permanent position—press agent. This preference ought to start a new form of publicity that should become popular among some of our best people after they have "severed connections."

ON June 28, 1918, "The Honor System" will celebrate its thousandth performance in New York City, inasmuch as this William Fox picture has the premier of its two-a-day showings five hundred days earlier—Press Agent. Call this optimism if you want, but suppose all the theatres should burn down before that date.

THE recent editorial (?) outburst of L'Enfant Terrible of trade journals calls to mind the dignity of the language employed by both parties in the last presidental campaign. The very idea of intruding the invectives of national politics into this business of gentlemen!

THE extreme dull feeling that existed in film circles last week has finally been accounted for. No company announced a forthcoming picturization of "Snow White."

AT a late hour on press day Al Christie and the Horkheimer Brothers were still tied for first honors as Pacific Coast connoisseurs of feminine beauty.

We're Sick

"FRANCIS X. BUSHMAN and Beverly Bayne, co-stars in Metro wonderplays and special feature films, each write one letter a day to some sick child in a hospital. It is sometimes difficult to crowd it into the work of a busy day—and all their days are busy—but the two stars believe it repays them in happiness given and received."

MARY MILES MINTER always shampoos her hair in champagne to heighten the golden lights, says no less an authority than Terry Ramsaye. Evidently it has the same effect on the exterior of the skull as it has on the interior.

LEANDER RICHARDSON has been engaged in a one-round go with Battling Bronchitis, which accounts for his absence from circles pertaining to the fine art of motion picture press agenting during the last week. We hope Leander got all the better of the argument.

"MABEL TALIAFERRO, star in Metro wonderplays, frequently receives letters from students and college professors, consulting her on matters pertaining to Irish literature and the Celtic Renaissance. Miss Taliaferro's acquaintance with Lady Gregory, William Butler Yeats, and other present-day literary lights of Ireland gives her a first-hand knowledge of artistic affairs not yet recorded in books."

EVEN police departments are susceptible to the wiles of the motion picture actress, it might seem. Edna Mayo, having a warm spot in her heart for mistreated horsies, doggies and kitties, goes about Chicago protecting these creatures from brutal man. In the past she was in the habit of sending in a report to the green-lighted department, signed just E. Mayo. Then, when the annual clearing sale, or whatever it is that police headquarters have, came around the proper official wrote to Mr. E. Mayo, asking "him" to stop in and get a commission at any odd moment, and so Edna went. The official gasped with surprise and recognition, he being, as it were, an ardent patron of the silent drama. But he didn't renig; no indeed, so now its "Officer" Edna Mayo. Some one please write a scenario entitled "The Darling of the Chicago Police."

SPEAKING of Darlings, calls to mind the terrible tragedy of our contemporary wit, H. H. Van Loan, who is mentioned briefly in another part of this page of paroxysms.

Handsome Herbert, the publicity loather, is now singing a song which begins with the line—"The well laid plans of mice and men——"

The chief objection against Herb seems to be that the London Board of Trade was afraid he might take money out of the country.

Those of us who know Herbert's tendencies to waste money, especially in giving banquets to members of the estimable press, can sympathize with the Board of Trade.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., February 10, 1917

EDITORIAL

Whether or not Theda Bara in her new contract with William Fox signed away her right to the light of day makes little difference. If an agreement was inserted that she keep away from motion picture balls and the stages of picture theatres it would have been a fine idea. The idea of stars showing themselves off before the public is quite all wrong. The popularity of a player stands a much better chance of remaining a big thing if he or she keeps as much in seclusion as possible. Look over the list of prominent stage stars, pick out the favorites and from among those pick out the ones who go bally-hooing around among the general public, displaying themselves to their admirers. You won't find many. Has Maude Adams ever graced a public ball room? Has John Drew ever touted his talents from the house tops? The answer is that the very mystery that surrounds a player who stays away from the public gaze counts much more forcefully than a few "I thank you" and "It is a great pleasure to be with you tonight" phrases delivered from a platform. The motion picture fanatic after seeing his favorites in the flesh and blood is more inclined to recall the cut of the suit or gown worn when he saw them last when he next sees them on the screen, instead of paying attention to the picture or the acting of the players. When there is a medium for entertainment that creates such an illusion as the screen it seems a shame to spoil it all by these "Personal Appearances."

LOCAL NEWS

—Double H. Van Loan fooled all his friends by staying in this city instead of sailing for Eng. of recent date as was his previous plan. He will not go at all is the present news.

—In Bill Hart's last picture in which he appeared in the novel role of a bad man, he displayed names of all his murdered friends in a note book. Several of these were entitled Smith. Bill must be starting a campaign against the w. k. reviewers of this bus.

—Lynde Denig, contrary to all reports to the contrary, has not resigned his right as handsome leader of the w. k. reviewers.

—Doug Fairbanks was seen debutting from the Lambs Club last wk. in a coat of emerald hue.

—A. H. Shirk has printed Pete Schmid's request for a real meeting of the Apostles of Apicius, with which we agree as no others.

—Ed Mullen told as something about Ben Grimm which we refuse to print, as the p. o. rules have to be regarded.

—The p. a's. of the bus had their usual meeting at Keen's last wk. on the upper floor. A waiter was observed going upstairs with one (1) glass of beer.

—Albany was the goal of many from here last wk.

—Rumor has it that E. Dick Schayer is going into business in Knoxville, Tenn., in partnership with Geo. N. Shorey of that place and N. York.

—News are rather scarce this wk.

AMONG THE EXCHANGES

Exchangeman Lightens Days in "The Pen"

Kraupa, Monarch, Shows Pictures Every Saturday to Convicts, Thus Making "Rock Breaking" Easier

THE prisoners in the Eastern Penitentiary, situated in Philadelphia, are being entertained every Saturday afternoon through the efforts of Edward Kraupa, proprietor of the Monarch Film Exchange of Philadelphia. Mr. Kraupa not only conceived the idea but got the permission of the prison authorities to the plan and gives his services free.

Prominent producers lend the films gratis. Popular new releases are shown, usually five reelers. The projection machine was donated by Lewis M. Swaab, 1227 Vine Street, Philadelphia. A long term prisoner was taught to operate it.

Mr. Kraupa also gives weekly free picture shows of a similar character to the interned German sailors at League Island and to the Orphans at the Jewish Foster home.

A blaze in the projection room of the Pathé exchange, Philadelphia, destroyed a print of "The Image Maker," last week. No other damage was done, and Manager Osborne was able to get another print from New York in time for the release date set for that territory, January 21.

Since the advent of M. Milder as manager, things have been humming in the Selznick, Philadelphia Exchange. Mr. Milder was connected with the General Film Company for some years, being formerly in the Philadelphia branch, but more recently in the Cleveland office, going from there to the Quaker City.

J. M. Flynn, for a year connected with the Philadelphia World Exchange, is now assistant manager to Mr. Milder.

The contract for special decorations for its new home has been given to the McNamee Company by W. E. Smith, president of Famous Players Exchange in Philadelphia. The move will be made in a few weeks. Five times the space of its present quarters will be available in the new building. The entire office furniture will be in massive mahogany of unique design.

Leon Netter is spending nearly all his time in New York now looking over the State rights field for Masterpiece Film Attractions in the East.

The chain of branch offices he has established will soon meet those of Sol Lesser working from the West Coast.

T. G. Flynn has been appointed manager of the Philadelphia Exchange, coming here from the New York Masterpiece office.

Not a Single Credit Memo. for the Week

J. A. Steinson, manager of the New Orleans exchange of Vitagraph V-L-S-E, has succeeded in breaking one record. The feat is really unusual. For a week ending January 13, Mr. Steinson did not have to issue a single credit memorandum. Usually any film exchange will make a sufficient number of clerical errors in billing, shipping, booking, or what not to swell the number of credit memos issued to approximately the same volume as the bills themselves.

Mr. Steinson's record is so remarkable that Walter W. Irwin, general manager of Vitagraph V-L-S-E, on hearing of the occurrence, wrote him:

"It is indeed a pleasure to read that for the entire week just closed you did not issue a single credit from your office, and that there was no mis-shipment or delinquent shipment of any sort. We hope you can keep up this admirable record. It is an indication of the service you are rendering the exhibitor."

Mutual Philadelphia Shift

Burt King, formerly of the General Film in the South, has been appointed branch manager of the Mutual's Wilkes-Barre office, succeeding Wm. H. Rippard, who has been transferred to the Mutual's Philadelphia exchange.

N. E. Savini Joins Unity

N. E. Savini has resigned his position with the George Kleine offices of New Orleans, La., to accept the management of the Unity Film Service there.

Besides handling "The Yellow Menace" serial and other state right productions, Mr. Savini has just closed a contract whereby he will handle "The Crimson Stain Mystery" in the Louisiana territory.

Mr. Savini has several lines out to handle other big productions besides the above mentioned, which he will announce shortly. He is working under the personal direction of his brother, R. M. Savini, who is general manager of the Unity and United Film Services in the South, with his headquarters in Atlanta.

Mr. Savini has been in the exchange end of the film business for the past four years, and numbers many friends among the exhibitors.

Circular Letter for Results

Exchange managers in Middle Western cities find it pays to take the telephone or the city directory of small towns where exhibitors are complaining their pictures are not a success, and mailing a letter to every woman and a whole lot of men in those towns, telling something about the picture and inviting them to go see it. Frequently this causes a flood of patronage to the theatre, and the exhibitor is at a loss to explain it until someone tells him.

Some Parcel Post Delivery Trouble

Exhibitors handling Bluebird films in the Omaha territory have been notified by J. H. Calvert of the Omaha exchange that he will not permit the returning of films by parcel post unless a special delivery stamp is placed on the package. A number of exhibitors have taken advantage of the new law, but the ordinary stamps cause a valuable delay of hours.

Even with special delivery stamps the service is unsatisfactory at present and will remain that way until the post office department arranges a transfer system at the depot, similar to that now maintained by the express companies whereby a film is taken from one train and immediately transferred to another. With a special delivery stamp on it the film box must first be taken to the post office, then delivered by messenger, making it a matter of hours instead of minutes in making the transfer. This has resulted in scores of substitutions being necessary by the Omaha exchanges and a change of policy to ensure rapid transportation is urgently needed.

Benefit for Former Boston "U" Manager

The Film Exchange Managers' Association of New England will tender a benefit to J. A. Eslow, former manager of the New England Universal film exchange, at the Colonial theatre, Boston, Sunday evening, February 4. Mr. Eslow has had a paralytic shock, which has left him helpless, and is now at his sister's home in Michigan. Mr. Eslow had just started upon his new duties as western manager for Unicorn when taken ill.

Edward Farrell, manager of the Pathe exchange, Boston, is managing the benefit, at which vaudeville acts from the leading local theatres will appear. It is also hoped that several film stars will come over from New York City for the occasion.

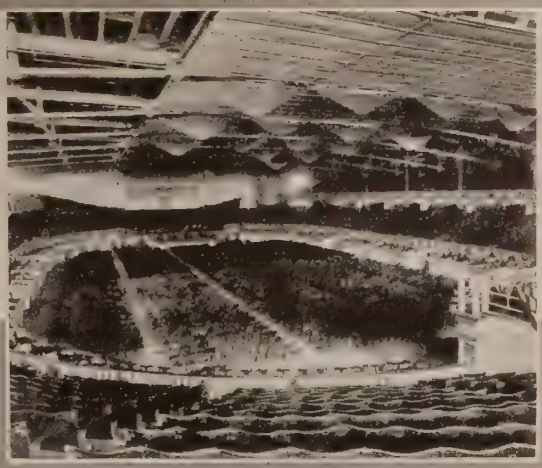
Gulick Merges International-Pathe Branches

Amalgamation of International branch offices with those of Pathe in Washington, Atlanta and Boston has recently been completed by Earl Gulick of the International.

While in Boston Mr. Gulick took personal charge of the International interests in the suit brought by Boston exhibitors for the privilege of showing the photoplay serial "Patria" in which Mrs. Vernon Castle is the star. A prominent figure in the court room at Boston during the trial was Miss Dorothy Green, who plays the part of Fanny Adair in "Patria." After the court proceedings had been concluded, Miss Green appeared at the Keith theatres in Boston where despite a heavy cold, she made speeches and was given a cordial reception by large audiences.



Frank L. Newman, Manager of the Royal and Regent Theatres, Kansas City, Who Managed the Showing of "Snow White" at Convention Hall



Convention Hall, Kansas City



A. D. Flintom, Manager of the Paramount Exchange at Kansas City Who Instituted the Showing Which 500,000 Attended

Kleine Toronto Branch Moves

Growing business, due to increased popularity of Kleine-Edison-Selig-Essanay features, has forced the "Keys" service branch office at Toronto, Ont., to give up its offices at 96 Bay street for more commodious quarters at 39 Adelaide street, West. The new location offers facilities which will permit Manager Cooper to continue painstaking service to Canadian exhibitors in spite of greatly increased volume of business.

The new offices include a well-equipped projection room, where exhibitors and newspaper men may view the forthcoming Kleine-Edison-Selig-Essanay releases.

Wettstein with Art Dramas

Ralph A. Wettstein, formerly with the Triangle Film Company, having represented this company in Wisconsin practically since its organization, has gone over to the Arts Drama Service, and has established his office at 600 Caswell Block, Milwaukee. He is already busy with the bookings on "The Witching Hour," having placed this picture for a run at the Merrill theatre in the near future. Mr. Wettstein was formerly a producer of vaudeville acts, having at one time had a number touring the country.

McClure Mid-Western Office Opened

Chicago offices for McClure Pictures have been opened in the Mallers Building, 5 South Wabash avenue. C. B. Price, western division manager, has appointed T. C. Montgomery and J. A. Davidson, Chicago representatives. Both are well-known to motion picture exhibitors, and have been connected with the industry in various capacities for years.

Montgomery Moves Headquarters

M. M. Montgomery, formerly manager of the Indianapolis World office, has recently become manager of the Kansas City office. Richard Robertson, formerly manager of the Kansas City office, resigned his position to engage in another enterprise in Kansas City which, according to Mr. Robinson, is also in the motion picture line.

Exchangemen, Exhibitors and Operators as One

FOR sometime there has been an active movement in Canada for the formation of a national association to include the exchangemen, exhibitors and operators.

To further this idea, the publicity service department of the Canadian Universal Film Company of Toronto, is conducting a campaign in its house organ, The Bulletin, for a Canadian film directory. Coupons are printed in the magazine which show the name and address of the members of the industry, their occupation, birthplace, experience, etc., and when all this data is in and collected, it will be published in the shape of a list, which will be available for reference to all manufacturers, and employers of skilled labor, as far as the moving picture industry is concerned.

Moreover, it will present a splendid list upon which to do the work as far as the national organization is concerned.

When interviwed on the subject, W. A. Bach of the Department stated that the results already attained were well up to his expectations and that he had already been in communication with the various operators unions and exchanges and all had promised their support. This will be the first complete list of the Canadian industry ever made.

Malcolm in Charge of McClure

T. C. Malcolm, former Los Angeles exchange man who for a long time was manager of the General exchange in Los Angeles, has been sent to the coast by McClure Pictures to serve as coast representative. While en route from New York he stopped at Denver and there appointed Mr. Glasser, formerly affiliated with the Mutual and Metro exchanges, as manager.

At Salt Lake F. A. Tipton, up to the present time manager of the Salt Lake Mutual exchange, was employed to take charge of the McClure Pictures interest there. Mr. Malcolm will have his permanent office in Los Angeles and work in connection with the local Triangle exchange, through which releasing organization McClure Pictures will be rented to the theatres.

Kleine Managers Transferred

J. P. Gruwell has been appointed manager of the Kleine-Edison-Selig-Essanay branch office at Cincinnati, Ohio. Mr. Gruwell has been identified with the Kansas City branch of the "Keys" service for some time, and is well equipped in experience and ability to give splendid service to the exhibitors of the Cincinnati territory. He succeeds Harry Bugie, former Kleine branch manager at Cincinnati, who has been transferred to the Philadelphia office, where Mr. Bugie was stationed before assuming the management of the Ohio office.

Pathe Executives Are Honored

Manager Abeles of Pathe's New York booking office and his assistant, Mr. Hammel, were tendered a surprise party by the employes of that office the other day.

Seats had been secured at the Palace theatre and after the show the party adjourned to a well-known restaurant, where an excellent supper was enjoyed. At the supper table Mr. Abeles was presented with a gold penknife inscribed with the emblems of the Elks and the Masons, of which organizations he is a member. Mr. Hammel was given a handsome cigarette case. The usual speeches were made, in which every one pledged himself to do his best to make 1917 a record year for the rooster.

Vitagraph Increases Sales Force

W. K. Howard, manager of the Minneapolis branch of Vitagraph V-L-S-E, has added C. L. Filkins to his sales force, and now has four road men traveling out of the Minneapolis office. And the results are easily evidenced by the booking reports sent in by Mr. Howard. On "The Secret Kingdom," Greater Vitagraph's new adventure serial, the Minneapolis exchange reports not only great interest among exhibitors, but also heavy bookings.

The new feature releases under the Blue Ribbon brand are taking well, and Mr. Howard reports an unusual activity among the theatres showing Vitagraph releases.

NEWSY REPORTS FROM ALL SECTIONS

Opposition Against Appointment of Oberholtzer

Politics and Bitter Words Mingle in Pennsylvania's Censorship Muddle—New Appointment Not Likely Soon

THE censorship situation is still in the limelight in Philadelphia.

The removal of J. Louis Breitinger by Governor Braumbaugh is a direct result of the fight between the Penrose and Vare factions.

Although the Penrose contingent won in the speakership contest and therefore will control most of the state patronage, they cannot reinstate Breitinger as the censorship board is in the hands of the Governor.

Dr. Ellis Paxon Oberholtzer whom rumor persistently names as the future head of the Board is regarded by most picture men as the most narrow and autocratic member of the present Board. A strong current of opposition has set in against the appointment, which in the opinion of film magnate Stanley V. Mastbaum will cause such a storm as to compel the Governor to change his mind about such an appointment. Mr. Mastbaum also predicts that the Senate would never ratify this appointment. He thinks Breitinger's removal unjust.

Both Oberholtzer and Breitinger have made statements. Dr. Oberholtzer who is a close personal friend of the Governor is quoted as saying the Governor was justified in his removal of the Chief Censor.

Mr. Breitinger whose policy has been not to talk for publication has at last broken his silence and said:

"Oberholtzer's actions are no doubt due to my recalling his assignment to the Pittsburgh office which I had made sometime ago. As his work there only resulted in a petition to the Governor for his removal, I thought he was not capable of handling the situation at that place, at which he became highly incensed and threatened dire results.

The Legislature convenes again on January 22 at which time it is expected the Governor will announce the new Chairman of the Board.

The home and School League of Philadelphia, has adopted a resolution commending the work of Breitinger and urges the Governor to appoint a man in Breitinger's place "who will use the same judgment and careful supervision of the moral tone of the motion pictures of our state."

One Cent Tax on Tickets

Among the amendments to the city charter which the council of Vancouver, B. C., will propose to the British Columbia legislature at its next session is one which will make provision for the levying of a tax on all theatre tickets sold within the city. The matter has been brought to the attention of the council by local women's organizations, which desire the raising of funds in this manner for the purpose of aiding patriotic work in connection with the war.

With a flat tax of one cent on each ticket, it is estimated that the annual revenue from this source would be in the neighborhood of $60,000. A tax of a fixed percentage of the value of the tickets has also been discussed. In any event, power to levy the tax must be secured from the legislature, and the required six weeks' advertising will be undertaken at once.

Safe Film Structure Planned

Erection of a $100,000 structure in Milwaukee for the housing of films is contemplated by Nat. Stone of the Boston store. Construction plans will embody all fireproofing and other safety features possible.

Canadian Soldiers View New War Film

Initial Canadian appearance of Capt. Donald C. Thompson's seven reeler, "War As It Really Is," said to have been filmed on the French front under sanction of General Joffre, was held at the Regent theatre, Toronto, under the auspices of the Toronto Daily Star, the week of January 1.

The feature played to 44,566 paid admissions, a record for the Canadian city. Extra performances daily were necessary. Morning exhibitions were patronized almost exclusively by soldiers, as high military officials recommended the subject as one of educational value.

Regal Films, Limited, are Canadian distributors for the picture. The Hessler Publicity Bureau is handling the exploitation of the film for world rights.

Phila. House Changes Hands

Another theatre for the display of high class motion pictures has been taken over by Stanley V. Mastbaum, managing director of the Stanley Company and its allied organizations in Philadelphia.

Mr. Mastbaum last week sprang a surprise by announcing that in affiliation with Messrs. Sablosky and McGuirk, he had taken control of the Broadway theatre at Broad street and Snyder avenue. The playhouse is one of the handsomest in South Philadelphia, and has won a following by its policy of presenting vaudeville and photoplays. This policy will be followed by the new lessees.

Pioneer Picture Man Dies

O. T. Crawford, moving picture theatre promoter and pioneer film exchangeman of St. Louis, died on January 17, in San Francisco, and was brought to St. Louis for burial. Mr. Crawford was the first man to open an exchange for films in that part of the country.



Scenes from Current Issues of "Reel Life" and the "Mutual Weekly." Left: Niagara Falls. Center: A Young English Bloodhound. Right: The Foundered Battleship "Milwaukee"



Dinner of the Motion Picture Directors' Association Held at the Hotel Astor, New York, on January 16

Signal Buys Majestic, Chattanooga

The Signal Amusement company, Chattanooga, Tenn., operating the Alcazar, Fine Arts, Alhambra, Bonita and Royal Motion Picture Theatres, has, for a consideration of $30,000, bought the assets of the Tennessee Realty and Leasing Company in the Majestic Vaudeville Theatre. The assets include a five-year-lease of the property and certain contracts with vaudeville booking offices.

The Majestic has been successfully operated as a vaudeville house for a number of years. It is understood that the Signal Amusement Company will make extensive improvements on the Majestic. It is further understood that the improvements will include a new front and lobby, with additions to the stage and seating capacity.

Theatre Twice Victimized by Film Thief

Two robberies within a week has resulted in the Universal Film and Supply Company of Oklahoma City to offer a reward of ten dollars for each of six reels made away with. A. B. Momand, manager of the Idion Theatre, at Shawnee, Oklahoma, was the victim of the theft. On Sunday, December 31, and again on Sunday, January 7, cans containing film disappeared from the lobby of the playhouse.

Mr. Momand has offered to pay for the cost of re-issue of the reels, but the exchange is anxious to recover the film without replacing it with new. Detectives have been unable to locate a clue to the perpetrator of the robbery.

Express Company Must Pay Loss

A CASE of considerable importance to the exhibitors of British Columbia has just been decided in the Court of Appeals at Vancouver, confirming a decision rendered in a lower court a short time ago. This judgment establishes the fact that an exhibitor can recover from an express company damages for lost profits, occasioned through the failure of the carrying company to deliver film with customary and reasonable promptness.

The suit just concluded was brought by the Victoria Dominion Theatre Company, Ltd., of which J. R. Muir is president, against the Dominion Express Company. Attorneys for Mr. Muir showed that for the past three years the last boat on each Wednesday and Saturday night, sailing from Vancouver, had carried a consignment of films for the Dominion theatre in Victoria, and while admitting, as contended by the express company, that there were no special instructions to rush the shipment in question, the express company must have been aware of the fact that the films were intended for the Monday show.

Instead of being sent to Victoria, however, they were through a mistake sent eastward, and did not arrive in Victoria until Tuesday, the theatre having been forced to remain closed during Monday afternoon and evening with resultant loss upon which the suit was based.

The theatre company placed their loss through this enforced closing at $194, while the express company claimed that their liability should not exceed $50, which was the stated valuation of the shipment of film in the contract drawn up between the parties.

In an opinion rendered by Chief Justice Macdonald, he stated that the principal question, and one upon which there was no evidence whatever, was whether or not the parties to the contract had considered any such probable loss of profits when the contract was made, but added that the express company must surely have understood the need for urgency. Justice Martin, who concurred, was of the opinion that the express company had proven that it could not be held liable for delay in delivering a casual consignment.

Justice McPhillips called particular attention to the extent to which Canadians are dependent upon the Dominion Express Company for express service, and thought that the very highest form of service should be demanded from it; that any article consigned to it should be immediately forwarded by the first available train or boat.

The amount awarded to the Victoria Dominion Theatre Company was $194, the amount demanded in the original suit.

Jersey Censors Pass "Purity"

The Audrey Munson feature "Purity" was passed without eliminations by the Board of Censors, sitting in Trenton, New Jersey, on January 10. Several members of the Board after viewing the film expressed the opinion that it was a highly artistic and moral production.

Renewed interest is being shown in the picture by exhibitors who had previously hesitated about booking it.

Canadian Troop Film Soon Ready for Release

MOTION pictures showing the Canadian troops in action, and the successful part played by the British "tanks," have been released for exhibition in Canada. These are the official pictures issued by the Canadian War Records Office.

The film concentrates upon the splendid part in the Somme operations played by the troops from Canada in the advance which initiated last summer's operations on the Somme. The Canadians were moved to this section of the Western front in September, 1916, after a year or more in the famous Ypres area. The new film shows the Canucks "going over the top" and their victorious advance under heavy fire.

H. Bastien, proprietor of the Wonderland theatre, Ontario street, East, was found guilty last week of having appropriated and placed on sale, hospital tax tickets already sold once. Bastien was tried in December, his arrest following the conviction of one of his employes who was selling the stolen tickets.

At the time of his arrest the employe had been seen by two plain clothes men taking the tickets in his hand and instead of allowing them to fall in the box, he deliberately placed them on sale again at the box office.

When tried, he claimed that he had run short of tickets and was using a few in that way while his employer was getting more from the nearest theatre, but when the place was searched, the police found a roll of two hundred tickets that had not been touched. The evidence in the case also showed that the last purchase of tickets made by Bastien at the city hall dated back to August.

The employe was found guilty and the license department, where the hospital tax tickets are issued, decided to make a case against the proprietor. The pair will be sentenced shortly.

The Admission Price Situation in Milwaukee

From all indications Milwaukee will soon be an exclusive ten cent picture town. The most recent addition to the ranks of the ten cent houses, has been the Merrill theatre for over a year Milwaukee's one, and only fifteen cent house. When Manager E. C. Bostick arrived in the city to take charge of the house he speedily reduced the admission price to ten cents, and the result has been astounding. From playing to just comfortable houses, the Merrill has been playing to capacity houses all day.

On the opening of Henry Walthall in "The Truant Soul" the Merrill was holding the crowds out at six thirty P. M., the supper show having been a capacity one.

Another house to join the ten cent ranks is Saxe's Orpheum. This house which has been housing features at fifteen and twenty-five cents, recently opened with the Triangle program at ten cents. The Strand theatre which took a fifteen cent flyer with E. H. Sothern has gone back to ten cents.

Manager Landau of the Butterfly long ago put himself on record for an exclusive ten cent house.

The Alhambra played at fifteen cents, and then went back to ten cents. After two weeks at ten cents "Civilization" will be played at twenty-five, fifty and seventy-five cents. This is the first high price picture ever run at the Alhambra, and the results will be watched with interest.

Want Salt Lake Ball in Conjunction with Denver's

There is a movement on foot among Salt Lake motion picture theatre managers and exchangemen to put over a motion picture ball in conjunction with the one proposed by the Denver Screen Club.

As the stars will pass through Salt Lake en route to Denver from Los Angeles, it is believed that they can be induced to stop over and lead the grand march which will probably be held in the auditorium.

Toronto Exhibitors and Exchangemen Co-operate

Widespread publicity given the big Get-Together rally of Motion Picture Exhibitors and Exchangemen, of Toronto, assures a big turnout today and Wednesday.

Posters were spread broadcast urging attendance, and emphasizing the importance of the occasion in which exhibitors and exchangemen were to co-operate for protection and mutual benefit.

The Canadian branch of the Universal publicity department sent out special prospectus dilating on the necessity of attendance and the importance of co-operation for success.

Selig Actor Called by Death

William N. Selig, president of the Selig Polyscope Company, has received news of the death of Matt B. Snyder, who appeared in several of the Selig features, namely "The Crisis" and "The Garden of Allah." Mr. Snyder's death has cast a gloom over all members of the Selig staff, both in Chicago and in Los Angeles, as he was beloved by all who knew him.



Anna Little (Selznick)

"Snow White" Delights Ohio Newsboys

Marguerite Clark, as the Princess in "Snow White," a Paramount picture produced by the Famous Players, was the center of attraction at the Majestic Theatre, of Columbus, Ohio, on Sunday morning a week ago at a special matinee, when the management of the Paramount Theatre entertained all the newsboys of Columbus and surrounding towns. There were over 2,000 "newsies" who attended the special performance, the first of its kind that has ever been given on a Sunday in Columbus.

Miss Clark was told the previous Friday morning of the party that was to be given in her honor, while at the Famous Players studio, where she is now making "The Fortunes of Fifi," her next Paramount Picture. She was very much elated and immediately sent the "newsies" a telegram in which she expressed her pleasure at the venture and hoped that the newsboys would let Snow White be their fairy queen and that they would endeavor to do at least one helpful deed daily.

The boys themselves selected the date for the matinee, and when Marguerite Clark learned that they had derived great pleasure from the show she was moved to say, "It makes me happier than words can express to know that so much pleasure has been given to everybody through the picture. It was the most pleasant picture I ever undertook, and from every section of the country I have learned that this has been accomplished and this picture is one of the most popular that has been screened. I hope all the 'newsies' all over the country will find as much joy and happiness in it as I have had."

Lucille Stewart in Person at Capital

With the showing of the photoplay "Ninety and Nine" at the Garden theatre, Washington, D. C., Tom Moore presented the stars in person, so that Washington had the opportunity of knowing in the flesh Lucile Stewart and Hundley Gordon. The Garden did a large business during the three days' visit of Miss Stewart and Mr. Gordon.

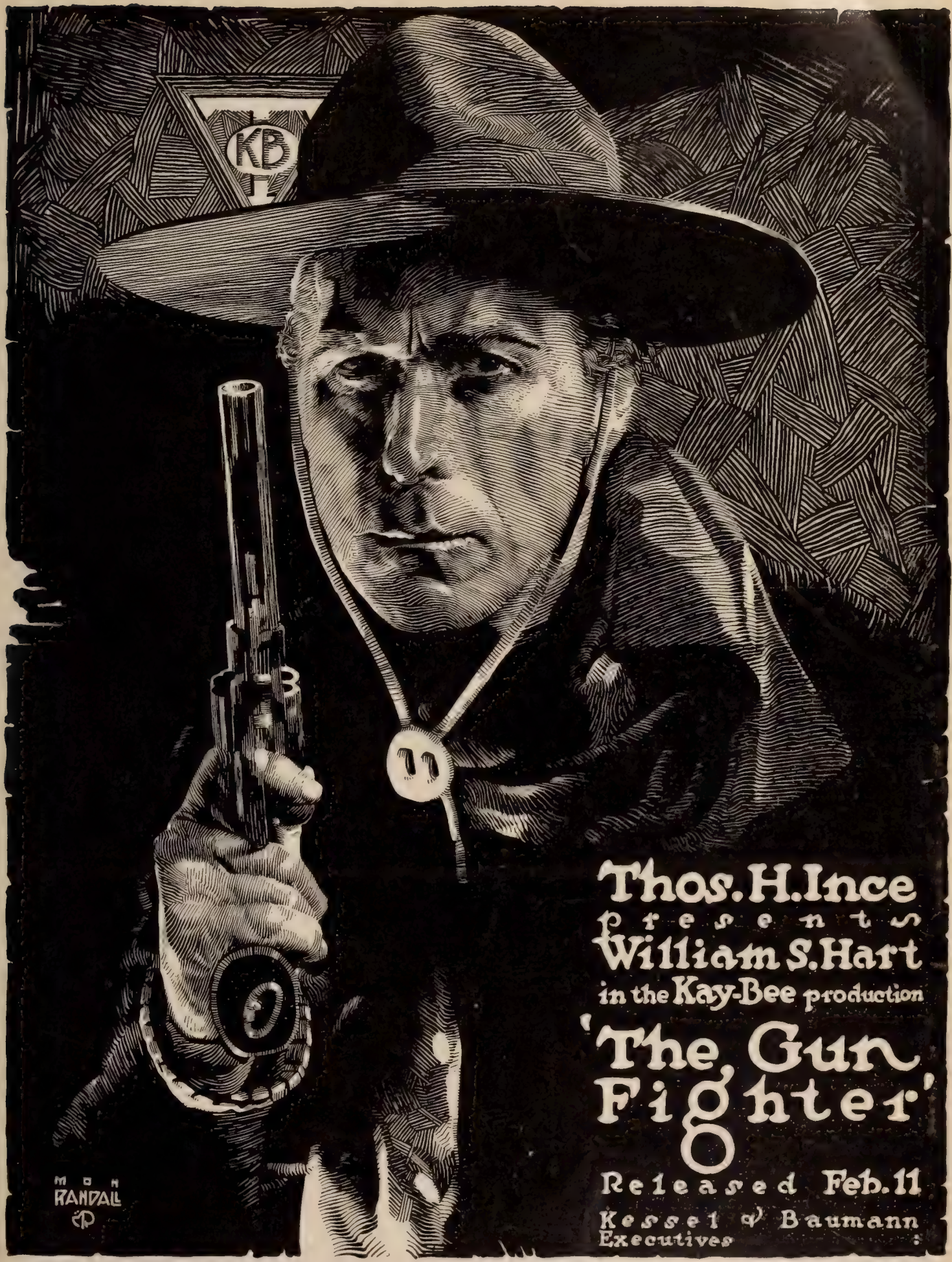
Bijou, Richmond, Shows Pictures

Under an arrangement just completed by the management of the Jake Wells' theatres in Richmond, Va., all of the International Circuit shows will be transferred from the Bijou to the Strand. The Bijou has once more become a picture house, opening with "A Daughter of the Gods." Complete orchestras will be installed in all of the Wells' theatres.

Censor Situation in Ohio

After an uncertain and unofficial tenure of office for six months, Mrs. Maude Murray Miller has been officially named a member of the Ohio Board of Censorship.

Now that Governor Cox has assumed the reins of government, it is expected strong pressure will be brought to bear to have the censor ban removed from "The Birth of a Nation."


KB
Thos. H. Ince
presents
William S. Hart
in the Kay-Bee production
'The Gun Fighter'
Released Feb. 11
Kessel & Baumann
Executives
MON
RANDALL



The Gun Fighter

is a vivid transcript of the old west, depicting the eternal struggle between right and might ... a dramatic high-explosive, offering the beloved **Hart** in another throbbing role :

Kessel and Baumann
Executives

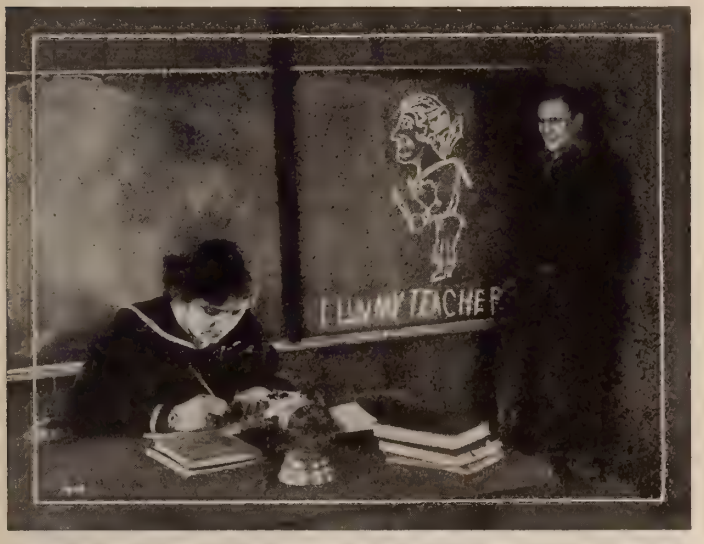
SCREEN EXAMINATIONS

"The Golden Fetter"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

WALLACE REID and Anita King make an ideal starring pair, if they can be furnished with pictures like this one to show their paces. We will guarantee any audience will rate this one of the best Lasky productions in many months. It has story, it has action, it has good direction, and it has heart interest and the love romance with scintillating brilliance. There are many kinds of complications which give the hero and the heroine reasonable grounds for falling in love with one another, which is the only excuse for many pictures, but here we have one opportunity after another for both parties to see that the other is just the one for a life partner.

Faith Miller, a New England school teacher, invests in a fake mine. She goes to inspect her property and finds herself in a pretty rough town. The good-hearted miners pretend they need



A Wide Awake Pupil

a school teacher, and her pupil is "Smiling Jim" Ralston. He soon becomes her hero, when two outlaws murder the sheriff at the school house, and teacher and pupil are handcuffed together and ride away to cover.

The story moves along new trails, unbeaten paths in picture-story telling, with familiar characters, outlaws, cowboys, kindly "Big Annie" (Mrs. Lewis McCord) and the arch villain Slade (Tully Marshall). Interest starts early in the first reel, and at the end of the fourth reel there seems to be at least three more reels due to clear up satisfactorily all the complications.

The named stars are great, and every picture fan seeing that one can be banked on to boost for the house showing it. It is really a marvel of sustained interest and clean, pleasing story of the kind of life that appeals to the city and country audience alike. If Paramount can continue to find half as entertaining stories as the two reviewed this week, there will be no question of the survival of the "program" pictures. Such pictures as these, which deserve patronage, which build business, assure stability.

"Trilby"

(Clara Kimball Young Reissue-World—Five Reels)
REVIEWED BY GEORGE D. GOULD

ASIDE from any other consideration, there are two paramount reasons why this picture will once more appeal to the spectator, and in consequence, to the exhibitor. One is "Trilby." The other is Clara Kimball Young.

Immortalized in song and story the tragic tale of the little model remains always new and appealing. Whether or not the depth of sentiment and pathos of the written story can be entirely retained in the picturization, is a mooted question. Some writers are enabled to put into cold type a genuineness, either of love or tragedy, which seems beyond the capability of living breathing models to reproduce. If not of this classification, George du Maurier's work closely approaches it.

Verging toward the trite, it may be said that Miss Young gives an entirely satisfactory characterization of "Trilby." Not a tragic or emotional opportunity of the many offered, but is critically portrayed. Not a blithesome, care-free moment—and it is these which are the basic foil making for the greatness of the tragedy—but is naturally and charmingly enacted.

There is scarcely need to tell the story of "Trilby," the artist model of the Latin Quarter of Paris, beloved of Billie, youngest of three English Artists known in the Quarter as "The Three Musketeers of the Brush." The hypnotic power of Svengali, a musician, leads "Trilby" away during the height of an "engagement celebration" on Christmas. In foreign lands her capturer through his power makes of her a world renowned singer—she whose voice had hitherto been received with derision and smiles from her intimates.

The coincidence of circumstance brings Svengali and "Trilby" to the home town of Billie, where heartbroken at his sweetheart's desertion he has returned. The attendance of the "Three Musketeers" at the concert given, the pain of non-recognition of Billie by Trilby, and the tragic denouement when Trilby, unable to conclude her concert without the presence of Svengali, who is held back stage by Billie's two friends, leaves the stage in a trance just as Svengali dies from a heart attack, follows in quick succession. Comes a happy reunion, when Trilby released from her hypnotic state, recognizes Billie. Then, tragedy capping tragedy,



Svengali Exercises His Power on Trilby

the ghost of Svengali in the form of a life-like picture in Trilby's room, brings back every horror of the past, and results in the little artist model's death.

Finished characterizations are given by Wilton Lackaye, as Svengali; Chester Barnett as Billie, and Paul McAllister as Ghecko, Svengali's "shadow."

"Money Magic"

(Vitagraph—Five Reels)
REVIEWED BY GEORGE N. SHOREY

FROM "beanery" to one hundred thousand dollars a year, has perhaps befallen other winsome women besides Bertha Gilman (Edith Storey), the heroine of Hamlin Garland's well-known story "Money Magic." And with mother badly in need of a rest, from the drudgery of the kitchen and running a rough mining

camp hotel, it is hardly to be wondered at that such an offer of marriage was acceptable.

The characters in this play are all likeable, when the author so designed them to be. The local barber, the only rival for Bertha's hand, we were glad to see lose his "mortgage" on the girl, and the gambler who gives up his gambling hall and does everything he can to live down the past, except to desert his old dad and sister, has a sympathy compelling role it would be hard to spoil. William Duncan plays this part well. Laura Winston, as the mother, and Florence Dye, as the fiancee of Ben Fordyce, the young lawyer who deserves the love of Bertha because he is the man she should have married, and whom she can't help loving,



Bertha Takes Charge

fit their roles exactly. Antonio Moreno as the aforesaid hero measures fully to what is expected of him, and the result is a good story, interesting right straight through, which will appeal seven days of the week to any audience.

The fact that so widely read and attractive a story is so admirably dramatized, with such well-liked stars as Miss Storey and Mr. Moreno, should make this release very prominent among Vitagraph pictures.

It is a deeply touching human interest story delightfully told in pictures. The theme is the self-sacrifice by two sick and dependent persons, for the sake of making possible the love of the two healthy and red-blooded young people who had everything these two lacked to make them happy.

"His Sweetheart"

(Morosco-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THERE is no doubt whatever of this picture being accepted as good from every angle it may be viewed. George Beban has taken his place among the film stars for his masterful delineation of Italian characters. Therefore his name will win a prestige for the play at the outset. But the sweetness of the theme, of the idolizing of the old Italian mother as "his sweetheart," combines with the most stirringly melodramatic and fastest acted play we have seen this winter. It is not the George Beban we have known, with the long moments of deep pathos. Judged by box-office returns, pathos alone appeals to some, but does not appeal to others—in pictures—for we all know the tremendous success Mr. Beban's stage appearances have always had. So we take pains to say this picture is entirely different from the ones preceding it, and can be billed as a quick-moving powerfully melodramatic story in which the sweet pathos is only the theme, and far from the dominant element of the play.



Mamma Mia Torn from Joe's Embrace

The arrival of Joe's "sweetheart" is followed by the raiding of a bunch of crooks. After she has innocently aided one of the crooks to escape she is accused of being a thief, and convicted. Meantime, twice Joe saves the life of the District Attorney, and is rewarded with final happiness in the release of "mamma mia" and proof of her innocence.

Shooting the driver of a fast moving automobile, which is wrecked with its passengers before one's eyes, and removing a golf-ball loaded with nitroglycerine while the player's club swings for a fast drive, are two of the thrills which mark this as the kind of melodrama which will please everybody, from the kids in the front row to the elderly patron who likes a touch of "melo," when it is reasonable and legitimately called for by the plot.

And yet George Beban as Joe, the Iceman, is the dominant "character" of the play, and has a distinctly fine character part, which he enacts perfectly. Sarah Kernan as Mamma Mia and Helen Eddy as Trina Capino are simply wonderful in their parts.

"A Hungry Heart"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

THERE is plenty of action in this adaptation of "Frou Frou," but it is not of just the right sort to satisfy the appetite of the average amusement seeker. It is hard to resist a feeling of



Frou Frou Accuses Her Sister

sympathy for poor Frou Frou when she sees that her sister has usurped her place in her husband's home, but as the sister really loved Frou Frou, and as her husband really loved her too, it is hard to understand why they allowed her to run away with another man. The main fault with "A Hungry Heart" is the lack of precisely pictured characters. The public seems to like someone distinctly good and someone distinctly bad in a picture. Here none of the characters is either good or bad. And so, while there are many situations of dramatic character they always seem to lack that valuable element supplied by a real definite clash or struggle.

According to the French custom Frou Frou marries the man of her father's selection, de Sartorys, knowing all the while that her sister, Louise, loves him. After her marriage Frou Frou continues to lead a gay life; she can't become settled in her home. Louise arrives to pay a visit, and to de Sartorys fills the gap

by the fireside left by Frou Frou. In time Frou Frou grows to see her mistake and pleads with her husband to send Louise away, so that she may assume her rightful sphere. He refuses for some unknown reason and so Frou Frou leaves with one, de Valreas. They go to Venice and after a short time de Sartorys follows, fights a duel with de Valreas and kills him. Afterwards Frou Frou returns to her home to see her child and beg forgiveness of her husband before she dies.

Alice Brady is featured as Frou Frou and gives a telling emotional performance. George MacQuarrie brings everything but precision to the role of de Sartorys. Gerda Holmes does well as the sister, while a large cast including Edward Langford, Alec Francis, John Dudley and Edna Whistler give support. Emile Chautard produced the picture in a satisfactory manner from a scenario by Frances Marion.

"Patria"

(International-Pathe—Fourth Episode)

REVIEWED BY PETER MILNE

PLENTY of action marks the fourth episode of "Patria" in which Mrs. Vernon Castle stars. More melodrama is encountered by the introduction of a dancer (also Mrs. Castle), who looks enough like Patria to be her twin sister. This lady



The Conspirators Learn of Patria's Plans

is employed by Baron Huroki and the other conspirators to take Patria's place. The plot is deep dyed. Patria starts on a journey to Newport via water, and the dancer and another adventuress (Dorothy Greene) take the next cabin. It is only a matter of waiting till nightfall to seize Patria and throw her overboard, thus making the way clear for the dancer when the ship arrives.

Some scenes were taken atop the Ziegfeld roof in New York and display all the trappings of a cabaret at its best, specially when Mrs. Castle dances. Among the best of the thrills is a fight participated in by Milton Sills and the manager of the dancer.

"Pride"

(Second of the "Seven Deadly Sins" Series—McClure-Triangle—Five Reels)

REVIEWED BY PETER MILNE

STILL dealing with the adventures of Adam and Eve, as did "Envy," the first of the series, "Pride" hardly measures satisfactorily alongside the previous production. The plot is somewhat lacking in precision of action and there are a couple of ferocious villains with only a lukewarm hero to offer them any sort of resistance. The appetite of the thrill seeker will be partially rewarded by the spectacle of an automobile, with Eve at the wheel, plunging dangerously into a lake and throwing its fair driver headlong into the water—but only partially. Thrills have been done after a much better fashion.

In this story Eve is at boarding school and is bent on marrying a bogus gentleman of royalty calling himself Le Comte de Frais. Eugene D'Arcy, a banker, who, for some reason not fully explained, claims the staid matron of the school, Miss Nelson Blanchard, as his mother, covets the girl and schemes to have her. Adam, the other suitor, plays only third fiddle in the long running, but he isn't proud at all. Eva and Le Comte finally elope and board a ship for Europe without bothering about the marriage ceremony. D'Arcy follows and strips the assumed cloak



The Father Learns the Truth

of royalty from Le Comte's shoulders, revealing him as Tony or Pedro, the gunman. And then Adam proceeds to discover everything villainous about D'Arcy, including the fact that he's a dope fiend. D'Arcy dies and Adam and Eve are reunited again in time to tackle the next Deadly Sin.

Holbrook Blinn is featured as D'Arcy and gives a telling performance. Shirley Mason and George Le Guere continue as Eve and Adam, while Helen Strickland and Guido Colucci appear in other prominent roles. The locations and settings are appropriate.

"Sold at Auction"

(Balboa-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THE Horkheimer brothers of the Balboa studio might be described as producers of typical pictures. For form's sake and as a matter of course they deal in pictures molded along popular lines. If they have a point to make, they never take any risk of the observer going away without the significance of it. They impress it heavily on his mind. It must be obvious, not subtle.

Working on this premise one can term "Sold at Auction" a good picture; for the majority. It is not as good as other products of the Balboa studios of the same classification, but it is ripe melodrama at its ripest. The main situation, which discloses a father bidding for his unknown daughter's hand in a marriage that gives every promise of being mock, when the gentleman's evil ways are considered, is reached rather laboriously and with profuse use of our old friend, Coincidence.

Nan, the girl in the case, has been brought up by an old lady of the Cinderella-step-mother type who makes her work for herself and her daughter. Nan's father who cast her from his home when she was a babe because of the infidelity of his wife sends her a last remittance which Mrs. Hopkins and her daughter plan to confiscate. A reporter loves Nan, and Mrs. Hopkins, afraid lest she lose her services as drudge, tells her there is negro blood in her veins. Heart-broken she goes to the city and there falls into the hands of a marriage broker who plans to sell her to her father. The melodramatic climax has arrived. The reporter arrives to save the day and so does Mrs. Hopkins burdened with a troubled conscience. The evil father is stricken dead and Nan and her reporter are happy.

The settings of the piece are not quite up to average standards. Lois Meredith is featured as the much-abused Nan, and creates an appealing character. William Conklin is the father and Frank Mayo the reporter. Marguerite Nichols, Charles Dudley and Lucy Blake are others. Daniel Whitcomb and Sherwood McDonald are author and director respectively.

"Bridges Burned"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

Madame Petrova in this play has the role of an Irish gentleman's daughter, whose heart is given to a chance visitor at her home without reserve. When her condition is discovered her father demands a marriage, but she refuses to consent to a forced wedding, on the ground that the fault is equally hers, and she is able to support herself and her expected child. This attitude on her part wins the true admiration of the man, who is now anxious to marry her, but she yields only at the persuasion of her old servant, who says to rob her child of its birthright is not her right.

Immediately after the marriage, which she still believes her father has forced upon Ernest Randall, who is the younger son of an English baronet, Mary leaves home and secures employment in



Mary and Her Father Reach Their Injured Guest

a cotton mill. Her promotion there to work in the manager's office, and her successful undertaking of welfare work for the employees, causes her name to be published in the London papers. There Ernest, who still loves her, learns her address and comes to her. She insists that he make a man of himself, and he enlists in the English army. Returning a hero, their previous marriage becomes a blessing, and they live happily at the old mansion which he repurchases after poverty has forced its passing into other hands. Through the death of his older brother, Ernest has meantime become the Earl of Randall.

There is little opportunity in this play for Madame Petrova to reach the emotional heights she is so capable of. Mahlon Hamilton, as the lover, does some passionate loving, yet not ardent enough to satisfy some, while his attentions are clearly not within the rules of the best convention.

The Irish atmosphere, and the staging and settings generally are up to usual Metro standard. The emotional role of the piece is that of Robert Broderick, the father, which seemed to us not to register fully the sympathetic possibilities, but rather to exaggerate harshness and sternness than true depth of feeling. A good supporting cast, up to the usual Metro standard, is seen, with the direcors in all technical respects up to the mark.

There can be no question that this picture will crowd houses on the name of the star and the title. But what is expected of either is not fully lived up to. .

"One Touch of Sin"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

THIS picture tells of a girl who misplaces her love and confidence in a worthless man and who lives to rue it for the period of five reels. Then she finds real love. Her adventures lead her across the continent of America from the miserable



Tabor Interferes in Behalf of Mary

slums of New York to the miserable mining town of Golden City, which after all the cards are down discloses one genuine man among its many scapegraces. The story builds in a free and easy fashion to a climax that possesses real power. The villain and the hero meet in a death grapple in a mine, the mine is exploded and is flooded with water and the hero drags the villain out by the neck only after a great struggle.

Mary Livingston proceeds to love not wisely, but too well a Western miner, Mallaby. When deserted by him she goes West in hopes of seeing her father before he dies, but it is too late. Here she meets Mallaby again and he instead of making amends attempts to pursue his ungentlemanly attentions further. She finds a protector in the person of Watt Tabor, who marries her without any love on her part. In time she grows to admire and appreciate him, specially when he agrees to forget her past, restore her baby to her and make her happy in every possible way.

Gladys Brockwell is featured as Mary. She is emotional to an extent that borders on exaggeration. Her closeups are usually marked by a quivering lower lip. But her work is sincere and she gets her scenes over to good advantage. Jack Standing is inclined to over-act as Mallaby. Willard Louis furnishes some heart interest and more humor as Tabor, while others are Sedley Brown, Carrie Clark Ward, Frankie Lee, Jack MacDonald and Charles Edhler. Richard Stanton produced the picture in a meritorious fashion from a scenario by L. Genez.

"Jim Bludso"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

WITH many thrills and a plot of the heart interest variety, "Jim Bludso," a picture based on the poem by John Hay, makes an excellent release—by all odds the best of the more recent Fine Arst subjects. The production given it by Tod Browning is quite without the bounds of adverse criticism. The flood scenes, showing the river overflowing the levee and sweeping into the town, are so realistic that one is forced to believe that they were not arranged specially for the camera. That is realism lifted to the *n*th power. Those scenes form a mighty big series of thrills and are only equaled by the scenes of the climax, showing the old Mississippi River boat burning to the water's edge.

After all, though, it is the story that is the biggest thing about "Jim Bludso." How pleasant it is to sit down and write a few lines without drawing in a complaint about the padding or the superfluous footage or the anti-climax! Pleasant to the reviewer, yes, but the exhibitor may be even more pleased over their absence. His audience won't wriggle uneasily in their seats when

"holds the interest from start to finish" hadn't been invented the screen has only reflected half of the picture. If the phrase 'steen years ago, it might make its debut in connection with "Jim Bludso" with fine effect.

Jim Bludso is engineer on the "Prairie Belle" in the days before the war of the North and South. When the country takes up arms Jim enlists and his wife runs away to the South—her home. Jim, fighting for the North, is saved from death by a negro, who afterwards becomes his devoted servant. Returning home, Jim finds his little son in charge of Kate, the daughter of the village storekeeper. The man who ran away with Jim's wife and later deserted her, is in the town putting through a crooked levee building proposition. He becomes Jim's enemy at the start, because he scorns the negro. Concluding scenes of the flood and the race of the "Prairie Belle" and another boat, which ultimately results in disaster for the former, bring Jim and Kate closer together and clear away all the clouds.

An atmosphere of seemingly perfect realism pervades the entire production. The characters live in the "sixties" and never in our own "'teens." Wilfred Lucas makes a very likable Jim. Olga Grey is the wife, Winifred Westover is Kate and little George Stone is Jim's son. Sam De Grasse takes the heavy role. James O'Shea appears as the negro, and others are Charles Lee and Monte Blue. It is a fine cast from the lead straight through.

"The Scarlet Crystal"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THE man with his wife, his daughter, his fiancee or his sister might do well to pass "The Scarlet Crystal" by—maybe come back and see it later with his bachelor friends or with other benedicts released for the time being. From which it may be gathered that this particular picture is neither for children's matinees nor mothers' meetings nor for the family outing on week



Back to His Old Haunts

day evenings or Sunday afternoons. It is a well done picture containing several highly dramatic situations, but they are rather broad and deal intimately with topics that are not altogether pleasant for consumption by Mr. and Mrs. Common People and all the little Peoples.

The story has to do with a young society man who marries a sweet young thing from the country and who hasn't the strength of mind to stay away from his old companions, which group includes many cigarette-smoking and cocktail-drinking actresses from the "Follies." The ties of Hymen are severed for the time being and the society man starts slipping downward at lightning speed. It takes the thought of his new-born heir and nightmare of a vision to straighten him out again. He pictures the manner in which he ruins a young girl and then himself and then he awakes to beg his wife's forgiveness.

Herbert Rawlinson gives a polished performance as the husband, Betty Schade is the wife, Dorothy Davenport, chief of the "Follies" girls, and Marie Hazleton the young girl of the nightmare. Charles Swickard produced from a scenario by J. Grubb Alexander.

"The Dominion of Fernandez"

(Kalem—Two Parts)

REVIEWED BY F. G. SPENCER

WIDE arid wastes and cactus covered plains are most vividly portrayed in this picture, a chapter of "The Girl from 'Frisco" series, in which scenic effects and a rattling good theme well handled add a trifle more lustre to the already brilliant



Tom's Precipitous Action is Curbed by Barbara

career of the impetuous, impulsive Barbara Brent (Marin Sais). The pure Western aroma is still faithfully depicted—and although True Boardman, as John Wallace, is no longer seen—an able substitute has been found in the person of Edward Hearn, as Tom Barton, who it appears from the startoff is anxious to comply with every whim and fancy of the fanciful, dauntless Barbara Brent.

Cattle rustling and opium smuggling are the predominant features, around which the story is woven. Fernandez, of the old Spanish grandee type, has earned for himself power, prestige and wealth by smuggling and cattle rustling, and the tortures as practised in the so-called dark ages of the Spanish inquisition are improved upon to a great extent by this miniature monarch as occasion demands. He is surrounded by a fierce looking band of Mexicans who do his biddings unhesitatingly.

Some of his men, on a cattle raid, steal Barbara's horse, and she determines to recover it, and though fully appreciating the danger of so doing she and Tom induce Ace Brent, the father, to accompany them on the expedition. Their audacity pleases Fernandez and he orders his men to return the horse, which he had already set aside for his own use, but a moment or so later when he learns from his lieutenant that Barbara had been eavesdropping and doubtless had overheard a conversation concerning the delivery of a quantity of opium, he calls his men and instructs them to overhaul the Brent party at any cost.

Then come the thrills and stirring incidents, but in the end, of course, Barbara & Co. come out victorious and the malefactors are found enmeshed in the intricate webs of the law.

"The Devil's Pay Day"

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HOWEVER colorful the story by George Hivley, "The Toll of Vengeance," is as a literary work, we think a mistake has been made in selecting it for pictures. It is the story of a country girl who marries a city man of no character and less morals, and of another man who tries to seduce the wife without success, but yet causes the husband to use his acts as an excuse to divorce his wife. She returns home, is refused admittance by her own father, for no wrong of her own, and becomes a woman without a heart or even a soul.

She later wreaks vengeance on her former husband, when he has the opportunity to reform and lead a decent life, by fascinating him and causing him to desert, for her, his wife and child. Then

she murders the other man and causes her former husband to be tried for the crime. Death before the verdict saves him from further suffering and his wife and child from the taint.

This is in its nature not a pleasant story. There is no pretension of a "moral." Franklyn Farnum, Leah Baird, and Charles Perley in the principal roles do not succeed in making improbable and



The Wife's Appeal for Mercy

repulsive characters appear real and human. We do not think this play will be successful, even from a box-office standpoint, in the majority of theatres. We feel sure the family and small-town theatre will find it subject to unfavorable criticism, for reasons apparent in the story as above outlined, and will not women generally resent being told that "thrown back on her own resources Jeannie is compelled to accept the inevitable" as a means of livelihood (the immoral life)? We cite this as an instance of the spirit of the play, which seems to us in dealing with the lowest phases of life without the usual redeeming feature of regeneration of the principals, to lack the necessary sympathy compelling inspiration that would make it a popular and money-getting subject, if such sordid views of life carry an appeal.

We need only cite the Bluebird release of the week following, from the hands of Lois Weber, "The Mysterious Mrs. M," a clean-cut, forceful story with a big human appeal and moral, to show why we feel that "The Devil's Pay Day" is not up to Bluebird standard.

"On the Austro-German Battlefronts"

(Eiko Film—Five Reels)

REVIEWED BY F. G. SPENCER

ALTHOUGH the title of this picture would imply a reproduction of the scenes of carnage so inseparably allied with modern warfare, such is far from being the case. In fact, the only picture anywhere approaching such is the one showing the use of liquid fire. The other pictures are largely devoted to scenes showing the efficiency of each unit of the military system which go to make up the wonderful fighting machine as now perfected.

Gustav Amberg has produced a film of an interesting as well as historically valuable nature, without dealing unnecessarily with a portrayal of the horrors of war. True, there are sceness showing the removal of the wounded from the field hospitals to permanent hospitals, each at the military base of the injured man's regiment, but with the one exception noted above, one has to "imagine" how such destruction was wrought as shown by the ruined cities, destroyed bridges and other evidences of warfare on a stupendous scale.

An interesting feature is the bringing in of innumerable prisoners from the Italian and Russian fronts, and judging from the pleased expressions on the countenances of the women and children who have been rendered homeless and destitute through no cause of their own and are now being fed by the military authorities, one is forced to the conclusion that their rations are wholesome and, if not plentiful, at least adequate.

Equally worthy of mention is the showing of the return home of the subsea craft "Deutschland," and its arrival at Bremen after its wonderful feat of blockade running, with the rousing welcome accorded her by seemingly the whole population of that city augmented by a host of visitors.

These pictures finely illustrate also the efficiency of the military, which is seen repairing bridges, making roads of mountain passes, constructing railways, installing searchlights and performing other tasks necessary for the advancing armies, and for the rapid transportation of troops, munitions and provisions.

"Her Good Name"

(Van Dyke-Art Dramas—Five Reels)

REVIEWED BY PETER MILNE

"HER GOOD NAME" is a conventional picture in many respects and if it were more conventional in others it might have been a deal more powerful. The final situation is one of dramatic strength, but it suffers somewhat from being led up to by a series of incidents that are unconvincing, and their character naturally tends to weaken the effect of the denouement. The love affair of the artist from the city and the little country girl which concludes after the fashion of all happy romances is developed only in a few scenes and jumps from the love-at-first-sight stage to the fadeout—in-one-another's-arms finale with startling rapidity.

The little country girl goes out motoring with an undesirable suitor and he demands a kiss. She runs, takes refuge in a cabin and leans against the door. He leans against the other side of it and standing the two doze off and do not come to until the sun comes out. A rather improbable doze, is this. The next morning the father of the girl shoots the undesirable and is duly brought to court. It is in the girl's power to save him by swearing that she was "betrayed" on that night, the subtitle tells us. After a great struggle she does, but it is all useless because the father dies of a weak heart! Enter the artist for a happy ending.

Matters are not benefited greatly by an over-use of the closeup. Jean Sothern, featured, gets most of these scenes and next in line in the limelight come her kitten, her puppy and her canary. Some of the animal bits might be eliminated to better effect. Miss Sothern makes a good impression in her light scenes. William H. Turner contributes the best acting as the father. Earl Metcalfe is the artist hero and doesn't have much chance. Arthur Housman, Ethel Tully, Barbara Castleton and Mrs. Parker Spaulding are others. The scenes are appropriate in every instance.

"The Princess of Patches"

(Selig-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is frankly melodrama and comedy mixed, in a style plentifully familiar in the palmy days of traveling stock. The lead is played by Violet De Biccari and Vivian Reed, with honors rather in favor of the star not advertised. Frank Weed as "Waggles" is really the rest of the show, besides the several villains, led by Charles Le Moyne as "Judas." Burke Wilber plays as Jack Merry, the lover, and Hildor Hoberg as the Southern gentleman, the father.

The story, adapted from Mark Swan's drama of the South, is not a war story. This helps. The scenes on a cotton plantation and the river were real, and added much to the enjoyment. The pickaninnies helped much, as pickaninnies always do, when they are the real "article."

"Patches," running away from the kind of home any girl could be excused from leaving, since father beats and kicks mother, just to show his meanness, starts some delightful comedy by being discovered enjoying a cool dip in the river, when Waggles innocently removes her clothes, thinking the owner must have committed suicide. "Patches," sighting a barrel near by, makes her introduction to her future home in this rather stiff and incomplete garb. Then the "willuns" get busy, and steal Patches' proof of identification, her mother's locket, and it is a nip and tuck guess through several reels how she is going to recover the necklace. A hand to hand encounter between one of the villains and Waggles, who has the heroic role, and the narrow escape from being blown up in an old house-boat which is used by the villains as a lair, add the final melodramatic thrills to a picture with plenty of variety, and several points to make it likeable, although the entire plot is too obvious.

LATE NEWS

"Joan the Woman" Opens in Los Angeles

Premier of Farrar Picture Is Welcomed in Coast City—Critics Enthusiastic—Long Run Expected—DeMille Present

CECIL B. DeMILLE'S production with Geraldine Farrar, "Joan the Woman," was tendered a most enthusiastic reception in Los Angeles. The second premier of the motion picture that caused eastern authorities to speak of it as "the high-water mark of picture production," was given on the evening of Jan. 15, at Majestic theatre, and the audience resembled one to be seen at a grand opera first night. The carriage line is said to have been longer than for any other film premier. If one can judge from the demand for advance tickets, and the action of scalpers, the subject is destined for a long run.

The opening night audience was a critical one, made up of artists of operatic, legitimate, and screen stage, writers, film men, exhibitors and others, and the applause frequently given spoke plainly as to the appreciation of those who watched the picture. At the end of the first section of the film the hand clapping continued for several minutes. Several called for Mr. DeMille and a greater part of the audience took it up, but the producer could not be induced to appear.

The presentation was conducted in the same manner as at the New York showing, and the incidental music prepared by Mr. Furst was given by an orchestra of forty-two pieces under the leadership of the composer. Mr. DeMille returned from the east to supervise the opening personally, which was taken charge of by Fred Kley, general representative of the Cardinal Film Corporation, and Kenneth McGaffey served as manager for the exhibition.

Critics of the Los Angeles press, in their reviews, recognized Mr. DeMille as a producer "in a class by himself with respect to artistry and brains"; described his film as "'different' representing as it does two forms of art, the historical and the religious"; and "scoring an instantaneous and emphatic success for DeMille and Miss Farrar as well as the ideal in drama in motion pictures."

Guy Price, of the Los Angeles Evening Herald said, "It will ever remain a master achievement."

George St. George, of the Evening Express, said, "It is one of the really big things the screen has given us."

Florence Bosard Lawrencem of the Evening Examiner said, "As a historical study alone, the picture has tremendous value, but that becomes of secondary interest in the vitality of its dramatic moments."

Harry Carr, of the Daily Times, said, "'Joan the Woman' represents the high tide of motion picture producing," and other commendatory notices were printed.

National Board Approves of N.A.M.P.I. Efforts

The movement of the National Association of the Motion Picture Industry for censorship from within, which has been steadfastly advocated by MOTION PICTURE NEWS, has met recognition and approval from the National Board of Review, which has turned to the Association for co-operative action regarding prevention of production of plays using the female nude. An expression of encouragement toward any step looking in the direction of the artistic development of the motion picture as proposed by D. W. Griffith is contained in a statement of the Board, issued January 22.

Reviewing the past year and looking forward to 1917 the Board states in part: "At its annual conference with producers of motion pictures the Board announced, as its present policy, its decision not to pass any pictures in which the female nude is displayed. All producing companies, members of the National Association of the Motion Picture Industry, have accordingly agreed not to permit in their studios the production of any photoplays using such a figure.

The Producers' Branch of the National Association voted that any attempt on the part of any unscrupulous manufacturer to use the motion picture for indecent or immoral purposes must be dealt with summarily and effectively and offered every support to the law-enforcing authorities in the suppression of any immoral picture.

Discussions of sex problems, which are being conducted throughout the nation, belong to a distinctly different category and deserve dramatic treatment on the screen as well as on the stage. The motion picture aims to present dramatically and seriously life as it is lived in various strata of society. It must, therefore, not be condemned when it shows the bad in order to emphasize the good.

Sobel and Shear Admit Partner

The Sobel and Shear Amusement Company of New Orleans, composed of Nat Sobel and Al. G. Shear, has admitted a third partner and has incorporated in the sum of $51,000, all paid in. E. V. Richards, Jr., one of the best-known film men in the South, is the third partner. The name of the firm is the Sobel-Richards-Shear Enterprises, Incorporated.

Messrs. Sobel, Richards and Shear are all pioneers in the motion picture game in the South.

Society to Prevent Immoral Films Formed in Ohio

Secretary of State Fulton has authorized the incorporation of the "National Society for the Suppression of Immoral Motion Pictures." The incorporators include Captain Frederick F. Stoll, president; Louis G. Bernard, vice-president; Joseph Kolb, secretary, and Charles C. Maddox, treasurer. Temporary headquarters will be opened in Cincinnati.

According to those identified with the new company the society is designed to create sentiment against the exhibition of "immoral, obscene, indecent and suggestive" motion pictures in public showhouses throughout the United States, "and to create sentiment" among all patrons of motion picture theatres in favor of "nothing but clean, high-class motion pictures as a moral and educative force."

It is the intention to make it a nation-wide organization, with separate state organizations. The Governor of each state in the Union will be named as an honorary vice-president.

Nebraska Exhibitors Solid Against Censorship

The Omaha Screen Club, at a meeting Thursday, January 18, discussed the probability of censorship legislation before the state legislature, now in session, and laid plans to unite in considering it if any is introduced. Reports of censorship bills were discussed. It appeared likely such a bill would be introduced.

Manager L. A. Getzler of the Mutual exchange was selected to head any movement toward censorship. Exhibitors will make up the bone and sinew of any battle put up. They have taken a deep interest and are ready for action. They believe the conduct of the film business in Nebraska does not merit the indignity of criticism. Manager J. H. Calvert of the Bluebird exchange in Omaha, discussing the matter, said:

"It is the city exhibitor who has the stain of guilt, if anybody has, but the people don't have to attend if they want to. Even the city exhibitors are not showing such awful pictures any more. We never hear a kick on them, in that regard."

"Preparedness" Girl to be Chosen by Universal

Universal announces that during the Hardware Show at Madison Square Garden, New York City, which will be held from February 6 until the 9th, a girl will be accepted by popular vote to assume the role in a series of "Miss Preparedness" pictures. Two hundred applicants from Manhattan and fifty from Brooklyn have already entered their names in the contest. Marjorie Sterrett, who started the school children's battleship fund, is among the Brooklyn representatives.

Irish Rioters at Vitagraph Film In Court

Magistrate Walsh Releases Moore and Nolan, Who Objected to "Whom the Gods Destroy"—Irwin Endeavors to Prevent Future Outbursts

AT a hearing in the Adams Street Court, Brooklyn, on Wednesday morning last, Edward Moore, of 500 West 114th Street, and William Patrick Nolan, of 262 West 22nd Street, New York, were arraigned for the part they were alleged to have played in interrupting a showing of "Whom the Gods Destroy" in the Luna Theatre on Jan. 13.

I. V. Schavrien, of 44 Court Street, Brooklyn, who prosecuted the case against the two defendants, stated that among a limited number of American Sinn Fein agitators there is a concerted movement to prevent public exhibition of this Vitagraph feature on the ground that it is anti-Irish.

Victor Herbert, the famous comic opera composer, is president of the society. Among its vice-presidents, as stated on its letterhead, are Supreme Court Justice John W. Goff; James K. McGuire, former chairman of the New York State Democratic Committee; Dr. Thomas Addis Emmet; Monsignor Henry A. Brann, and Thomas Hughes Kelly, all of New York; and Joseph McLaughlin, of Philadelphia; Hon. O'Neill Ryan, of St. Louis; and James O'Sullivan, of Lowell, Mass.

It was charged that the two defendants had gone to the Luna Theatre specifically to stop the showing of "Whom the Gods Destroy" by whatever means they thought necessary.

Frank Auditor, proprietor of the theatre, testified that, with the exception of the Irish agitators present at the showing, none but Italians were in the audience.

Moore said he had attacked the production because it is "a photographic lie." Asked to give his reasons for it, he testified that "Whom the Gods Destroy" tries to make the audiences believe that Sir Roger Casement was pardoned instead of being hanged. Moore said that to show the king pardoning Sir Denis Esmond (the alleged picture parallel of Sir Roger) was to establish the whole production as anti-Irish.

Nolan objected to the picture, he testified, because two of his brothers had participated in the recent Irish rebellion and one of them had been killed. "'Whom the Gods Destroy' shows a few 'rebels' holding the English soldiers off with sticks and rocks," he said, "when everybody knows that 1,400 armed Irish revolutionists held off 30,000 trained British soldiers with rifles."

Magistrate Walsh discharged the two defendants on the ground that it had not been proved beyond a reasonable doubt that these two men were two who did the rioting among the number of Irish agitators present.

Both defendants were warned that a recurrence of their efforts in the Luna Theatre might cause them considerable discomfort; they were told, if they had a protest to make in the future against "Whom the Gods Destroy," to make it to the theatre manager in person, and not to try to do it in a crowded theatre from the seats.

Walter W. Irwin, general manager of Vitagraph-V-L-S-E, has addressed a letter to all the officers of "The Friends of Irish Freedom" asking them not to condemn a picture which they have not seen, and inviting them to a private showing of "Whom the Gods Destroy." Proper time for a reply to Mr. Irwin's letters has not yet elapsed. Mr. Irwin states that his company will spare no effort to protect, to the fullest extent of the law, any exhibitors who are annoyed or threatened for showing "Whom the Gods Destroy."

Present at the hearing before Magistrate Walsh were Rev. Dr. Cyrus Townsend Brady and Commodore J. Stuart Blackton, co-authors of the story which was produced under Commodore Blackton's personal supervision; and Harold Bolster, business manager of Greater Vitagraph.

An interested listener to the case was Frank Hitchcock, former postmaster-general, who was there as a guest of Commodore Blackton.

Court Action Invoked by "Knowledge" Buyer

An injunction has been granted to Robert T. Kane by Judge Kenesaw M. Landis, United States District Court Judge,, Chicago, naming Fred Beck and Louis Weiss, said to be doing business under the names of King Comedy Company and Twentieth Century Film Company, also naming a number of other exchange and film men, among them Heaney and Hawkins, enjoining the foregoing from selling, renting, exhibiting or otherwise disposing of prints of "The Garden of Knowledge," a film recently bought by Mr. Kane from Dal Clawson of Los Angeles, California.

Ann Murdock Under Empire

Miss Ann Murdock is announced for a series of Empire-Mutual pictures. President John R. Freuler, of the Mutual Film Corporation, and the Empire All Star Corporation, has closed a contract with Miss Murdock, and this contract has been transferred to the Empire concern, the newly formed corporation for the presentation of the Charles Frohman successes in motion pictures for Mutual distribution.

Work on the first of the Empire's Murdock productions will begin in a few days at New York studios now being fitted up for the making of the Charles Frohman pictures.

Miss Murdock's initial picture venture was "The Royal Family," a five-reel drama in which she had previously appeared successfully.

Other photoplays in which Miss Murdock has been starred are "Captain Jenks" and "Where Love Is."

"Civilization" in the Trenches

Arrangements are being made by the representatives of the Harper Film Corporation, in England, handling the Ince spectacle in the British Isles, to show the picture to the Allied soldiers in the war zones of the Somme and Verdun. It is also in contemplation to have the picture smuggled into the German lines. The French and British prints were specially edited and titled for their respective countries.



Charlotte Walker in "Pardners"—Mutual Star Production

Center, Ann Murdock, Now a Mutual Star

Clean Films Wanted in West, Says Hammons

General Manager E. W. Hammons of the Educational Films Corporation of America, is back in New York after a two weeks' trip through the Middle West. He brings glowing reports of the progress of clean films.

"On the train en route to Minneapolis I talked with a moving picture man who told me how poor he heard conditions were in the exhibiting business in that city. He said vaudeville had 'come back' and was cutting into the receipts."

"When I got into Minneapolis I saw one of the liveliest exhibiting centers in the country. If vaudeville was hurting, the exhibitors didn't know it. The city was in the grip of the worst snow storm in forty years and even that couldn't keep the people away from the moving picture theatres!"

This storm brought Mr. Hammons into Chicago nine hours late on a twelve hours' trip.

"In Chicago I found clean pictures everywhere. Even the posters in front of the theatres seemed to have toned down."

Censorship Bill Before Utah State Senate

Introduction of a bill in the Utah State Senate, providing for the appointment of an official censor, marks the first warlike move in what portends to be a lively and long drawn out censorship fight. Exhibitors of the state are banding together to oppose the measure.

The bill is fathered by Senator Joseph Chez. It stipulates the State Superintendent of Public Instruction be made censor with a fee of two dollars for each reel inspected. Considering that the eleven exchanges in Salt Lake carry nearly 17,000 reels, the position of censor, should the bill go through, will be the exhibitors believe, a rich political plum.

Provision is made for the employment of clerks to keep record of films viewed. It is also stipulated in the document, that in event of protest from the decision of the censor, a board consisting of the governor, secretary of state and the attorney-general will be the court of last appeal.

A penalty of twenty-five dollars is provided for violation of the censor edict. A second offense will entail a fine of not less than one hundred dollars. Each unapproved picture reel exhibited, and each day it is presented, is to constitute a separate violation.

Censor Question in Winnipeg More Active

Arguments pro and con in respect to proposed legislative measures to enforce censoring of motion picture censoring and also touching on the present status of the censoring regulations featured a recent meeting of the Social Workers' League in Winnipeg, Canada.

"Unless all other business houses have to do the same, we would fight this to the last ditch," said Max Bloom, counsel, in commenting on the amendment which J. Hedley Garland, provincial amusement commissioner, stated he intended framing.

"Filth Films" Before Vermont Legislature

Bill Before Vermont Legislature to Limit Exhibition of "Unfit Pictures"—Age Limit of Attendance May Be Lowered from 15 to 13

THE legislature of Vermont is considering two bills bearing upon the regulation of motion pictures. The first of these has to do with the attendance of children unaccompanied by parent, guardian, or some one over twenty-one years of age. The second one has to do with what have been called "unfit pictures." This one says that no vulgar or immoral pictures or those which depict burglary, train robbery and other acts which constitute felony shall be shown in the state.

A hearing was held on Tuesday at Montpelier, the capital, at which appeared Orrin G. Cocks, advisory secretary of the Natioanl Board of Review, and Hiram E. Miller, representing the New England exhibitors, who came from Boston.

Following the discussion, it appeared to be settled that in the first bill the minimum age limit would be cut from fifteen to thirteen, and to allow pictures to be shown in educational and philanthropic institutions for children if they were exhibited free of charge. The second bill was modified by striking out the clauses having to do with burglary, robbery and those crimes which constitute a felony. It was generally felt that the bill was not as satisfactory as a drastic regulatory measure now on the statute books, passed in 1892, and having to do with pictures, plays, etc. It has been suggested that if anything is to be enacted in connection with motion pictures it would be better to have the present law made definite in its application to motion pictures and picture houses rather than to pass any new resolution.

Censorship Possible in Twenty States

National Association Reports That More State Legislatures Will Take Up Subject for Discussion in February—Griffith Active

CENSORSHIP bills are being considered in twenty State legislatures, and are in immediate danger of enactment within days or weeks in at least half of them. This is borne out by the reports now in the hands of the National Association of the Motion Picture Industry. This is probably by no means all, as new bills will be introduced daily until well into February.

The censorship committee of the National Association, headed by David W. Griffith, has been laying its plans, and is ready to take up the fight in every State, provided only that the support of the producers, distributors and exhibitors of the country is furnished. But William A. Brady, president of the National Association, stated last week that without the united support of the whole industry it would be hopeless to even start the fight.

"We have got to go to the country united, both in our ideas and in our pocketbooks, or there is no use of going at all. It is up to every one of us individually, and the least of us who stays out can gum the whole plan."

The following states are considering censorship: Arkansas, Colorado, Illinois, Iowa, Kansas, Massachusetts, Michigan, Missouri, Nebraska, New York, North Carolina, Oklahoma, Oregon, Tennessee, Texas, Utah, Vermont, Washington, West Virginia and Wisconsin.

Antipodes Censor Board of Official Makeup

Latest advices from Australia indicate that those who in future will pass upon the morality and wholesomeness of films designed to be exhibited to residents of the Antipodes, will at least be broad enough to allow "kissing scenes" to go through without protest.

Such, at least, were the indications, when at a Cabinet meeting held the latter part of December a board for the censorship of motion pictures was appointed. The Board as constituted is wholly official, and consists of the Chief Secretary, Minister for Education, Director for Education, Inspector General of Police and Director of Health. Mature consideration lent itself to the barring of representatives of so-called moral societies which have condemned stage kissing as an immoral act.

A synopsis of each imported film is to be forwarded to the board. If any doubt exists as to the propriety of the subject a screening must be given. The first picture to be barred by the board is "Twilight Sleep" which to date had had a successful run in Australia.

It is said by those who are in a position to know that the films of all countries are offenders.

Club Women Run Theatre and Censor Plays

For one week club women of Terre Haute are to be given an opportunity to run a motion picture theatre as they think it should be run, and act as their own censors for the pictures they show.

The experiment is under way this week in the American theatre, Terre Haute which has been turned over to the women by J. S. Hered the owner. Strict censorship is to be maintained, particularly on Friday and Saturday when the films will be selected by the women. Half of the net proceeds will be given to the clubs for the benefit jointly of the Public Health Nursing Association of Terre Haute and the Legislative Council of Indiana.

Censor Board Resolution for Washington

A bill providing for a state motion picture censor board to pass upon all pictures sent into the state is to be submitted to the legislature of Washington by Commissioner Pettit. A draft of the bill is first to be passed on by the censor boards and special service boards of Seattle and Spokane.

The measure provides for a board of three or five to give their whole time.

Mutual Program Headed by Ann Murdock Film

Week's Announcements Promise Balanced Schedule of Comedies, Dramas and Educational Subjects

ANN MURDOCK will appear for the first time on the program of the Mutual Film Corporation on February 5. The vehicle which has been chosen for Miss Murdock's Mutual debut is entitled "Where Love Is." This is an adaptation of William J. Locke's novel of the same name.

The story of "Where Love Is," revolving around the English aristocracy, deals with the struggles of a young artist for fame and a rising politician to secure a seat in Parliament.

In the cast surrounding Miss Murdock is Henry Stanford, Shirley Mason, Bigelow Cooper, Edith Wright, Helen Strickland, Mabel Trunelle, William Warsworth and Raymond McKee.

On February 5 also will be released the fourth of the Mutual "Featurettes," the two reel "Adventures of Shorty Hamilton" stories.

Two one-reel comedies are in the week's program. On February 8 George Ovey will appear in the Cub comedy, "Jerry's Big Raid"; Goldie Colwell and George George also help supply the laughs in this one-reeler.

The Vogue comedy, ready February 11, will be "The Musical Marvel," with Ben Turpin figuring as a piano player in a Western "honky-tonk" or dance hall and opportunity for much Western "atmosphere."

J. Warren Kerrigan, George Periolat, Pauline Bush and Jack Richardson appear in the American contribution scheduled for February 10.

"The Old Sheriff," a one-reel drama, dealing with the life of the West in the days of outlaws, the pursuing posse and the quick-on-the-trigger sheriff.

The seventh chapter of the Mutual photo-novel, "The Perils of Our Girl Reporters" is added to the program this week. "The Smite of Conscience" is the title of this two-reel story.

On February 6 will be ready No. 14 of the "Tours Around the World," showing "Picturesque Landscapes of Holland," "The Temples of Luxor, Egypt" and "The Rocky Coast of Dalmatia."

The Holland views show typical scenes of the entire country—the houses built on piles, windmills with their great canvas wings, meadowlands where sheep graze, canals laden with water craft and peasants in their native garb.

"The Temples of Luxor" depict the grandeur of Egypt fourteen centuries before the birth of Christ. The temple of Medinet-Habu is shown, also the temples of Sethes I and Deirel-Bahri, and statues of Rameses II and Memnon.

The Mutual Weekly with its scollection of interesting news notes comes on February 7, and also No. 74 of "See America First." This release is devoted to "The Mississippi Coast."

On the same reel is a Gaumont Kartoon Komic animated for the screen by Harry Palmer, and entitled "Old Roue Visualized."

Uncle Sam's Defenders No. 6, will be issued on February 9 and Reel Life No. 41 on Feb. 11, rounds out the program.

Next Vita. Blue Ribbon Feb. 5

Following the release of "The Glory of Yolanda," featuring Anita Stewart, as a Blue Ribbon release on January 29, Vitagraph V-L-S-E will release "Money Magic" on February 5.

"Money Magic" features Edith Storey, Antonio Moreno and William Duncan in a story that is entirely different from any recent role in which Miss Storey has been seen. It was produced as the first of Miss Storey's western studio pictures, under the direction of William Wolbert.

The scenes in "Money Magic" show Miss Storey as a mountain girl with big hopes and ambitions of getting somewhere in life, and depict her rescue from this existence only to have another role, even more difficult, forced upon her.

Baren Supplies Special Service

L. Lawrence Baren, director of publicity for Ivan Film Productions, has opened a special office for the purpose of supplying states right buyers, exchangemen and exhibitors throughout the country with novel publicity for the purpose of assisting his customers in making a financial success of their various bookings

Mr. Baren is well qualified for this, having successfully edited and criticised the productions of various prominent producing companies The charge for this publicity will be nominal

Horsley Engages Crompton

David Horsley, producer of the Cub Comedies for the Mutual Film Corporation, as a first move in surrounding himself with capable people to put on more pictures after the present plans, has arranged for the re-engagement of Frank Crompton as technical director of all David Horsley productions.

Frank Crompton is accepted as an authority on technical construction in the motion picture business, in which he has been engaged for the past nine years. Prior to his film experience Mr. Crompton was an architect, located in England, South America and other countries. His extensive traveling, together with his knowledge of architecture, fitted him admirably as a motion picture technician, and when he came to this country in 1906 he presented himself to the Edison Company and was engaged.

Enters Matrimonial Sweepstakes

Cupid has again entered the ranks of the local film circles. This time he invaded the Fox exchange. Carl F. Senning, manager of the Fox exchange, has taken unto himself a wife, Miss Rose Stewart Watson, of New York state. The young lady was a chum of Mr. Senning's youth in Kentucky. The event came as a surprise to film circles here.

Four Thousand Pickford Twenty-Fours Lasted Three Weeks

Investigation of a complaint that Artcraft had failed to live up to promises of "free distribution" of twenty-four sheet posters on Pickford releases, as announced in our issue of November 4, 1916, brings an illuminating denial from the Artcraft executive offices. The extent of the costly generosity of this company is laid bare in the discovery that four thousand posters, saving to exhibitors eight thousand dollars, were called for before the original issue and several subsequent issues gave out.

As originally announced, free distribution of "several thousand 24-sheet stands" was promised. The Pickford Company, producing for Artcraft, had agreed to share the burden of this expense as advance publicity, believing that distributing this money direct to the exhibitor and on condition that he add to it the cost of posting, would be good advance advertising.

Artcraft, as Mr. Lichtman explains, operates on a very small percentage as distributor for the Pickford Company, and was compelled in many cases to purchase and give exhibitors twenty-four sheets, promised to customers by enthusiastic branch managers, before notice could reach them that the limit of distribution had been passed. This cost the distributing company alone bore, in order that its good faith could not be questioned. Artcraft had to pay for these posters out of its small margin of allowance as a distributor, the Pickford Company's percentage of receipts having to be paid them in order that their costly standard of production might be maintained.

Three weeks after the announcement in the NEWS, more than four thousand stands had been furnished. This fact will explain where the "several thousand" promised went to.

Helping the Exhibitor

(*Continued from page 870*)

in the Loop, and was put over by a remarkable newspaper advertising campaign. When the exhibitor ran his program copy for the day in which the picture was to be shown he played to capacity houses—but on the second day he found them coming stronger than they did the first day—and found the newspaper had erroneously repeated his ad. These are but few examples of the tremendous possibilities in newspaper advertising.

When the film manufacturer and exchange man thoroughly realize the necessity for adequately aiding the exhibitor, and are willing to do so, they will seek the most effective medium for reaching and interesting their market and his. They will find it necessary to help him when helping themselves—and the fact that he enjoys prosperity because of the increased patronage will mean increased prosperity all the way down the line.

They seek additional business. They are going after it. They will get it, but the medium they will use will not be poster displays nor hand bills nor any of the commonly considered mediums, but will be the medium which has proven the most effective.

Sterner Laws Aimed at Chicago and Illinois Exhibitors

An organization of Illinois club women is seeking to force a state-wide censorship bill through the Illinois legislature. These agitators have recently investigated 1,765 features shown in different sections of Illinois, and declare 1,045 of these to be "immoral," while 300 are stigmatized as having "no excuse for being made." These women are advocating a law similar to the one now in force in Ohio. Several members of the legislature are said to be aiding the women in their campaign, hoping to thereby win the large women's vote.

The Chicago F. I. L. M. Club, an exchangemen's organization, is actively fighting the proposed measure. A committee consisting of David Alexander, J. L. Friedman, I. Von Ronkle, F. M. Brockell, and Ralph Proctor, has been appointed by the club to investigate the best methods of attack. One of the arguments that will be used is the evil effects of the censorship laws in Pennsylvania.

Three new ordinances aimed at the long-suffering Chicago exhibitors will shortly come up before the city council. One of these seeks to make the powers of the local censorship board absolute. At present, if a film is rejected by the board an appeal can be made to the chief of police, or to the mayor, and the board's decision can be set aside. One instance of this that will be recalled is that of "The Little Girl Next Door," which was passed by the mayor and city council after the board's rejection. Under the proposed ordinance one man (presumably Major Funkhouser) would have absolute authority, and no appeal may be made.

A tax of $1.00 per reel to cover the cost (!) of censoring is also proposed. This would apply to all productions shown in Chicago.

An ordinance now before the council advocates a sliding scale of license fees for moving picture theatres according to their seating capacities. The proposed schedule is as follows:

Seating Capacity.	Tax.
300 or less	$200
300-600	350
600-1,000	500
1,000-1,500	700
1,500 or more	1,000

These taxes could not be pro-rated. A theatre in operation any fraction of a year would have to pay an entire year's tax.

Alderman Horn is chairman of the sub-committee that drafted this license schedule.

Decision in Moss-Ivan Suit

Justice Cohalan of the Supreme Court, New York, has handed down a decision in the case of the B. S. Moss Motion Picture Corporation vs. The Ivan Film Corporation, which arose out of alleged similarity of titles of the Moss picture, "The Girl Who Doesn't Know," and the Ivan picture, "The Girl Who Did Not Care."

Justice Cohalan decided that the similarity of names was not sufficient to justify an injunction restraining presentation of the Ivan picture.

Unicorn Will Reorganize at $5,000,000

Bankruptcy Proceedings Have Been Filed, but Company Will Proceed as Formerly—New Exchanges Are Added

DESPITE the fact that proceedings in bankruptcy were filed some days ago against the Unicorn Film Service Corporation, of 126-130 West 46th street, it is asserted, that the concern is to continue business, on a reorganized basis and upon a larger scale than heretofore. $5,000,000 will be back of the reorganized concern.

Several additional exchanges will be added to those recently under operation, including branches in Atlanta, Ga.; New Orleans, La.; Dallas, Tex.; Seattle, Wash.; Butte, Mont.; and El Paso, Texas, and Los Angeles and San Francisco, Cal.

The report, as confirmed by officials of the company, includes the fact that an entirely new policy will be adopted. As at present formulated, the new Unicorn idea, is one five-reel feature, two three-reel features; three two-reel features, and three single reels and specials, each week.

Mr. Schlank and John L. Lyttle, the attorney, have been appointed receivers for the Unicorn Film Service Corporation.

Mr. Schlank said:

"There is no reason to suppose other than that the Unicorn Film Service Corporation, will be reorganized on a firmer and more ambitious basis. The rights to important productions, as well as to short reel subjects which the concern controls, establishes it upon a firm footing."

Rialto Leads Two Programs with Vitagraph Films

Another Vitagraph subject will follow "The Courage of Silence," showing this week at the Rialto, on the February 4 program of that house. This will be "Arsene Lupin," a five-reel presentation from the detective novel and stage play. On the regular Vitagraph Blue Ribbon program this will be released on February 26.

Earle Williams is starred in the picture. In the supporting cast are Ethel Gray Terry, Billie Billings, Julia Swayne Gordon, Miss Krause, Miss Best, and Ida Tiebel; Frank Morgan, Harry Leone, Bernard Seigel, Gordon Gray, Logan Paul, Hugh Wynn, and Mr. Wright.

"The Courage of Silence," which is released on the Vitagraph-V-L-S-E program on February 12, co-stars Alice Joyce and Harry Morey. Others in the cast are Willie Johnson, Mildred May, Cleo Ayres, Robert Gaillard, Walter McGrail, Anders Randolf, and Dorothy Conroy.

Anna Little Joins Selznick

An engagement of unusual interest to all exhibitors is that of Anna Little, the former American and Universal star, to play opposite Robert Warwick in the Selznick-Picture production of E. Phillips Oppenheim's stirring novel, "The Court of St. Simon."

Although only on the screen four years Miss Little has a large following and has achieved a reputation as one of the prettiest and most talented of the younger leading women of the films.

Miss Little is a typical product of California's balmy clime, although many of her early years were spent in Chicago.

Burger's Work with I. F. S. Is Ended

The work of consolidation of business of International with Pathe having been completed, J. K. Burger no longer remains with the International Film Service at the head of their exchange organization. Just what his future movements will be, Mr. Burger, who is known as "Simon Legree" Burger to exchangemen and exhibitors alike, refuses to state definitely, but he will remain in the motion picture business.

Hornig Made President of Maryland League

Frank A. Hornig, one of the best known exhibitors of Baltimore, has been elected president of the Maryland Branch of the Motion Picture Exhibitors' League of America. Mr. Hornig conducts two theatres in the southwestern section of Baltimore. Other officers elected at last Sunday's meeting were Louis DeHuff, manager of the New theatre, first vice-president; Eugene B. McCurdy, of the Eureka and Lafayette theatres, second vice-president; Thomas D. Goldberg, of the Goldberg and New Gordon theatres, secretary, and William Stumpf, of the Goodtime theatre, treasurer.

A constitution and by-laws were adopted and other matters of interest in the organization were disposed of. Upon the suggestion of J. Louis Rome it was decided to divide the city into nine districts and each district should be represented on the board of directors.

Rothacker Stock Dividend

At the recent annual stockholders' meeting of the Rothacker Film Manufacturing Company, the following directors were elected:

Watterson R. Rothacker, chairman; H. J. Aldous; N. J. Baumer, A. A. Rothacker, David Beaton, Jr.

A dividend of 7 per cent. on the preferred stock of the corporation was also declared and paid this month.

The Rothacker Company claims to be the first organization to use elevated railroad advertising stands, as they are doing, to direct the public to the laboratory studio.

Sanger Announces Signing of Margaret Anglin

After the mystery which has so long enveloped the plans of the Sanger Picture Plays Corporation and the many conjectures chanced by those on the outside wondering, Eugene B. Sanger, the firm's president, announces that he has signed Margaret Anglin as one of his stars. Other names, equally well known, are promised shortly. This is Miss Anglin's initial entrance into the realm of motion pictures.

TABLOID REVIEWS FOR BUSY EXHIBITORS

Art Dramas, Inc., Program

"The Hoodooed Story." (Essanay. Screen time, twenty-eight minutes.. C. D. To be released Tues., Feb. 6.)—Synopsis: Smith, a magazine writer, finds he has made a mistake; his best story is rejected by the editor. That evening highwaymen rob Smith of the manuscript and his last 30 cents. Then the editor writes him that the stenographer has erred in returning the story, Smith therefore hustles to recover same, and again the editor rejects the story. Through it all Smith meets and marries the stenographer and has no further trouble marketing his literary effusions.

"Canimated Nooz Pictorial, No. 24." Cartoon by Wallace Carlson with Alaskan Scenic. (Essanay. Screen time, fifteen minutes. To be released Wed., Feb. 7.)—Synopsis: The great banquet of the Ancient Order of Enemies of Toil at the Hotel Fritzcarlson, New York City, where 500 Weary Willies are each supplied with a keg of beer and a tube. Followed by scenes from the preparatory school for young brides where embryo matrons are educated in the proper way to "bean" a husband with a rolling-pin or stove poker. The other half of the reel is devoted to Alaskan and Yukon scenery.

"Desertion and Non-Support." (Essanay. D. Screen time, twenty-seven minutes. To be released Sat., Feb. 10.) Synopsis: Mary Monroe (Lillian Drew) and Charles Hayward (Edward Arnold are eugenically married, but it later would appear that the medical test was a failure and Charles shows symptoms of lung trouble. Mary, horrified, quits him and he goes West. After a year it is decided that his lungs are sound, but he has fallen heir to a fortune and also fallen in love with his nurse. Mary hears of this and journeys West to claim him. Failing in this, she sues him for desertion and non-support, but the case is thrown out of court because it was she who deserted him.

"Lost and Found." (Selig. Two reels. Mon., Jan. 29.)—An unusually good cast for a two-reeler appears in this film. The players are George Fawcett, Vivian Reed, Charles Le Moyne, and Thomas Guinan. The last mentioned actor plays the hero, and is the only miscast player. The plot is pretty threadbare in spots, but the interest is maintained fairly consistently. Captain Hendricks, a retired sailor, wants his daughter to marry Brooks. She loves Morgan, but the Captain objects to the man because he wears a bracelet. One night Brooks attacks the girl, but Morgan shoots him. A noted lawyer finds that Morgan is his long-lost son, identifying him by the bracelet. Morgan is found innocent of the murder, and marries the Captain's daughter.

"Wolf of Los Alamos." (Kalem. Episode of "The Girl from 'Frisco" Series. Two reels.)—In this episode John Wallace (True Boardman) bids good bye to Kalem and does it with grace and dignity. "I have come to say good-bye," he says; "Congress convenes next week and I must go to Washington," but Marin Sais as Barbara Brent shows of what sterling stuff she is made, for besides rounding up and lassoing a Hindoo cook, she has a terrific fall from her horse down the side of a steep cliff. This film maintains the keenness of interest as displayed in the former episodes; the picturization is good, the exteriors in some instances are remarkable and Marin Sais also proves herself an adept with the lariat. The picture should prove a winner wherever "The Girl from 'Frisco" has been introduced.

"The Blundering Blacksmiths." (Kalem. One reel.)—Ham and Bud are forever bursting out in some new phase of comedy and in this they are as farcical and harmless as ever. An open flirtation with the village belle—in church—is the introduction, Ham casting googoo eyes and Bud kicking and nudging him to compel behavior—then next day the foreclosing of a mortgage because the village belle (Ethel Teare) will not marry Hiram Hardheart (Henry Murdoch). The belle's father cannot raise the $1,000 necessary to save the home and she in desperation seeks aid of the village blacksmith. "Do or die" is evidently his motto, for he engages in a fistic encounter with "One Punch Murph," a pugilist of renown. The purse is $1,000. Ham wins. The mortgage is lifted. The belle and her father are happy and Hiram mortified. A thoroughly clean picture, plenty of comedy and well produced.

"The Violet Ray." (Kalem. Episode of "Grant, Police Reporter." One reel.)—Intense dramatic scenes reveal themselves ever and anon in this interesting series and George Larkin as the police reporter has honors anew thrust upon him. The theme deals with the perfection of a powerful violet ray mechanism by James Manlove (Cyril Courtney), a retired naval engineer, and the endeavors of secret agents of a foreign country (presumably Russia, to judge from their names—Dimitri and Orloff) to obtain the secret of controlling the ray. Failing to get same from the inventor, these agents blind him with his own mechanism, and then capture Marjorie, his daughter (Ollie Kirkby), who also knows the process. She refuses to give it up and is about to be subjected to the same fate as befell her father, when Grant appears upon the scene and with one shot from his revolver smashes the switch controlling the machine, covers the agents with his gun and marshals them to the office of the chief of police. A highly interesting picture and worthy of being classed with any of its predecessors in this series.

"The Death Siding." (Kalem. Episode of "Hazards of Helen" Series. One reel.)—Typically Western and proving beyond a shadow of a doubt that a Mexican greaser is persona non grata in certain "cow centres," for after Ramon (Richard Johnson), a greaser, has been forcibly ejected from a saloon and just as forcibly advised to "beat it" out of town by a gang of cowpunchers from the "Lazy H" ranch, two other Mexicans steal a couple of horses belonging to two of the aforementioned cowboys. Ramon, of course, is suspected and a wild chase ensues. Seeing himself pursued he seeks shelter in the railway station at Lone Point and Helen (Helen Gibson), the operator, hearing his story, secretes him just as some of the cowboys ride up. Some stirring dramatic situations follow, also a thrill or two—one, in particular, where Ramon and Helen, chasing a runaway flat car, Ramon lassos one of the standards of the car and holds the rope taut from his hold on horseback while Helen, hand over hand, gains the car, applies the brake and prevents a head-on collision with the Limited. In the meantime Ramon has to cut the rope to prevent his coming into contact with a "dead" box car on the siding, and in so doing both he and horse are precipitated down the embankment. The horse is killed, Ramon injured, but in the meantime the real thieves are captured and the sheriff guesses "we don't mind if you stick around town after all." A vivid picture indeed of drawing false conclusions, but the picture itself is sufficiently illustrative without some of the superfluous subtitles.

Mutual Program

"Shorty Goes to College." (Monogram. No. 3 of "The Adventures of Shorty Hamilton." Two reels. C.-D. Mon., Jan. 22.)—A concise story of Shorty's discharge from a ranch because of his "ultra" Western ways. There are a number of good ranch episodes brought into the earlier part of the film and some mighty good scholastic features in the latter part. The subject of the sketch, a self-styled "roughneck," gets a chance of a college course on account of his rough and tumble antics, and his valor on the football field gains for him the admiration of the Dean's daughter Ruth. Ruth has another admirer — the professor of mineralogy — and Shorty is in his class. So the plot thickens. Shorty, a roughneck, Ruth a somnambulist and the professor a jealous suitor. Shorty is backward in his studies, and particularly in his English, is, through a chain of circumstances almost found guilty of theft—several uncut diamonds being missing from the Dean's safe and subsequently being found on Shorty's person. But Shorty is game—Ruth's nocturnal peregrinations he will not give away and matters look mightily serious until Ruth declares herself and the Professor, who has been unduly active, is "ducked" in a water trough and Shorty decides to go back to the ranch.

"Mutual Tours Around the World," No. 13. (Gaumont. One reel. Trav. Tues., Jan. 30.)—The picture conducts us to Teheran, the capital of Persia, where we are introduced to some of the many interesting phases of Persian life. An old mosque is reproduced, several Persian types of humanity are flashed upon the screen and then road travel through the El Burz Mountains is described by means of wagon and horses. The beautiful caves and glens and massive peaks are delightfully presented, after which the coast resorts of quaint old Normandy are visited. Etretat, Honfleur and Trouville, with their beautiful scenery and odd architecture, engage one's undivided attention. Winter sports are depicted and the picture closes with a most realistic skiing contest, where experts are shown covering vast spaces over the snowy slopes.

"See America First," No. 73. "Never Again." Komic Kartoon. (Gaumont. Split reel. Sc. and C. Cart. Wed., Jan. 31.)—San Diego and surrounding country on the Pacific Coast are delightfully treated in this number of an interesting series. Places of historic interest are pictured, with brief explanatory subtitles. The camera is made to do wonderfully clever work, as the views are all well selected and clearly reproduced. Sunset Cliffs, the Bennington Monument, Ramona's Marriage Place, Soledad Canyon, the Residence of Mme. Schumann-Heink, Balboa Park, Pigeons' Tower, Union Station, Sweetwater Dam, Sunny Jim Cave, Temple of Peace at Point Loma, and many other edifices and scenes are faithfully depicted, all of which render this reel highly instructive and most interesting.

The latter half of the reel is given over to a comic cartoon by Harry Palmer. "Never Again" is the oath taken by a man after smoking cigars presented to him by his wife at Christmas. He lights one and throws it from a window. A caged parrot gets it and is sickened. He tries another and in disgust throws it away from him. It strikes the sidewalk and its fumes asphyxiate a policeman. He finally throws the whole box out, only to have it returned by a street cleaner.

"Retribution." (Signal-Mutual. Two reels. Drama. Mon., Jan. 29.)—This is the fifteenth and last episode of "A Lass of the Lumberlands" series and in it the doom of Dollar Holmes is sealed. First he was compelled to wed his son Stephen's mother and in his endeavors to oust Dawson from the Indian lands he seeks the aid of the courts which really brings about his downfall. But even then the law is cheated of its rightful prey, for Dollar Holmes comes to his death in a railroad collision. All the exteriors in this picture are realistic reflections of the West, the characters taking part are all truly Western and the whole series, including this last instalment, reflect creditably upon the producers, directors and actors alike.

"Jerry and the Outlaws." (Cub. One reel. Comedy. Thurs., Jan. 25.)—This is a really laughable picture, the situations are novel in the main, and where old have been redressed to conceal their identity. The photographic work is clear and most of the scenes are well selected. George Ovey is featured and he takes full advantage of every opportunity. The picture opens with Ovey as Jerry serenading his best girl, he snugly nestled in the branches of a tree, then comes the old man's ire, a little shooting, a policeman overcome by Jerry, who dons the officer's tunic, cap and belt. In this rig he obtains the stern parent's arrest and manages to elope with his girl. They fall into the hands of three fierce-looking bandits and while the bandits are gambling for the girl, Jerry steals their revolvers and performs a few antics. Here more police come on the scene to arrest him, but as he has "rounded up" the three bandits he escapes arrest and receives the congratulations of the police captain. A worthy successor to prior Ovey comedies.

"Circus Cyclone." (Vogue-Mutual. Two reels.) The funniest thing in this extravagant farce is Paddy McQuire made up as an elephant. An animal given human traits will invariably get a laugh, even when only an animal skin is used. Gypsy Abbott is the girl beloved by an artist and a baron. Her mother favors the nobleman; Gypsy loves the artist. Love is not always blind, at least not to its rival's failings. The artist suspects the baron and tracks him. Sure enough, the pretended noble turns out to be an all-around handy man in a circus, a would-be lady killer, and a petty thief. The artist has some lively experiences before he accomplishes the arrest of the baron and wins the girl. He does all this through the intervention of a "dog-faced boy," who disguises himself as a trained elephant and breaks up a circus performance. If you want to know how easily a man can manipulate a trunk and a tail at short notice, you must see Paddy McQuire in a "Circus Cyclone."

"Uncle Sam's Defenders," Nos. 5-6. These are two very good reels, showing "Scouts of the Sea and Air" and "Bull Dogs of the Deep." Rows of hangars and aviators testing hydroaeroplanes, a Curtiss flyer, with Lieutenant Young, a daring aviator, in the machine, are shown. A 500-pound projectile and an 11,000-ton destroyer are some

of the efficient instruments of war seen. Mine laying and recovering a mine is most informing. Thirty-seven sea fighters in street formation is demonstrated in Guantanamo Bay. Clearing the decks for action, battle formation and target practice are most inspiring. Night on Guantanamo Bay, a flag, and a patriotic verse about "Love, Law and Hope," winds up this excellent reel

Universal Program

"Why, Uncle!" (Nestor. Mon., Jan. 29.)—This comedy from a story by Bess Meredyth shows an uncle and his nephew who are good sports, both of them, awaiting the arrival of a relative who is purported to be an "angel." But in reality he is a good sport himself and all the posing as angels by all three parties goes for naught, as in the end the happy truth is discovered. Eddie Lyons, Lee Moran, Priscilla Dean and Fred Gamble put this comedy over in excellent style.

"June Madness." (Gold Seal. Three reels. Tues., Jan. 30.)—A diverting release concerning a man who professed to be a woman hater but who is caught at last when he least expected it. The humor of this picture lies in its many touches written in by the author, Willis Woods. Everyone makes love in June, they confirm, and the many glimpses of ardent love-making which the bachelor sees all about him serve to emphasize his comical plight. The picture would benefit by judicious editing, although even in its present state it makes entertainment of above-the-average sort. Roy Stewart, Gypsey Harte, Wadsworth Harris and Kingsley Benedict are the leads.

"Faking Fakirs." (L-Ko. Two reels. Wed., Jan. 31.)—Rival concessionists at a seaside resort gyrate in this L-Ko, which is somewhat below the high standard that the company has been setting of late. There is more plot than action and the picture drags quite a bit. The scenes in which the principals ride on the scenic railway are quite too jerky for real amusement. The laughs in this come chiefly in the first few feet of the picture. Later it slows down considerably. Phil Dunham and Lucille Hutton are the principals.

"It's Cheaper to be Married." (Victor. Thurs., Feb. 1.)—Being a bachelor deprives a fellow of an expected fortune and gives it to his brother, who is married. A very good comedy in which Ralph McComas, a fat man who is not vulgar, Eileen Sedgwick and Milton Sims have the principal roles. The latter is a very good comedian, having a simple face which he knows how to employ to comical advantage.

"The War Waif." (Universal Special. Two reels. Thurs., Feb. 1.)—A pathetic story of the European war is presented in an excellent fashion in this picture, written by Grace Helen Bailey and produced by Allan Holubar. An English colonel, unfit for service because of the loss of an arm, turns his mansion into a hospital. A French soldier is one of his patients and the manner in which he is reunited with his child is effected in a most touching way. Scenes and settings are all excellent. Little Zoe Rae, Holubar himself, Irene Hunt and Nellie Allen are the leads.

"The Forbidden Game." (Imp. Two reels. Fri., Feb. 2.)—This is a crook melodrama of a rich young man who is leader of a gang just for the fun of it. It starts in at such a furious pace, including a murder and a free-for-all fight, that the spectator is somewhat bewildered. The action, of course, doesn't rise after the usual fashion, but drops considerably in tempo and with it the interest is lessened. However, the lovers of the crook melodrama will find much to entertain them in this release. Ben Cohn wrote the story, and in the cast appear Edward Hearn, Richard Ryan and Franzie Gunn.

"The Hero of Bunko Hill." (Victor. Fri., Feb. 2.)—Another of Captain Peacocke's offerings—a little too broad in spots but containing a good comedy idea well done on the whole. A stranded actor, to gain funds for his company, is led to pose as the long lost son of a native. The son had no teeth and was tattooed all over, and the actor is obliged to suffer tortures at the hands of the dentists and tattooists and even then the ruse is not successful.

"His Coming Out Party." (Joker. Sat., Feb. 3.)—William Franey and Milburn Moranti, as the better halves of their respective families, have a high old time sneaking off to play poker, while Gale Henry and Lillian Peacock remain at home contriving means to put an end to it. They eventually succeed after the reel has passed with an average number of gags of the usual Joker sort.

"Diamonds of Destiny." (Imp. Sun., Feb. 4.)—A girl to save her brother from execution agrees to pull one more trick for the gang. The job is to procure some diamonds from a collector. She starts on her campaign, but falls in love with the victim and, of course, there is the usual happy ending after a good many scenes of considerable suspense have appeared. Louise Lovely, Paul Byron, Alfred Allen and Victor Rottman are the leads.

Pathe Program

"Skinny's Love Tangle." (Rolin. Split reel. Week of Feb. 11.)—The fat boy of the Rolin studio has the lead in this fairly humorous half reel, in which he plays practical jokes on every one present at a Hallowe'en party. On the same reel with "Schemer Skinny's Scandal."

"Schemer Skinny's Scandal." (Rolin. Split reel. Week of Feb. 11.)—A country boarding house is the scene of this comedy in which numerous and sometimes humorous conventional tricks are pulled. Fatty is again the leading light and is furnished good support by practically every other member of the Rolin studio. On the same reel with "Skinny's Love Tangle."

"Childish Delights." (Pathe. Split reel. Week of Feb. 11.)—This half-reel which is in color, shows the activities of a baby. Most of the fun arrives when it proceeds to take a bath. Every bit as good as the average comedy. On the same reel with "Florence Rose Fashions," No. 18.

"In Southern Highlands." Pathe. Split reel. Week of Feb. 11.)—Interesting scenes in the mountains of Tennessee and North Carolina divide this reel with an animated cartoon, "Der Captain is Examined for Insurance."

Weeklies

Mutual Weekly, No. 108. (Gaumont.) At Marblehead, Mass., a cob-webby-looking flying machine is in the course of construction to compete against torpedo boats. Inaugural shoes for Mr. Wilson are made at Brockton, Mass. The perfect footwear is made, marked and packed, ready for the approaching function. The first Serbian minister to the United States arrives in Washington. Suffragettes picket the White House. According to the screen that part of Jersey affected by the $4,000,000 explosion looks like a war-scourged battlefield in Belgium. A Spanish submarine is visiting New London. Miss Sybil Carmen demonstrates the new Pontine coat with hat to match. A little Pontine bag, puffed around a walking stick is fanciful and catchy; it looks like a closed sunshade. Hosettes, are quite alarming at first glance, "but we have to come to them yet." They are nifty—or was it the limbs of the pretty model? Mail for the boys in the trenches shows that the Allies do not allow anything to hinder the letter from home. The funeral of Admiral Dewey is impressive. The procession is seen leaving the Capitol. Forest Rangers entertained by firemen is interesting. Climbing in snow shoes in the Ranier Mountains looks exciting. Some walk, but more roll.

Hearst-Pathe News, No. 9. (Saturday, January 27.)—Congressional committee ready to investigate Wall street leak, New York City; fancy skating by well known amateurs and professionals, Mill Neck, L. I.; Francis Heany delivers the deciding electoral vote for President Wilson's re-election to Vice-President Marshall, Washington, D. C.; funeral procession of Yuan Shi-Kai, first president of China, Pekin, China; installation of the Right Reverend Michael J. O'Doherty as archbishop for the diocese of the Far East, Manila, P. I.; "Billy Sunday's Tabernacle," an animated cartoon by F. M. Follett; elk and antelope forsake mountain tops, Yellowstone Park, Wyo.; Admiral William G. Benson, who succeeds the late Admiral Dewey as ranking senior officer of the American Navy, Washington, D. C.; U. S. S. Mississippi launched, Newport News, Va.

"Hearst-Pathe News, No. 5." (Pathe. Sat., Jan. 13.)—This reel shows Uncle Sam's boys in khaki drilling to the rhythmic strains of the band at Brownsville, Tex.; six silent suffrage sentinels picketing the entrances to the White House to impress President Wilson with their cause; observation balloons roaming over the enemy's territory, adjoining the Mediterranean Sea, in search of plans and formations; animated cartoon by Leighton Budd; Joseph P. Tumulty, secretary to the President; the Harvard hockey team beginning early practice for the Intercollegiate championship contest; the superdreadnought Pennsylvania leaving Brooklyn Navy Yard to participate in the winter target practice at the Guantanamo drill grounds; a second "Black Tom" explosion rocks the East as a half million shells are exploded, causing $10,000,000 loss, and the simple ceremonies of the inauguration of Col. Frank O. Lowden as the new Governor of Illinois.

K-E-S-E Program

"Adventures of Buffalo Bill." (K-E-S-E. Screen time, one hour and fifteen minutes.)—Synopsis: The late Col. William F. Cody (Buffalo Bill), is shown in the early days of his thilling career as a pony express rider in the pioneer West; later as hunter of buffaloes and then as the chief Indian scout for the United States Army. Appearing with Buffalo Bill in the picturizations of the Indian battles which follow are Lieutenant-General Nelson A. Miles, Major-General Jesse M. Lee, Brigadier-Generals Frank D. Baldwin and Marion P. Maus, and other heroic figures of the pioneer days. Historically accurate versions of the Battle of Summit Springs, the battle of Warbonnet, Colonel Cody's knife duel with the Sioux Chief, Yellow Hand, and his fight with Chief Tall Bull, in which the Indians were killed, are shown. Five thousand United States troops and Indians participate in the battles. Buffalo Bill's later life, giving intimate glimpses of him at home, and of his great hunting expeditions, including that on which he guided the Prince of Monaco after big game in the Rockies, concludes the picture.

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Dec.—21. Lash of Destiny (Gertrude McCoy) 5
Dec.—28. Whoso Taketh a Wife (Jean Sothern) 5
Jan.— 4. The Rainbow (Dorothy Bernard and Jack Sherrill) 5
Jan. 11. Infidelity (Anna Q. Nilsson and Eugene Strong), Erbograph 5
Jan. 18. God of Little Children (Alma Hanlon), Apollo 5
Jan. 25. Her Good Name (Jean Sothern), Van Dyke 5
Feb. 1. Rosie O'Grady (Viola Dana), Apolo 5
Feb. 8. The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp. 5
Feb. 15. The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph 5
Feb. 22. Pride and the Devil (Alma Hanlon), Apollo 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

Jan.— 8. The Piper's Price (Dorothy Phillips) 5
Jan.—15. Her Soul's Inspiration (Ella Hall) 5
Jan.—22. God's Crucible (George Hermandez, Myrtle Gonzales and Val Paul) 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren) 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5
Feb.—19. The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon) 5
Feb.—26. The Saintly Sinner (Ruth Stonehouse) 5
Mar. 5. The Boy Girl (Violet Mersereau) 5

Fox Film Corporation

Jan.— 8. The Price of Silence (William Farnum) 5
Jan.— 8. A Modern Cinderella (June Caprice) 5
Jan.—15. Bitter Truth (Virginia Pearson) 5
Jan.—22. The Darling of Paris (Theda Bara). 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5
Feb.—12. North of 53 (Dustin Farnum) 5
Feb. 12. The Scarlet Letter (Stuart Holmes). 5
Feb. 19. Title not announced (June Caprice). 5
Feb. 19. The Tiger Woman (Theda Bara) 5
Feb. 26. Sister Against Sister (Virginia Pearson) 5

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) 5

Kleine-Edison-Selig-Essanay

Jan. 8. The Master Passion (Mabel Trunnelle and Robert Conness) Edison. 5
Jan. 15. Little Shoes (Henry B. Walthall and Mary Charleson), Essanay 5
Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Feb. 5. Skinner's Dress Suit 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5
Mar. 5. The Trufflers (Nell Craig), Essanay 5
Mar. 12. Little Lost Sister (Selig) 5

McClure Pictures*

Jan. 29. Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere) 5
Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guerre) 5
Feb. 19. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 26. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 8. A Wife by Proxy (Mabel Taliaferro), Columbia 5
Jan. 15. The White Raven (Ethel Barrymore), Rolfe 5
Jan. 22. The Threads of Fate (Viola Dana), Columbia 5
Jan. 29. Bridges Burned (Madame Petrova), Popular Plays and Players 5
Feb. 5. The End of the Tour (Lionel Barrymore), Columbia 5
Feb. 12. One of Many (Frances Nelson), 5
Feb. 19. The Promise (Harold Lockwood and May Allison), Yorke 5
Feb. 20. The Secret of Eve (Mme. Petrova), Columbia 5
Mar. 5. The Belle of the Season (Emmy Wehlen), Rolfe 5
Mar. 12. The Beautiful Lie (Frances Nelson), Rolfe 5

Mutual Film Corporation

Jan. 8. The Butterfly Girl (Margarita Fischer), Fischer 5
Jan. 15. Beloved Rogues (Kolb and Dill), American 5
Jan. 22. The Gentle Intruder (Mary Miles Minter), American 5
Jan. 29. Pardners (Charlotte Walker) 5
Feb. 5. Where Love Is (Ann Murdock), Mutual 5

Paramount Pictures Corporation

Jan. 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players 5
Jan. 11. The Happiness of Three Women (Myrtle Stedman and House Peters), Morosco 5
Jan. 15. Betty to the Rescue (Fannie Ward), Lasky 5
Jan. 18. A Girl Like That (Irene Fenwick and Owen Moore), Famous Players 5
Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky 5
Feb. 19. Winning of Sally Temple (Fannie Ward), Lasky 5
Feb. 22. On Record (Mae Murray), Lasky 5
Feb. 26. The Fortunes of Fifi (Marguerite Clark), Famous Players 5
Mar 1. Those Without Sin (Blanche Sweet), Lasky 5
Mar. 5. Sapho (Pauline Fredericks), Famous Players 5
Mar. 8. Out of the Wreck (Kathlyn Williams), Morosco 5
Mar. 12. Castles for Two (Marie Doro), Lasky 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Jan. 7. Her New York (Gladys Hulette, William Parke, Jr., and Robert Vaughn), Thanhouser 5
Jan. 14. Kick In (William Courtney, Mollie King, Robert Clugston and Suzanne Willa), Astra 5
Jan. 21. The Image Maker (Valkyrien), Thanhouser 5
Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Feb. 11. Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa 5
Feb. 18. Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser 5
Coming—When My Ship Comes In (Jane Grey), International 5

Red Feather Productions

Jan. 8. Fighting for Love (Ruth Stonehouse and Jack Mulhall) 5
Jan. 15. The Double Room Mystery (Hayward Mack and Ed. Hearn) 5
Jan. 22. Heart Strings (Allen Holubar and Maude George) 5
Jan. 29. Love Aflame (Ruth Stonehouse and Jack Mulhall) 5
Feb. 5. The Scarlet Crystal (Herbert Rawlinson, Betty Schade and Dorothy Davenport) 5
Feb. 12. Me and M' Pal (Edna Flugarth) 5

Selznick Pictures

Dec. 1. War Brides (Mme. Nazimova), Herbert Brenon, Prod. 8
Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. —. The Argyle Case (Robert Warwick) 5
Jan. —. The Eternal Sin (Florence Reed and William E. Shay), Herbert Brenon Prod. 5
Jan. —. Panthea (Norma Talmadge) 5

Triangle Film Corporation

Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Feb. 4. Jim Bludso (Lucas), Fine Arts 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 11. The Girl of the Timber Claims (Constance Talmadge), Fine Arts 5
Feb. 11. The Gun Fighter (Wm. S. Hart), Kay Bee 5
Feb. 18. The Village Prodigal (Robert Harron), Fine Arts 5
Feb. 18. A Princess of the Dark (Enid Bennett), Ince-Kay Bee 5

Unity Sales Corporation

Dec. 1. Land Just Over Yonder 6
Dec. 15. Humanizing Mr. Winsby 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Jan. 8. The Man of Mystery (E. H. Sothern) 5
Jan. 15. Blind Justice (Benj. Christie) 7
Jan. 22. Her Right to Live (Peggy Hyland). 5
Jan. 29. The Glory of Yolanda (Anita Stewart) 5
Feb. 5. Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno) 5
Feb. 12. The Courage of Silence (Alice Joyce and Harry Morey) 5
Feb. 19. Kitty Mackay (Lilian Walker) 5
Feb. 26. Arsene Lupin (Earle Williams) 5
Mar. 5. Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly) 5
Mar. 12. The More Excellent Way (Anita Stewart) 5

World Pictures

Jan. 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell) 5
Jan. 15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) 5
Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines) 5
Feb. 5. A Hungry Heart (Alice Brady) 5
Feb. 12. The Red Woman (Gail Kane) 5
Feb. 19. A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche) 5
Feb. 26. A Girl's Folly (Robert Warwick and Doris Kenyon) 5
Mar. 5. The Web of Desire (Ethel Clayton and Rockliffe Fellowes) 5

SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips..... 2 reels
1—15. Noah's Ark (Hank Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company*

Latest Announced Releases

SELIG—Cupid's Thumb Print, 2 D.....21702-03
VITAGRAPH — The Hall Room Girls (Claire MacCormack), 1 C..... 21704
SELIG—Selig-Tribune, No. 11, 1 Top... 21705
ESSANAY—The Hoodooed Story (10th of Black Cat Series), 2 C-D.....21706-07
KALEM—Ghost Hounds (Ham Comedy), 1 C..... 21708
ESSANAY — Canimated Nooz Pictorial, No. 24, and Alaska, Sc. (Split reel).. 21709
SELIG—Selig-Tribune, No. 12, 1 Top... 21710
VIM—Title not announced, 1 C..... 21711
KALEM—The Trap (17th of "Grant, Police Reporter" Series), 1 D... 21712
VIM—Title not announced, 1 C..... 21713
VITAGRAPH—The Suitor from Siam (5th of "Dangers of Doris" Series), 1 C-D 21714
ESSANAY — Desertion and Non-support (9th of "Is Marriage Sacred?" Series), 2 D.....21715-16
KALEM—The Prima Donna's Special ("Hazard of Helen' Series), 1 D.... 21717
SELIG—A Strange Adventure (Jack Pickford and Bessie Eyton), 1 D..... 21718

* General Film Company has abolished release dates.

Metro Pictures Corporation

Monday, January 22, 1917
SERIAL—The Great Secret (Chapter 3, The Hidden Hand), Francis X. Bushman and Beverly Bayne, 2 D.
ROLMA—Married But Single (Ralph Herz), 1 C.
Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 4, From Sunshine to Shadows), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 5, 1917
DREW—Blackmail (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 5, The Trap), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 12, 1917
ROLMA—Winning an Heiress (Ralph Herz), 1 C.
SERIAL—The Great Secret (Chapter 6), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 19, 1917
DREW—Her Obsession (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 7), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, February 26, 1917
DREW—Reliable Henry (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 8), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, March 5, 1917
ROLMA—A Modern Romance (Max Figman), 1 C.
SERIAL—The Great Secret (Chapter 9), Francis X. Bushman and Beverly Bayne, 2 D.

Mutual Film Corporation

Monday, January 29, 1917
MONOGRAM—Shorty Goes to College (Adventures of Shorty Hamilton, No. 3 D.....05300-01
Tuesday, January 30, 1917
GAUMONT—Mutual Tours Around the World (Teheran, the Capital of Persia; coast resorts of Normandy, France; winter in the Vosges Mountains, France), 1 Trav..... 05302
Wednesday, January 31, 1917
MUTUAL—Mutual Weekly, No. 109, 1 Top. 05303
GAUMONT—See America First (San Diego, Cal.), Sc., and Kartoon Komics, split reel..... 05304
Thursday, February 1, 1917
CUB—Jerry and His Pal (George Ovey), 1 C..... 05305
Friday, February 2, 1917
MUTUAL—Scouts of the Sea and Sky (Uncle Sam Defenders, No. 5), 1 Top. 05306
Saturday, February 3, 1917
AMERICAN—Title not announced (J. Warren Kerrigan), 1 D..... 05307
Sunday, February 4, 1917
VOGUE—Sticky Fingers (Paddy McQuire), 2 C.....05308-9
GAUMONT—Reel Life, Making Lace by Machinery; Toddles: New York's latest dance; Raising Fresh Water Fish; Design Your Own Gown, 1 Mag. 05310
Monday, February 5, 1917
MONOGRAM—Shorty Goes Insane ("Adventures of Shorty Hamilton," No. 4), 2 D.....05311-12
Tuesday, February 6, 1917
GAUMONT—Mutual Tours Around the World (The Rocky Coast of Dalmatia, On the Adriatic Sea, Great Temple of Luxor (Egypt), Picturesque Landscapes of Holland), 1 Trav..... 05313
Wednesday, February 7, 1917
MUTUAL—Mutual Weekly, No. 110, 1 Top. 05314
GAUMONT—See America First (The Mississippi Coast), Sc. and Kartoon Komics, Split reel..... 05315
Thursday, February 8, 1917
CUB—Jerry's Big Raid (George Ovey), 1 C..... 05316
Friday, February 9, 1917
MUTUAL—Bulldogs of the Deep ("Uncle Sam's Defenders," No. 6), 1 Top..... 05317
Saturday, February 10, 1917
AMERICAN—The Old Sheriff (J. Warren Kerrigan), 1 D..... 05318
Sunday, February 11, 1917
VOGUE—The Musical Marvels (Ben Turpin), 2 C.....05319-20
GAUMONT—Reel Life, Queer Fish with Shells, Diary of An Egg, Every-day Life Savers, Hypnotizing An Alligator, 1 Mag..... 05321

Paramount Pictures Corporation

Monday, January 22, 1917.
BURTON HOLMES—Ottawa and Toronto, 1 Trav.
BLACK DIAMOND—He Did It Himself, 1 C.
PICTOGRAPH—Subject not announced.
Monday, January 29, 1917.
BURTON HOLMES—Georgian Bay to Winnipeg, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—Subject not announced.
Monday, February 5, 1917
BURTON-HOLMES — Regina to the Rockies, 1 Trav..... T-1096
COMEDY—Title not announced.
PICTOGRAPH—No. 53, 1 Mag.
Monday, February 12, 1917
BURTON HOLMES—Beautiful Banff, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 54, 1 Mag.
Monday, February 19, 1917
BURTON HOLMES—With the Stony Indians, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 55, 1 Mag.

Pathe Exchange, Inc.

Monday, February 12, 1917
Patria, No. 5 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 11; Astra, 2 D.
Skinny's Love Tangle and Schemer Skinny's Scandal (Fatty Lampton), Split reel comedy, 1 C.
Florence Rose Fashions, No. 18 (Rose), Fash.; Childish Delights (Pathe), Colored Educ., Split reel.
Happy Hooligan—Ananias has nothing on him (Cart.), and Blackfeet Indians (Glacier National Park), Sc., International, Split Reel.
Wednesday, February 14, 1917
Hearst-Pathe News, No. 14, 1 Top.
Saturday, February 17, 1917
Hearst-Pathe News, No. 15, 1 Top.
Monday, February 18, 1917
Patria, No. 6 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 12 (The Foreign Alliance), Astra, 2 D.
Lonesome Luke—Lawyer, Rolin, 1 C.
Florence Rose Fashions, No. 19 (Rose), Fash.: Picturesque Algeria—Province of Constantine, Split Reel.
Wednesday, February 21, 1917
Hearst-Pathe News, No. 16, 1 Top.
Saturday, February 24, 1917
Hearst-Pathe News, No. 17, 1 Top.

Triangle Komedies

Sunday, January 14, 1917
Love Under Cover, 1 C.
The Pipe of Discontent, 1 C.
Sunday, January 21, 1917
A Noble Fraud, 1 C.
Honest Thieves, 1 C.
Sunday, January 28, 1917
Heart Strategy, 1 C.
A Grab Bag Bride, 1 C.
Sunday, February 4, 1917
The Male Governess, 1 C.
The Road Agent, 1 C.
Sunday, February 11, 1917
Won by a Foot, 1 C.
His Deadly Undertaking, 1 C.
Sunday, February 18, 1917
The Telephone Belle, 1 C.
When Hearts Collide, 1 C.

Unicorn Film Service*

Monday, December 11, 1916.
SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B
Tuesday, December 12, 1916.
JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B
Wednesday, December 13, 1916.
SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B
Thursday, December 14, 1916.
RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C
Friday, December 15, 1916.
JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B
Saturday, December 16, 1916.
SUPREME—The Challenge of Chivalry, 2 D 1118A
Sunday, December 17, 1916.
JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B
* Releases issued every two weeks.

Universal Film Company

Monday, February 5, 1917
NESTOR—His Wife's Relatives (Eddie Lyons, Lee Moran and Edyth Roberts), 1 C..... 02145
Tuesday, February 6, 1917
GOLD SEAL—Won by Grit (Nela Hart and Lois Wilson), 3 D.....02146
VICTOR—The Valley of Beautiful Things (Juvenile Comedy), 1 C..... 02147
Wednesday, February 7, 1917
L-KO—The Dawgone Dogs (Sammie Burns), 1 C..... 02148
UNIVERSAL—Animated Weekly, No. 58, 1 Top..... 02149
BIG U—Red Vengeance (Re-issue), 1 D. 02150
Thursday, February 8, 1917
REX—The Melody of Death (Douglas Gerrard, Ruth Clifford and Maude George), 2 D..... 02151
POWERS—Giants of the American Forest, 1 Educ..... 02152
Friday, February 9, 1917
IMP—Avarice (Claire McDowell), 1 D... 02153
VICTOR—The High Cost of Starving Eilleen Sedgwick), 1 C..... 02154
BIG U—Title not decided, 2 D..... 02155
Saturday, February 10, 1917
BISON—The Outlaw and the Lady (Louise Lovely and Harry Carey), 2 D..... 02156
JOKER—Out for the Dough (Wm. Franey and Gale Henry), 1 C..... 02157
LAEMMLE—A Studio Cinderella (Jane Gail and Matt Moore), 1 C (Reissue) 02158
Sunday, February 11, 1917
IMP—When Thieves Fall Out (Harry Benham), 2 D..... 02159
POWERS—Fearless Freddie in the Woolly West (Cart. Com.) and Joys and Tears of China (Dr. Dorsey Educ.), Split reel 02160

(Continued on page 934)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) .....

Christie Film Company
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

Educational Film Corp. of Amer.
Oct.— 1. The Land of Silence.....1 reel
Oct.—15. To the Rainbow.....1 reel
Oct.— 8. The Hermit of Hood.....1 reel
Oct.—22. Hans and Henri and the Neophyte .....1 reel
Oct.—29. Mazamas and the Three Sisters..2 reels
Nov.— 5. Deschutes Driftwood.....1 reel
Nov.—12. Oddities in Film Form, No. 1...1 reel
Nov.—19. The Snows of Many Years.....1 reel
Nov.—26. Hiyu Skookum Pow-wow La Push .....1 reel

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

SHORT SUBJECTS

(Continued from page 933)

REX—In the Shadows of Night (Wm. Shay), 1 D Re-issue..... 02161
UNIVERSAL SPECIAL—The Race for Freedom (7th episode of "The Purple Mask"), (Francis Ford and Grace Cunard), 2 D..... 02162

Monday, February 12, 1917

NESTOR—A Hasty Hazing (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02164

Tuesday, February 13, 1917

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VICTOR—The Girl of the Hour (Herbert Brenon and Vivian Prescott), Re-issue, 1 C..... 02166

Wednesday, February 14, 1917

IMP—The Girl Reporter's Scoop (Roy Stewart and Irne Hunt), 2 D..... 02167
L-KO—The End of a Perfect Day (Hank Mann and Gertrude Shelby), 1 C..... 02168
UNIVERSAL—Animated Weekly, No. 99, 1 Top..... 02169

Thursday, February 15, 1917

VICTOR—The Losing Winner (Carter De Haven and Flora Parker DeHaven, 2 C-D..... 02170
BIG U—The Half-breed's Confession (Re-issue), 1 D..... 02171

Friday, February 16, 1917

LAEMMLE—The Fourth Witness (Louise Lovely and Lee Hill), 2 D..... 02172
UNIVERSAL—Screen Magazine, No. 7, 1 Mag. 02173
L-KO—Brave Little Waldo (Fatty Voss), 1 C..... 02174

Saturday, February 17, 1917

BISON—John Osborn's Triumph (Murdock MacQuarrie), 2 D..... 02175
JOKER—Mule Mates (Gale Henry and Wm. Franey), 1 C..... 02176
LAEMMLE—Broken Hearted (Wm. E. Shay), Re-issue, 1 D..... 02177

Sunday, February 18, 1917

POWERS—Mr. Fuller Pep—He Does Some Quick Moving (Cart.), and Drama of the Orient (Dorsey Educ.), Split Reel 02178
UNIVERSAL SPECIAL FEATURE—Robinson Crusoe (Robert Leonard and Marguerita Fischer), 3 D..... 02179
UNIVERSAL SPECIAL FEATURE—The Secret Adventure (8th episode of "The Purple Mask"), (Francis Ford and Grace Cunard), 2 D..... 02180

Vitagraph-V-L-S-E.

Monday, January 15, 1917.

The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham).....2 D
Jolts and Jewelry (Hughie Mack and Patsey DeForest) .....1 C.
Captain Jinks, The Widow (Frank Daniels) 1 C.

Monday, January 22, 1917.

The Secret Kingdom (Fifth Episode, Carriage Call No. 101).....2 D
Big Bluffs and Bowling Ball (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Baby (Frank Daniels).....1 C.

Monday, January 29, 1917.

The Secret Kingdom (Sixth Episode, Human Flotsam) .....2 D
Somewhere in Any Place (Hughie Mack and Patsey DeForest).....1 C.
Captain Jinks' Dilemma (Frank Daniels)...1 C.

Monday, February 5, 1917.

The Secret Kingdom (Seventh Episode, The Ghost Ship).....2 D

Monday, February 5, 1917... ... ...

Rips and Rushes (Hughie Mack).....1 C.
Captain Jink's Wife's Husband (Frank Daniels .....1 C.

Monday, February 12, 1917

He Never Touched Me (Hughie Mack).....1 C.
Captain Jink's Love Letters (Frank Daniels.1 C.
The Secret Kingdom (Episode No. 8, Rum Cay .....2 D.

Monday, February 19, 1917

Cops and Cussedness (Hughie Mack).....1 C.
Captain Jink's Cure (Frank Daniels).....1 C.
The Secret Kingdom (Episode No. 9, The Swamp Adder).....2 D.

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Punch

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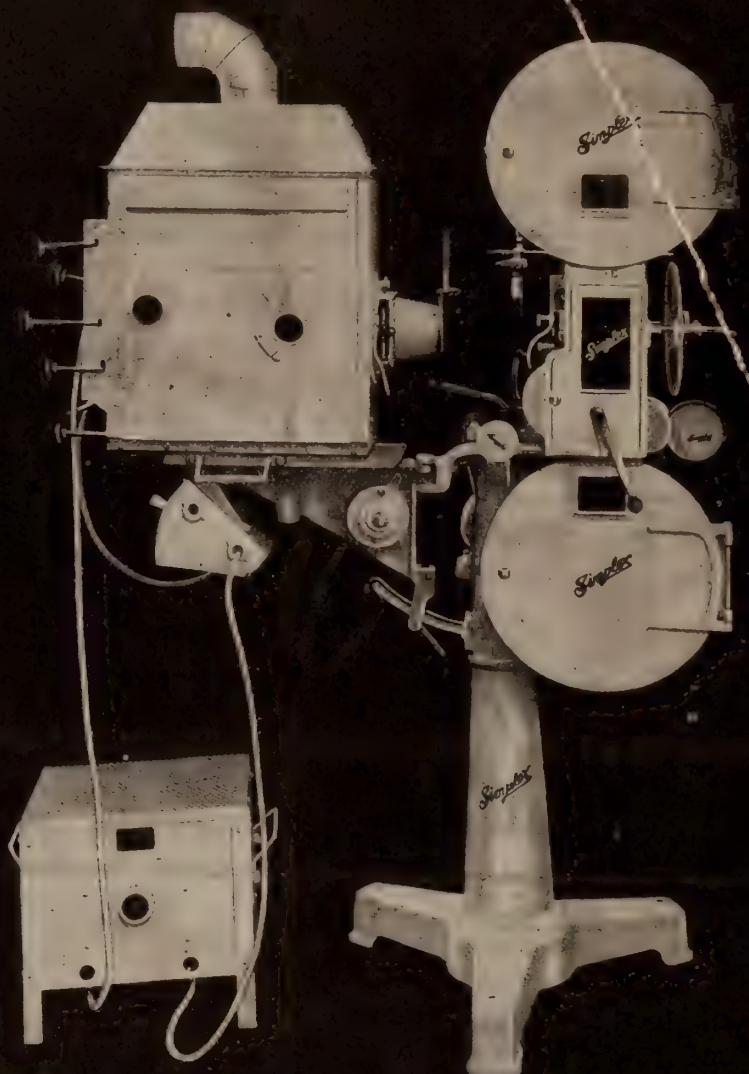
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SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

PICTURE MUSIC

MOTION Picture interests have harped on the subject of Music for the Picture until they have reached the point where they believe that something is really being done. They have fooled themselves into believing that suitable music is being arranged for the exhibitor. Listen to this:

MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City.

GENTLEMEN:

There is a problem which confronts the Motion Picture Exhibitor within the theatre more than any other one thing and that is music. Years ago anything which was produced on a film went and went big without music, but now it is different. A film not only has to be good to get over now, but it has to be helped with music. Not banging out chords, but music which carries the audience along and takes the place of the voice on the speaking stage. Some of the companies think they have helped us small exhibitors by sending out cue sheets, and others have at times made complete scores. The cue sheets most of the time are absolutely worthless. I have turned many of them over to my head musician only to have them given back with the comment "no good" and what is more they weren't.

There is only one reason and that is because the man who gets them up shows he is working in the interests of some one music house and only recommends their selections or else he keeps pushing his own stuff which no one has ever heard of. It is a case of promoting music selections at the expense of the picture. No attempt is made to add to the picture by sending out suitable music. The picture companies are being cheated and the exhibitors are losing a most valuable help.

Your cue sheets are the exceptions, they are the only ones which can be used, the only trouble is you do not print enough. I was sorry you could not send me the ones I wrote you for the other week. Is not there some way to impress the importance of the cue sheet on all the picture makers. They are more valuable than synopses for the patrons for they make pictures much more enjoyed. Good music is now necessary. If you can help the exhibitor get good cue sheets you will help motion pictures more than you ever know for you will make patrons.

Very truly,

THIS is absolutely true—pictures to-day are being exploited by men who have something to sell themselves. They may write music themselves or they may work for some one music house. In either case practically every number on every cue sheet is made up of selections from one of these particular sources. No wonder the theatre owners are provoked. They pay out good money for help along this line and all they get is a so-called cue sheet which is only an advertisement for some one else's personal goods. You can't blame them for being sore about it.

The plan which MOTION PICTURE NEWS is following is a helpful one as those who use our cue sheets know. Any one of our sheets may be used as they stand for if the musician does not happen to have the selections called for all he need do is merely substitute some piece which he has in his library of the same tempo. The original selections are chosen from any and all music publishers as long as they are appropriate. As in everything else the NEWS insists on its cue sheets being independent, otherwise we would not publish them.

As we have stated on this page before, we want to see every branch of the industry and those industries allied with it make all the profits possible. This includes the music publishers. For this reason we publish each week a list of the latest musical publications from all publishers which we recommend for musicians' libraries. We take those having varying tempos so that they can be substituted in any of our cue sheets when they are appropriate.

EVERY manufacturer we have talked to says he realizes that the exhibitor must have musical help, but he has other troubles more urgent. He is busy and like other things, which can be taken up almost any time, he leaves it for to-morrow. There is only one way to remedy this condition and that is for the exhibitors all over the country to write to the companies making the pictures they show stating that they must have proper cue sheets and why. Don't write the exchanges, they can't help you, though they may co-operate; write the home office. If you don't know to whom to write send your letters to the NEWS and we will see that they reach the proper parties.

There is one sentence in our reader's letter that we feel is worth repeating. "If you can help us to get good cue sheets, you will help motion pictures more than you ever know, for you will make patrons," he says. It is this fact —"Good music *makes* patrons," that MOTION PICTURE NEWS has advocated and has sought to live up to in its Music Department. That service which really plays fair with the exhibitor and his orchestra leader, which seeks with sincere effort and independence to enable him to provide the best possible accompaniment for each picture he shows, is certain to "*make patrons.*"

Better pictures and better music is our slogan—they go hand in hand. The only way to get them, however, is to show that the demand is there and the producers will come across. Particularly if their customers show enough interest to write and insist on proper musical service.

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Golden Rule Operator

ALBERT H. ESTES, Orangesburg, S. C., writes: "The most important subject of the day is now clearly coming to light, and I do not take any point of view but the operator's, as I am one of those 'things' myself; but I believe that every man in the game of projecting films should look deeply into the matter of taking care of the films in his possession, and give them the best of care.

"For many years I have been in the game, and I have seen beautiful productions utterly ruined by the 'boneheadedness' of some operator who did not give a whoop for the operator who was to receive the film after he had used it, and where if the least bit of care had been taken the next fellow would have been saved a few hours' work and a day of bad projection.

"I have just read the letter of Brother G. K., of Milwaukee, Wis., and your answer, and I also think as you do: 'It is an outrage.' But now my point is just this: Suppose the operator who shipped that film to the exchange had taken a little care of it, there would have been no ill feeling between the operator and the exchange. Am I not right?

"I do not side in with any one but the operator, and I think that there should be a feeling of co-operation among them, or at least there should be some bond of friendship to help the other

THIS FILM NEEDS NO INSPECTION

LAST USED BY

ALBERT H. ESTES,
The Bluebird Theatre,
Orangeburg, S. C.

I. A. T. S. E. 347.

Condition of Leaders and Trailers_____
Condition Received In_____
Condition Shipped In_____
Condition of Film_____
[illegible] of Subjects_____
Condition of Titles_____
Date_____ 191__
Remarks_____

fellow, or, as a paragraph from the Bible says: 'Do unto others as you would have them do unto you.' (No, I am not a preacher's son, but I learned that when I was a kid at Sunday school.)

"I am sending you in this letter a couple of labels and a film report sheet I use in doing my part to help the other fellow. I am a constant reader of the new-found Projection Department and shall gladly send you my views as to why operators receive films in such bad condition and how it can be remedied, and a few other things that operators should do, but don't. Keep up the good work you have started in the NEWS, and accept my best wishes for the NEWS and yourself."

Answer: While this is not to my mind "the most important subject of the day," it is nevertheless a subject that is given too little attention by the proper authorities. I agree with you perfectly; there should be some bond of fellowship between operators, and especially those who call themselves "union men," that would prove to the exchange manager and exhibitor that the title operator meant something.

It is not exactly "boneheadedness" on the part of the operator; for operators of today possess knowledge; it is their don't care a darn attitude, and their unwillingness to apply that knowledge where it will do most good. The suggestions you have made are good.

So is the film report slip, but I am afraid that if you live up to the headline you will have your work cut out for you. It is to be regretted that there are not more operators who believe in the "golden rule," but we can live in hopes.

As I said in my previous article, I do not think it a part of the operators' duty to inspect film without pay; that is up to the exchange. But if the film leaves the exchange in first-class condition, then it is up to the operator to keep it in the best possible condition, which could be done with very little trouble if they would follow your plan.

Co-operation is a big word, but when exhibitors, exchange managers and operators realize that it is the only way in which an industry as large as this is can be made to prosper, then we may find the remedy for the existing evil conditions.

I hope that this letter will not be your last to the department, and I will be glad to receive your views in this or any other matter that will be of benefit to our readers. For your kind wishes, thanks.

Charging Dry Batteries

E. L. J., Brookfield, Mass., asks: "Is it possible to charge a dry battery? If it is not, don't answer my question; but if it is I would be very thankful to you if you would tell me how."

Answer: It is possible. And here is the answer: When the cells are nearly exhausted, punch holes through the zinc covering, having first removed the cell from the paper carton; these holes should be punched about two inches from the top of the cell and should be placed about an inch and a half apart, care being taken that you do not punch them too near the upper edge, which might injure the black insulating substance.

After you have punched these holes, submerge the cell into a vessel containing a saturated solution of sal ammoniac. The vessel containing this solution must be filled only to within an inch from the top of the cell, otherwise the binding posts will become corroded and the cell short-circuited, making it of no further use.

The cells may be left in the solution for several hours, and if you have a battery volt-ammeter you can readily tell when the battery has been recharged to its full capacity; if you have no meter, a small battery bell will let you know when the battery has become alive again.

You will find that this method will enable you to use old batteries for a considerable period of time, but remember when charging that the cells must not be connected or permitted to come into contact with each other while in the solution.

From Far Off California

ANDREW L. STONE, JR., Burlingame, Cal., writes for list of film studios, and says: "I have noticed that a number of motion picture theatres have had considerable trouble with films where the sprocket holes were too large, and which caused a noticeable up and down movement of the film upon the screen. There is a way to stop it, and I always use it on these occasions.

"If the machine has not an enclosed mechanism, by putting the forefinger under the upper loop and holding the film with a slight tension until you pass the bad place there will be no up and down motion of the film. Another way is to press tightly against the film before it reaches the aperture. Either of these methods will do the trick. Hoping that this will prove useful to operators, I am yours sincerely."

Answer: In regard to the list of film studios, the Studio Directory published by MOTION PICTURE NEWS contains a most complete and up-to-date list of studios, and can be bought for fifty cents per copy. The suggestions in reference to overcoming the up and down movement of the film upon the screen when it is caused by sprocket holes that have become enlarged are very good. I did that very thing when operating, and found that it would do just what you claim for it.

Any further suggestions that you may have up your sleeve the department will be glad to hear about, so send them along.



Ideal Operating Room at Grand Haven, Mich.

An Operating Room of Ample Size

THE "Robinhood" theatre, Grand Haven, Mich., has one of the most up-to-date as well as commodious operating rooms of any theatre in the Middle West. The dimensions of this room are twenty-eight by twelve feet, the manager, H. S. Robbins, being one of those who believe in giving the operator plenty of room in which to do his work, in this respect he differs from a great majority of exhibitors; so many seem to think that any old place will do for the operating room as long as it is *small*—the smaller the better. The operator, C. L. Davis, is evidently a man who believes in the old adage "A place for everything and everything in its place" as a scrutiny of the accompanying illustration will show. The equipment consists of two Power's 6-B machines, current is delivered to the arcs through a Fort Wayne Compensarc, and the picture projected upon a Satin Gold Fibre screen located 91 feet from the operating room. The entire room presents an atmosphere of perfect cleanliness, as witness the metal containers in which to deposit carbon butts, the heavy metal vault in which to keep the films, and over by the door a cuspidor. All these things prove that the operator takes pride in his work and where that is the rule it naturally follows that projection must be good. The theatre has a seating capacity of 498, and is located in the business district of the city where by putting on a sane program (six reels to a show) and with a general price of admission of ten cents the management is enabled to make a reasonable profit on their investment. A four thousand dollar Bartola organ furnishes the musical program and taken all in all the Robinhood is entitled to the name "Reel Theatre," or if you wish REAL theatre.

To Carbon Manufacturers

M. D. P., Brooklyn, N. Y.: *Your article on carbons, page 452 of January 20th issue of the* NEWS *is very interesting since it has been my contention for the last few years. I believe that the best carbon combination has not yet been found.*

I think that a negative carbon should always have a tip on instead of the round top of most solid carbons, or a basin shape as in most soft cored carbons. I would suggest a soft carbon having a hard core for the negative; this would have the same effect as a certain calk used in horse shoes, having a steel center in a soft iron body which always wears away first leaving a point in the center.

Answer: I agree with your second sentence. I don't believe that the best carbon combination has yet been put on the market, but the manufacturers are experimenting all the time in the hope of finding the ideal carbon combination, and from the progress that has been made in the last few years it does not seem that we will have to wait much longer for a combination that will meet all requirements.

The suggestion you make is respectfully submitted to the various carbon manufacturers and we would like to hear from them as to whether the suggestion is practical or not, and if not, why. Your request will be complied with.

Truth, Not Flattery

FROM Jos. M. Menhorn and Herbert Butcher, operators of the Strand theatre, Akron, Ohio, comes the following: "We wish to thank you for the compliment paid us in the January 27th issue of the NEWS, on the general appearance of our operating room.

"We have since installed an 'Auto-Arc' controller on one of our projectors; the other has a 'Speedco,' you remember. We are always willing to 'try out' any new thing that we think will improve our projection.

"We are using a spot light for the singer, and don't think that we have the right size lens. We are pulling 35 amperes at the arc with ⅝ upper and ½-inch lower carbons, throw 125 feet. Can you advise us regarding the size lens to use?"

Answer: First let me say that Webster defines "compliment" as a delicate form of flattery, and it was not my intention to flatter. The photograph that appeared in the issue you mention spoke for itself, and it does you both credit that you take pride in your work and are ever eager to improve your projection, which was mentioned in another article a week previous in these words: "The Strand is noted for its excellent projection."

That means that the operators are men who are always on the job, and it follows that when the operator *is on the job* projection must be first-class, and from all I have heard about your manager, Mr. Winter, I guess if you were not giving results you would be joining the army of "job hunters."

The lens problem I submitted to our friend Mr. Kliegel, of the firm of Kliegel Bros., who manufacture spot lights for theatres, and here is his answer: Of course, it depends upon the diameter of the lens as to the size spot light you will obtain. If you are using a lens of five-inch diameter seven and one-half inches focal length will be required, while if the lens is six-inch diameter it will be necessary to use a lens whose focal length is ten inches. With a throw of 125 feet either of these lenses, depending upon the diameter, will give you a spot approximately six feet in diameter, which can be drawn down to a "head-spot" by drawing the arc further away from the lens.

Light Shield

THE accompanying illustration is of a new light shield, the invention of Messrs. Weakley and Hughes, of Hardin, Mo. It consists of an oval shaped pane of glass of a suitable color set in an aluminum frame and hinged to the front of the lamp house by a universal joint so that it can be swung into any position desired.

The inventors of this device, which is known as the "Ideal," from their experience in the operating room realized that the motion picture operator was subjected to an unnecessarily large amount of eyestrain, caused by the almost constant observation



of the intense light where it emerges from the cone of the condenser mount and is focussed on the aperture.

It is claimed that the use of this screen, shade or shield will prevent the dimness of vision or partial blindness which often exists for a time immediately after the operator has made an observation of the spot.

I have had this device tested out by operators of my acquaintance, and while each one has his own preference as to the color of glass to be used, they are nevertheless in favor of it.

It is an extremely well made little device, and can be quickly attached to any type of projecting machine, and will merit further investigation by operators who have been troubled with headaches caused by this particular kind of eyestrain.

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60- 80 Amperes	7/8 x 12" Speer Cored Carbon (upper) 1/2 x 6" Speer Hold-Ark (lower)
80-100 Amperes	1 x 12" Speer Cored Carbon (upper) 9/16 x 6" Speer Hold-Ark (lower)

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SCREENS BUILT BY BRAINS

UNION ANNOUNCEMENTS

Some of the 1001 excuses offered by union members for not attending meetings of their locals. More to follow from time to time, some of them good ones.

No. 6 Progressive Canadian Union

Local Union 303 Moving Picture Operators of Hamilton, Ontario, are a progressive organization. They are small in numbers, having a membership of only ten members, but with the desire to improve their knowledge and conditions so firmly established in each and every member what they lack in numbers will be gained by their strength, and while I do not set myself up as being a prophet, I prophesy that success will come to local 303. and make them one of the strongest locals in the I. A.

Corns hurt me too bad. Wanted to give my feet a rest.

Local 35 to Give a Ball

Plans are under way for the Annual Ball to be given by the members of Local 35, I. A. T. S. E., of New York City, on the evening of Sunday, February 25th, at Amsterdam Hall, West 44th street. Local 35, whose members consist of all spot light operators in the Greater City, was for several years the "mother" of the moving picture operators' organization, and there is no doubt but what the affair will be liberally patronized by all members of affiliated unions. A good time is always assured at any affair given by this organization.

Don't intend to attend as long as Jim is president.

Theatrical Ball

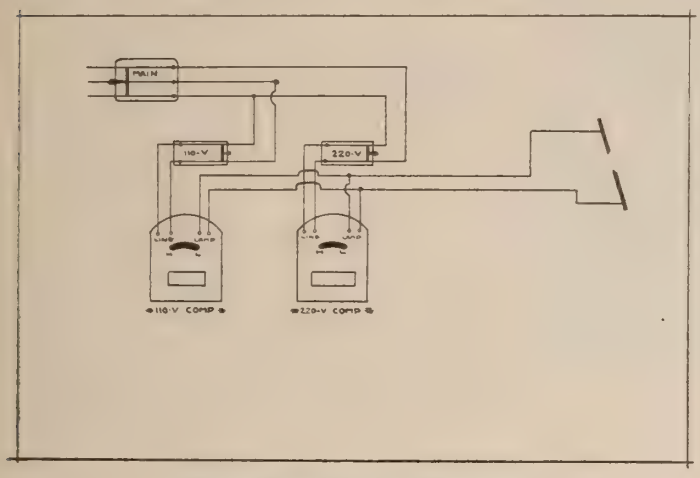
An affair that promises the lovers of Terpsichore an unusually good time is to be given by the Theatrical Association of Hoboken, N. J., on Thursday evening, February 15th at New Odd Fellows Hall, 412 Washington street, Hoboken, N. J.

The officers of the Association are Walter Brube, president; Walter A. Bemis, vice-president; Fred Grube, treasurer; Dick Farrell, financial secretary and Charles Wines, recording secretary. These officers make up the committee who have the affair in hand and they promise that this year's event will eclipse all previous efforts, and from present indications a record breaking crowd will turn out to see Wolff Gilbert and Miss Violet Tilford lead the Grand March which will be under the direction of floor manager Thomas Betts. Those identified with the various theatres in Hoboken are helping the boys in this undertaking and the management of the Empire Theatre have promised that they will have in attendance a number of their stars to assist in making this a gala occasion and one not soon to be forgotten.

Brooklyn Projection Association

The Brooklyn Projection Association whose officers are: Al. Mackler, president; A. S. Meyers, vice-president; B. Greenwald, secretary-treasurer; J. S. Winick, organizer and George Hirsch, recording secretary, and whose membership comprises motion picture operators and other employees of the various theatres in Brooklyn, and whose objects are to promote the feeling of brotherly love among its members and to provide financial assistance to members who may become sick or disabled were enabled to add quite a considerable sum to their treasury by the generous response of the many who participated in the Second Annual Ball given by that organization on New Year's eve at Brownsville Labor Lyceum. Neither money nor effort was spared to give those who attended a pleasant evening, and judging from the crowded condition of the ball room and the pleased expressions on the faces of those who attended, their efforts were successful beyond exception. The ball room was specially decorated for the occasion and confetti, streamers, whistles and caps were presented to all who attended giving the scene a carnival-like aspect. A few minutes before midnight the hall was darkened and a novel tableau was presented showing Father Time slowly vanishing, and on the stroke of 12 the New Year, in the form of a robust youngster, properly costumed, appeared and wished the merry makers a Happy New Year. After the formation of the couples for the Grand March which was lead by Miss Lucille Lee Stewart and Mr. Huntley Gordon, another surprise was presented, the hall being suddenly lighted with Panchroma

Arc Lights, and motion pictures were taken of the march by M. Berkowitz, which will be shown in several local theatres, giving those present an opportunity to see themselves as others see them. Powers and Simplex machines were used to project several film comedies which were greatly enjoyed.



Transformers in Parallel

Louis H. Ulffers, chief operator, Bishop's Theatre, Hoboken, N. J., submits the above drawing and asks: *Is it possible to operate the two compensarcs as shown in the accompanying sketch? If so, what amperage and voltage will be delivered at the arc? If it is impossible, why? It is not a matter of cost in making this arrangement, as it is only to be used in case of emergency.*

Answer: In the diagram you have one of your transformers connected on the 110-volt circuit, while the other is connected to the 220-volt supply. The connections are as they should be, and are what is known as "in parallel." If these transformers, economizers, compensarcs or what ever you want to call them are of the same type there is no reason why it should not be possible to operate them, and you also have the added advantage of using a higher amperage at the arc should that become necessary, which I will try and explain.

With both switches in "open" position the closing of the 110-volt switch will pass current to the arc through the 110-volt transformer. Should this switch be left open and the 220-volt switch closed it would follow that the arc current would pass through the 220-volt transformer. But, *should both switches be closed,* the current at the arc would be equal to the capacity of each transformer while the voltage would remain at standard arc voltage.

We will suppose that each of these transformers have a rated capacity in amperes of 60. The points of regulation being 30, 40 and 60 amperes. From this it will be seen that with both transformers in circuit it will be possible to get as much as 120 amperes at the arc, the stated capacity of both machines, but there are few instances where it becomes necessary to use such a high amperage.

I am merely trying to show the possibilities with such a transformer connection, and it is one of the best diagrams I have had submitted. As an emergency or auxiliary connection it is quite practical, as well as having the advantages which is outlined above. It is my understanding that the arc voltage is not appreciably affected where both transformers are used. The windings of the primary and secondary taking care of the voltage.

Film Winds Around Sprocket

F. J., Belfast. N. Y., writes: *"I am running a Powers 6A machine and have had trouble lately with one side of the film winding on the intermittent sprocket; it winds around two or three times, then breaks off leaving it on the sprocket, causing the picture to jump on the screen. I have sent for a new sprocket thinking that might be the cause. Will you please send me details how to put in the new intermittent sprocket. I think I read this in the* NEWS *some time ago, but have lost the article."*

Answer: The trouble you complain of is probably due to undercut teeth on the intermittent sprocket and with the installation of a new sprocket no doubt will disappear. The fitting of an intermittent sprocket by the operator is something that I do not care to recommend. When we consider that it must be absolutely accurate, being adjusted at the factory within one ten-

In Every Corner

of your pictures, as well as in the center of the screen, the details will stand out sharp and vivid if your projector is equipped with a

Marlux

lens, which transmits a flood of brilliant light and focuses with extreme accuracy because the lens does not rotate.

A Marlux lens gives you an ideal equipment when used with a first class modern projecting machine—and enables you to make the most out of an older projector.

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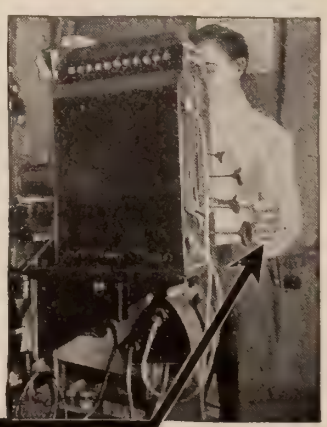
Cut that out, Operator

Keep both hands free—not one on the feed rod all the time. Get the Boss to put in an Auto-Arc like other houses are doing. Set it once, and it keeps a perfect arc for you without further attention. Impossible for carbons to freeze or burn apart. Makes pictures clear, sharp and snappy.



AUTO-ARC

was invented by a practical operator who knows what your troubles are, and how much you have to do. It never goes wrong. Simplicity itself. Get one on 30 days' trial. You can put it on, and, once you have tried it, you or the Boss won't have it taken away again. He will like it because it soon pays for itself. It actually saves about one-fourth of the current.



Price $67.50 f. o. b. Owensboro, Ky. Price after Feb. 1, $75.00.

Write for further information.

American Auto-Arc Co., Inc.

37 W. Van Buren St. CHICAGO, ILL.

thousandth of an inch, it is much the better way to send the entire intermittent assembly in to the factory where the job can be done right. An operator might be able to fit the sprocket so that it would give good results, but the chances are too many against his so doing. That is where managers show their shortsightedness in not having a complete intermittent movement on hand where in case of trouble the operator could slip the old one out, install the new one and send the one in need of repairs to the factory where the adjustment can be made as it should be, thus insuring you against imperfect projection through not having the parts fitting perfectly. I have mailed you instructions for this delicate operation, but you must exercise great care, otherwise you will do more harm than good.

Wants Electrical Books

J. R. B., Angola, Ind.: *Where can I get a good book or set of books on motion picture electricity?*

Answer: Theo. Audel and Company, 72 Fifth Avenue, New York City, publishes a set of books known as Hawkins' "Electrical Guides" which can be bought for ten dollars the set. There are ten books in the set, each one of which contains much valuable information.

Carbon Holders

F. C. G., Baltimore, Md., writes, requesting samples of carbon, and registering a "kick" for not receiving the NEWS on time, and asks: "Are there special holders for the new negative carbons and what is the cost of same?"

Answer: Your request will be complied with.

Your letter, in which you complain that you do not receive the NEWS until several days after your employer, has been referred to the Post Office Department and is being investigated.

There is a special holder for the new negative carbons, and when carbons are ordered the manufacturer includes one of these holders without charge. They can also be purchased from nearly all supply dealers for prices ranging from fifty to seventy-five cents.

Boston's New Dudley Opens

The Dudley theatre was opened at Dudley and Ruggles street, Boston, the evening of January 22, by the Dudley Amusement Corporation, Fred Green, president. H. E. Gustin, for 15 years in vaudeville and pictures, and manager of the Niagara theatre, in Roxbury, is manager.

The new theatre cost $100,000. A $20,000 organ is being installed. The house seats 1,400, all on one floor, and there is standing room for 100. Six girl ushers are used. Prices, 10 cents afternoon (5 for children), and 10 and 15 in the evening.

The auditorium is a single chamber with ceiling 20 feet high, pierced by ventilating openings, from which fans draw off the used air. The floor is silent, being covered with linoleum. There is a 12 x 12 projecting room, solid concrete, and outside the main wall of the theatre, cooled by a large suction fan.

There are two Simplex projection machines, motor driven, and G. E. arc controllers. There is also a G. E. motor generator, to change the alternating into direct current. The throw is 90 feet. The spot lamp is worked from the projection room.

The auditorium is entered by four double doors, from a long corridor with terrazzo floor and wash board permitting the hall to be flushed with a hose. The walls are in yellow with green paneling, and some 25 large frames and colored photographs of World, Metro and Pathe stars line the walls. The same scheme is followed in the heated lobby, 20 x 30 feet, with floors of mosaic.

The opening night Mr. Gustin received floral offerings from Metro, the Roxbury Board of Trade and many friends and associates.

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When you can save them by using the D & L Carbon Savers. Price each . . . . $1.00 Extra Heavy Weight

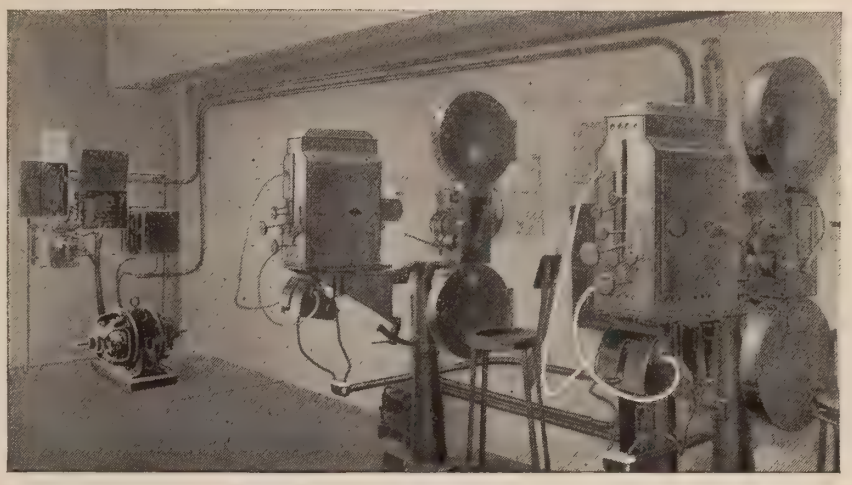
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Send for special price list of supplies.

Are you driving patrons away?

Are you using alternating current for projection, or direct current from out-of-date, easily damaged apparatus?

Do you know that the easiest way to keep people from coming again is to give them a flickering,



Wagner Converter installed in Operator's booth

dim picture, full of ghosts, constant interruptions? This causes eye strain.

If you have not met the White Light Converter, it's time you were doing so.

Send for booklet, "Ghosts" and Bulletin 10922.

Wagner Electric Manufacturing Company,
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"SIXTEEN YEARS OF KNOWING HOW"

A PROJECTION MACHINE

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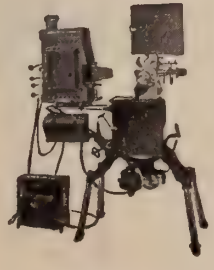
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THE CAMERA

The Manufacture of Cinematograph Film Stock

(Continued from last week)

OF all the operations connected with the manufacture of sensitized photographic films none is more interesting than the application of the light sensitive emulsion to the celluloid sheet or base, and it will therefore prove interesting to explore the darkrooms of the photographic factory and study the things which take place there.

Strange though it may seem, the principle of the film coating machines now used by the largest producers of sensitized materials and the arrangements for drying the freshly coated film stock have undergone very little change since the inception of manufacturing photographic surfaces on flexible supports, which is a matter of some thirty or more years ago.

With the aid of the diagram, Fig. 2, we shall now endeavor to make clear the manner in which a roll of sheet celluloid is coated with photographic emulsion and subsequently dried.

In Fig 2 A is a roll of substrated celluloid base suitably mounted between supports on the coating machine and capable of being revolved when the machine is in operation. From the parent roll A the celluloid sheet passes over and under the rollers B B B and thence to the coating roller C. We are now at the actual stage where the emulsion is applied to the celluloid base, and this operation is one in which most all photographers express great interest.

From the rollers B the celluloid sheet passes around the under side of the coating roller C, which revolves in the emulsion-pan P and, as will be noted by reference to the diagram, the roller C is partially submerged in the sensitive silver-bromide emulsion contained in the pan P. This method of coating photographic films and papers is known as the "dipping method," and, although one of the first methods introduced, is still the most extensively employed in practical photographic manufacturing. It will, therefore, be worthy of further particularization.

The passage of the celluloid stock around the rollers B B B puts a tension on the flexible sheet, which, in addition to removing any tendency to buckle, also causes the celluloid to hug the coating roller C so tightly that no emulsion can get between the roller and the flexible sheet. Although it might not seem possible to submerge the film in this manner without some emulsion getting onto the back, nevertheless millions of feet of film stock are coated each week in this manner, and so long as sufficient tension is applied to the celluloid sheet by the rollers B B B there is no fear of any emulsion getting between the stock and the coating roller.

As will be seen further on, the coated and dried film is finally slit up into narrow ribbons of cinematograph size, and since a margin on each side of the coated roll is waste stock, the emulsion is scraped away at the time of coating over a narrow area on each side of the celluloid sheet. When it is considered that the photographic emulsion is rich in pure silver, and when it is realized that millions of feet of celluloid are processed weekly, it will be apparent that this detail of scraping the emulsion from the edges of the stock effects an enormous saving in valuable emulsion, which would be difficult to recover from the useless marginal strips removed by the slitting machine.

We have now to consider the emulsion-pan P (Fig. 2) and its important and valuable contents—the gelatino-bromide of silver emulsion. Putting the cart before the horse, we will first give brief consideration to the character of the silver-bromide photographic emulsion. As is generally known, the discovery of gelatine emulsion as applied to photography is ascribed to Dr. Richard Leach Maddox, who in 1871 suggested the use of the silver haloids emulsified in gelatine as a much more sensitive photographic medium than the wet collodion of that period.

Upon the discovery of gelatine emulsion rests the entire art of cinematography, for without the ultra-rapid plates and films now commonly used instantaneous or "snap-shot" photography would not be possible—and cinematography consists of making series of "snap-shots" with very short intervals between the shots.

Since it would not be possible or, if possible, not advisable to set forth here the formula by which some successful film or plate maker prepares his emulsion, it would be foolish to give any formula for preparing an emulsion. But it may be of some interest to set forth the bare principle of the emulsification of haloid silver salts in gelatine.

A mixture is made of Silver Nitrate, Potassium Bromide, and photographic gelatine (a refined grade of gelatine) dissolved in water. In order to facilitate the ensuing chemical reaction it is found advisable to use an amount of Potassium Bromide somewhat in excess of that which would appear to be required. We may consider the characteristic reaction between the Silver Nitrate and the Potassium Bromide to be:

Or, in other words, the $Ag\ NO_3 + KBr = AgBr + KNO_3$, Bromide combines with the silver, forming Silver Bromide, while

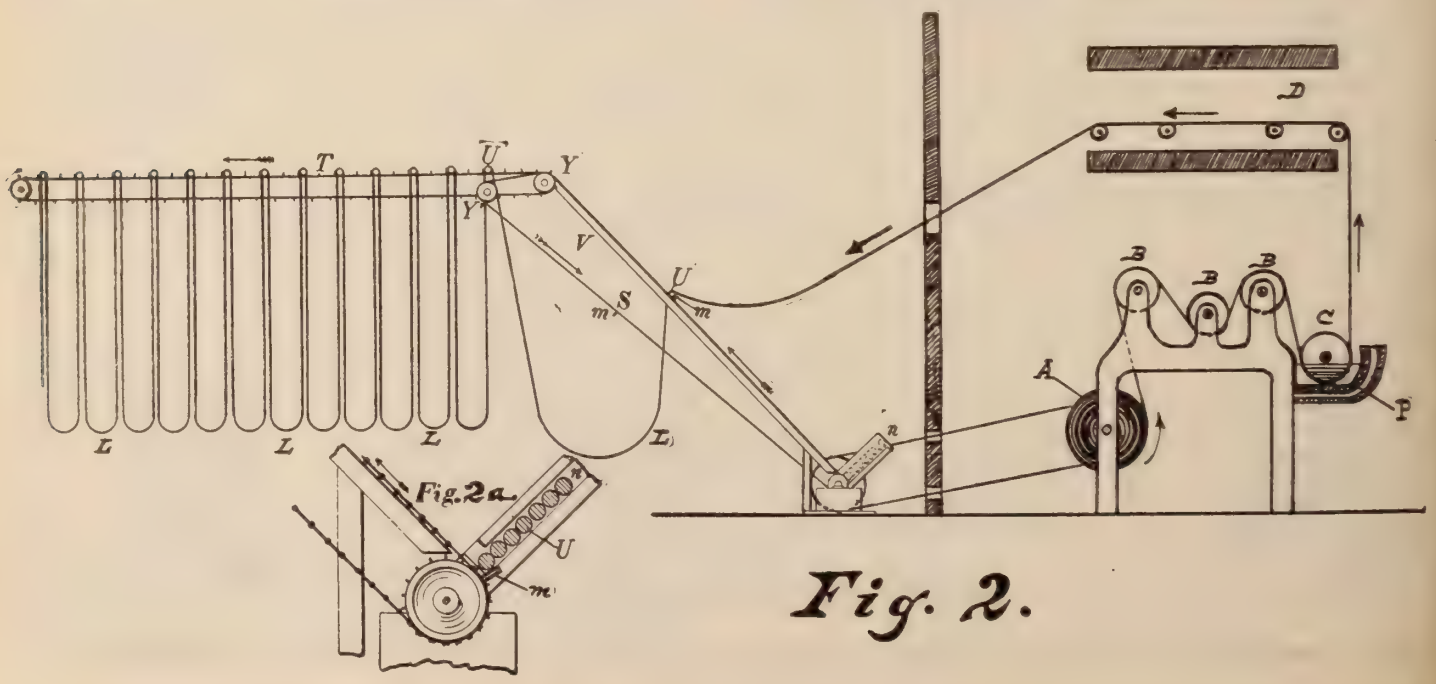


Fig. 2.

the Nitrate attaches to the Potassium, forming Potassium Nitrate, which is a residue and is gotten rid of later.

After the various components constituting an emulsion have been added to one another, according to the requirements of the emulsifying process employed, comes the boiling of the emulsion, also known as the process of "digesting" or "ripening." It is by boiling the emulsion for the proper period that speed or sensitiveness to light is attained. This boiling or ripening is not done directly over a stove or source of heat, but the receptacle which contains the emulsion mixture is placed within a larger vessel containing water, and the water in the outer vessel is raised in temperature to the desired point. This is obviously comparable to the method by which a carpenter melts glue in his glue-pot, and such a heating arrangement is called a "water-jacket."

This boiling or "ripening" of the gelatino-bromide emulsion is continued up to the point where no greater sensitiveness can be attained, which is governed largely by the extent to which the gelatine used can resist deterioration. After the emulsion has been allowed to cool or set it is next shredded by squeezing through a cloth or by an emulsion-press, and is then washed to free the mixture of the excess Bromide and the Potassium Nitrate residue.

When washed clear of extraneous chemicals the emulsion is reheated (liquefied) and is then led by suitable piping to the emulsion-pan of the coating machine.

Returning now to the emulsion-pan (P, Fig. 2), it will be noticed that this also is water-jacketed in order to keep the emulsion at the proper state of liquefaction best suited to the requirements of film coating. The emulsion-pan P is either made of silver or silver plated, which is necessary by reason of he fact that the emulsion is a silver compound, and if the pan were made of some other metal undesirable chemical reactions might take place which would ruin the emulsion. The coating roller C may also be made of silver, but is sometimes of rubber, while we have seen highly efficient coating done with a coating roller of plain wood.

Having looked into all pertinent details of the coating operation proper, we are now ready to follow the coated stock further upon its journey through the darkrooms. After leaving the coating roller the film travels upward (as shown by the diagram Fig. 2) and enters a cooling chamber or box, D, which is kept at a very low temperature and causes the freshly applied emulsion to set (partially harden), so that there is no danger of its running and thus producing a coating of uneven thickness.

In practical film coating it is found, however, that the freshly applied emulsion does run backwards somewhat during the upward travel of the film from the coating machine to the cooling chamber D, and this fact provides the film maker with the means of varying the thickness of the coating. It will be readily apparent that if the film travels rapidly the emulsion will not have much chance to run back down the celluloid sheet, and a thick coating will be secured, while if the coating machine is run slower the emulsion will run down the film (between the cooling chamber and coating machine), and a thinner coating will thus result.

As previously noted, the passage of the coated sheet through the cooling chamber D has set the emulsion, so that while still soft it will not run, and upon its emergence from the cooling box the film passes to the drying room, which is generally a long passage or alley (darkened, of course).

The mechanism by which the film is handled while drying is driven from the same source of power as the coating machine, and may be said to work in unison with the latter. The drying method shown at the left of the diagram (Fig. 2) is known as "festooning," and, while long in use, still holds its own as the best of the drying systems for sensitized photographic goods in great lengths. On suitable sprockets near the ceiling of the drying alley run a pair of chains T (only one side is shown in the figure), spaced approximately the width of the celluloid sheet apart. These chains T are driven along by the sprockets Y Y (Fig. 2), which are actuated by other chains S, which run downward to the motive source. The chains S are provided at several points with studs m which pass under the lower end of a chute n, which is filled with round wooden rods or sticks U of sufficient length to extend across the chains S S and T T. It is to be noted here that the sticks are free to slide or roll downward in the chute n.

Fig. 2a is a detail view of the chute n and shows the manner in which a rod is picked up by the chains S every time the studs m (on the chains S) pass beneath the chute. Now the film sagging downward as it comes from the cooling chamber D is picked up by a stick U which happens to be traveling upward on the chains S. Since the chains S and T are traveling at a lesser speed than that at which the film is eemrging from the cooling chamber, the film hangs over the stick U in the form of a large loop or "festoon" L. By the time the film has been formed into a loop or festoon of sufficient size the chains S have elevated the stick U to the level of the upper chains T, which are provided with studs at regular intervals. The sticks U are now engaged by the studs on the upper or horizontal chains, and the film proceeds down the drying alley suspended in the form of huge loops, as indicated by the letters L in the diagram.

The air in the drying room is washed before being allowed to enter, and is regulated, as regards temperature and humidity, in such manner as to secure best results in the drying operation.

As might be inferred, elaborate precautions must be taken in the coating, setting and drying rooms to avoid any trace of dust. In addition to cleaning these darkrooms regularly, the expedient is frequently practised of greasing the walls of the respective rooms, with the end in view of catching stray dust particles.

After running through the drying alley the film comes to the take-down machine, which may be said to consist of a series of rollers, over and under which the film passes in order to relieve it from being stretched or strained by the action of the take-up roll upon which the coated and dried film is received. We have not considered it necessary to illustrate the take-down apparatus, but another point concerning the drying process needs mentioning. If the sticks U were allowed to remain in the same position throughout the drying period, marks might result on the back of the stock, so it is found advisable to move these sticks along at intervals to different positions under the celluloid sheet. While the position of the supporting sticks U is changed by laborers in some plants, the Kodak Company have devices on their conveyor chains which release the sticks occasionally so that they may slide along to a fresh position under the suspended film.

As we have now followed our roll of celluloid to the point where it is a sensitized photographic film, we shall conclude next week by describing the manner in which this large roll of sensitive material is transformed into narrow cinematographic bands for the cameraman.

(To be concluded next week)

Bell and Howell in Los Angeles

DONALD J. BELL of the manufacturing firm of Bell & Howell, Chicago, has been in Los Angeles for the past two weeks completing arrangements for the opening of a branch sales department there. Suitable quarters have been secured at 652 Hollywood Boulevard, Hollywood, and William Dumphy, who was sent to the coast a few weeks ago, will be the manager.

How to Convert Waste Film Into Leader Film

MANY inquiries are received by the Eastman Kodak Company for a method of blackening, or making opaque, waste motion picture film so that it can be used as a leader film. The question has been taken up by the research laboratory of the company and the following notes have been gathered from reports of various trials and experiments.

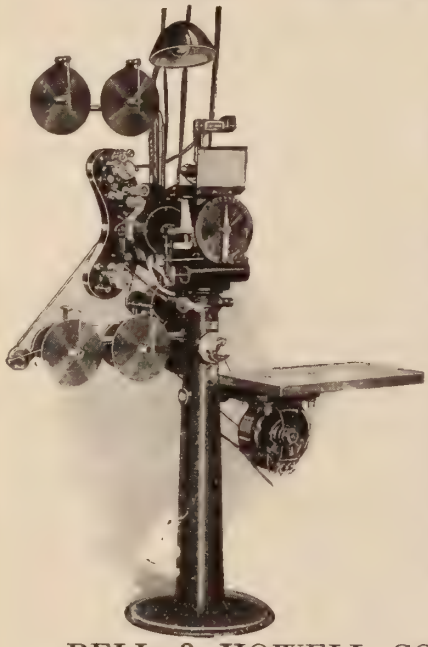
On first consideration, it would appear that there are several possible methods of making film opaque, such as (1) coating the film with an opaque medium, (2) introducing an opaque substance into the gelatine coating, (3) dyeing the film.

The first method is obviously not practical as it is difficult to prepare a medium that will not wear off as the film passes through the projector, while it would be expensive to coat the same.

The second method was tested by precipitating sulfides of metals, such as mercury, lead, copper, bismuth, iron, cobalt and nickel within the film. Of these, lead sulfide proved the most suitable, though in no case was the film made sufficiently opaque. In view of this fact and the possibility of reticulation, necessitating hardening of the film before treatment, and the comparatively large number of operations involved, this method was likewise not considered practical.

The third method, viz., tinting the film, gave more satisfactory results. The dye employed need not necessarily be black, although water soluble Nigrosin is used to some extent in the trade. This dye is not very soluble, and it is necessary to add alkali, such

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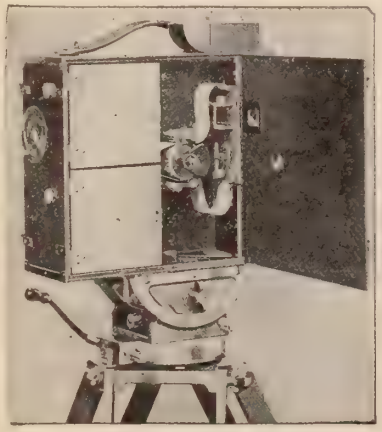
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as potassium carbonate, in order to increase its solubility and dyeing power. The following formula has been used, though it is necessary to wash out the soluble salts after dyeing and give a subsequent bath of glycerine, in order to prevent the film from subsequently becoming brittle. The formula is:

Nigrosin (Water Soluble)	5 lbs.
Alum	6 ozs.
Potassium Carbonate	1 lb.
Water	15 gals.

The film will be completely dyed in about two hours.

In view of the fact that leader film must withstand much more wear and tear than ordinary film, it is obvious that any method which has a tendency to make the film brittle must not be used, however promising it may be in other respects.

It is possible to form anilin black within the film by first bathing it in anilin sulfate and then in a bath of bichromate. However, in this as in the Nigrosin process, there is a danger that some of the soluble salts may be left in the film after drying, and if not washed out they will have a tendency later to make the film brittle and become useless.

In view of the possible difficulty of procuring Nigrosin, experiments have been made with numerous other dyes, and it has been found that by suitable admixture of two or more dyes it is possible to render the film sufficiently opaque, providing the dyes are used at a high concentration. The mixed dyes, however, must be either exclusively acid or exclusively basic. Suitable acid dyes are Chromotrop FB, Orange GRX, Quinoline Yellow, Brilliant Patent Blue, Napthamine 12B.

The rate of dyeing with acid dyes is rather slow, but this can be increased by mordanting the film or by the addition of acetic acid to the dye bath. As the film dries, the acid evaporates, thus removing any danger of subsequent brittleness. Good results may be obtained with the following formula:

Chromotrop FB	20	ozs.
Brilliant Patent Blue	20	ozs.
Quinoline Yellow	20	ozs.
Acetic Acid	32	ozs.
Glycerine	½	gal.
Formaline	½	gal.
Water	25	gal.

Dyeing will be complete in about 10 minutes at a temperature of 70 degrees F. If it is convenient to dye for a longer time, the bath may be diluted accordingly.

Basic dyes can also be used to advantage, especially those having a strong affinity for gelatine; by using these, film may be made opaque with a minimum concentration of dye. With the following formula, no mordant or addition agent is required:

Fuchsin	1	oz.,	120 grs.
Methylene Blue	2	oz.,	360 grs.
Auramine	2	oz.,	360 grs.
Glycerine	½	gal.	
Water to	25	gal.	

Ten minutes' immersion at 70 degrees will usually be sufficient, after which the film should be rinsed and dried.

While the above formulae are quite satisfactory, they are only examples of what can be done by mixing suitable magenta, yellow and blue dyes. Similar results may be obtained with a number of other dyes, always bearing in mind, however, that acid and basic dyes must not be used in the same formula, as they tend to precipitate each other.

It is also very necessary to make sure that the dyes will not subsequently affect the film, by applying the following test for brittleness: Immerse half of a short length of film in the dye bath, and when dry maintain it at a temperature of 212 degrees F. for 24 hours. After removing the film, allow it to remain in the open air until the undyed portion absorbs sufficient moisture to regain its original flexibility. If the dyed portion is more brittle than the undyed then the dye bath is unsuitable.

Blue Tones on Motion Picture Film

A BLUE landscape does not exist in nature; the nearest approach to an all-pervading blue tone is a seascape at sunrise or sunset. A pleasing effect, however, is often made on the screen by a combination of a blue tone and a suitable tint. Many formulae have been recommended for the production of such tones, but owing to either lack of instructions or due to vital de-

fects in the formulae, the tones lacked transparency and the baths have not kept well.

Although excellent blue tones may be obtained by the use of dyes, the more certain method is to replace the silver image of the film by a blue compound such as the pigment Prussian blue. This is prepared by mixing a solution of an iron (Ferric) salt and a solution of potassium ferrocyanide, the blue pigment being at once precipitated. If on the other hand, the iron salt is added to a solution of potassium ferricyanide—note the difference—a dark solution is obtained, but if a piece of metallic silver is placed in the solution, a layer of Prussian blue will be deposited on it, due to the fact that the potassium ferricyanide has been reduced to potassium ferrocyanide in the region of the silver. This process is exactly the same as that which takes place during toning, the silver image being replaced in part by Prussian blue.

The re-action can be accomplished by means of either a single or a two-solution process, by methods recently worked out in the research laboratory of the Eastman Kodak Company, as follows:

Two-Solution Toner.—A piece of film is first immersed in a solution of an iron (Ferric) salt, rinsed, and then immersed in a solution of potassium ferricyanide. The Ferricyanide is reduced locally in the region of the silver image and the potassium ferrocyanide thus produced at once reacts with the iron salt present in the film forming Prussian Blue, a blue-toned image being thus obtained. The working details are as follows:

Immerse the film for two minutes in

Ferric alum	4 lbs. 6 ozs.
Water to	50 gallons.

Rinse for one minute in running water and immerse in the following until toning is complete:

Potassium Ferricyanide	4 lbs. 6 ozs.
Water to	50 gallons.

The bath should be maintained at about 70 degrees F.

The quality of the final tone is determined by the nature of the original positive, whose density should be slightly under normal, by the time of immersion, and the time of rinsing. Prolonged immersion in the ferric alum intensifies the tone and prolonged rinsing weakens it. The tone also depends on the time of immersion in the ferricyanide, although the full effect is usually obtained in three to four minutes.

After toning, the film should be washed for twenty minutes. Usually a thin yellow veil persists in the highlights, but is not apparent on projection.

The life of the bath is unusually long, fifty gallons of each solution toning about twenty thousand feet of film. The ferricyanide keeps well in the dark, but in time some of it will be reduced to potassium ferrocyanide which tends to produce a blue fog on the film. When this occurs the bath should be thrown away.

It is not always possible to duplicate a tone by this process, owing to the uncertainty during the washing out of the ferric alum. In view of the simplicity of the process and the stability of the solutions, this method is therefore recommended for the man who only tones at infrequent intervals.

Single Solution Toner.—In this case, advantage is taken of the fact that if a solution of potassium ferricyanide is added to a solution of ferric alum in the presence of a salt such as potassium oxalate, there is no sign of a precipitate, but if a piece of metal is placed in the solution, the potassium ferricyanide is at once reduced to ferrocyanide and Prussian Blue deposited upon the metal as above.

The single toning solution is made up as follows:

Potassium Bichromate		75 grains.
Ferric Alum	8 ozs.	85 grains.
Oxalic Acid	20 ozs.	
Potassium Ferricyanide	6 ozs.	290 grains.
Ammonium Alum	33½ ozs.	
Hydrochloric Acid (10%)	6½ ozs.	
Water to	50 gallons.	

The method of compounding this bath is very important. The solids must be dissolved separately in a small quantity of warm water and allowed to cool. The solutions should then be filtered into the tank exactly in the order given and the whole diluted to the required volume. Only earthenware crocks should be used for dissolving the chemicals, chipped enamel ware must be strictly avoided. If the instructions are followed closely, the solution will be free from any sign of precipitate and will remain so for a considerable time.

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The nature of the film to be toned will depend upon the intensity of the tone required, and this can be easily determined by a few preliminary trials. The image is considerably intensified by the bath, so in most cases very thin film will be required. Toning will be complete in ten minutes with the bath at 70 degrees F. A shorter immersion will give paler tones. The film should then be washed for ten or fifteen minutes until the highlights are clear. The very slight permanent yellow coloration of the gelatine which usually remains has no effect when projected. If there is any sign of blue stain, it is an indication of a stale bath or that it was incorrectly mixed.

If hydrochloric acid is added to the bath equal to the original amount, after toning five thousand feet of film, the bath on the whole will tone fifteen thousand feet per fifty gallons of solution. If after reviving the bath with hydrochloric acid, the tones remain flat, then the bath has become exhausted and should be thrown away. As the bath becomes exhausted the time of toning should be extended beyond the ten minutes to obtain the necessary contrast. It is false economy to exhaust the bath to the limit and get inferior tones, since the cost of the chemicals used is insignificant in comparison with the value of the film being treated.

When using the bath it must be borne in mind that it is sensitive to light, its nature being similar to the solution used for making blue print paper. Whenever the tank is not in use it should be covered. It is also very important that no metal comes into contact with the solution. Plain wooden racks with or without wooden pegs should be used. Any metal used in the racks or pins used to connect the film would gather the Prussian Blue in preference to the film. Metal faucets should be replaced by wooden plugs. After continued use of the bath a slight bluish sludge will collect at the bottom of the tank. This can be disregarded unless it forms to an appreciable extent; it is due to either incorrect mixing, the action of light or contact with metallic substances.

The figures given for the life of the bath only apply if all the conditions above are observed. The blue tones obtained are permanent under normal conditions, though the blue color is destroyed by a weak alkali such as ammonia or sodium carbonate. Very weak ammonia will turn the toned film violet, though this color is not permanent, the film turning blue again on keeping.

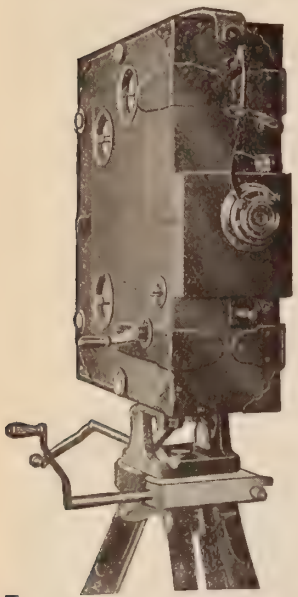


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REEL 1

1—"Adoration" (4/4 Moderato) by Barnard until—T: "I sentence you to ten years."
2—"Continue ff" until—T: "Yes, I'm the wife of the man."
3—"Theme" until—T: "And in one of the cities."
4—"Little Serenade" (4/8 Allegretto) by Gruenwald until—T: "Nights Shadow as they advance."
5—"After Sunset" (4/4 Moderato) by Pryor until—T: "The sullen sky stroke."
6—"Furioso for Storm" until—S: "Change of scene."
7—"Melody by Huerter" until—T: "All the pleasures of life."
8—"Repeat Furioso" until—T: "I didn't want to be an orphan."
9—"Gretchen" (Intermezzo) by Martin until—T: "To one it was ten years."
10—"Organ to action" until—T: "To the good Doctor, etc."
11—"Flirtation" (Tempo di Valse Moderato) by Meyer Helmund until—T: "Considine has paid, etc."
12—"Notturno" (9/8 Andante) by Grieg until—T: "I'll call again to-morrow."
13—"Theme" until—T: "So the days wore on."
14—"Berceuse" (6/8 Andante tranquillo) by Delacour until—T: "Dear I'm not happy here."
15—"Melody by Friml" until—T: "Have you no thought."
16—"Dramatic Tension No. 1" by Reissiger until—T: "You think this woman, etc."
17—"Theme" until—T: "Is Miss Jon there."
18—"Dramatic Tension No. 2" by Reissiger until—T: "Just a moment."
19—"Reverie" (4/4 Lento) by Rissland until—T: "After a sleepless night."
20—"Heart Throbs" by Arnold until (4/4 Moderato) until—T: "Telegram."
21—"Theme" until— * * * * * * END.

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MUSIC AND THE PICTURE

Mozart's "The Magic Flute"

EDITOR'S NOTE.—*This is the second of a series of articles compiled from various sources dealing with the history of musical selections. It is our hope by continuing these to awaken in the minds of musicians the desire to study the history of music, for by doing this there is a certain inspiration which can not be realized in any other way.*

The Opera

EMANUEL JOHANN SCHIKANEDER, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he not been so ambitious. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the *scenario,* accepted, Schikaneder following closely Wieland's text. He soon learned that Marinelli, a rival manager, the director of the Leopoldstadt theatre, thought of putting upon the stage a piece with the same subject. He, therefore, hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets of the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution, the Queen of Night being the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart, Goethe and Hegel saw nothing in the text but the libretto of a magic opera. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts." Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote; and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time, he therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was depressed when he began his task. Schikaneder, in order to cheer him up, surrounded him with members of his company, of whom one was the then famous singer, known on the stage as Gerl. It was this fascinating beauty who was said to have influenced him.

The overture was finished September 28, 1791. On September 30 of that year "Die Zauberfloete," a grand opera in two acts, was produced at the Auf der Wieden theatre and Mozart conducted the first two performances.

The opera disappointed the Viennese at first, and Mozart was broken hearted. "The Magic Flute" was regarded as a Singspiel, a "magic farce," with unusually elaborate music. The following quotation tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozart (sic), which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless."

Schikaneder was obstinate in his faith in the composition and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris heard the opera in 1801 as "Les Mysteres d'Isis." The first performance in London was May 25, 1819, in Italian, and the first performance in America was in Boston on January 11, 1860, also in Italian.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the end. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," became wealthy by this opera, and in 1798 he built the Theatre An 'der Wien. On the roof he put his own statue clothed in the feather costume of Papageno. His luck soon broke and in 1812, he died in poverty.

The Overture

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

The overture begins Adagio, with three fortissimo E-flat major chords for full orchestra "which have some hidden Masonic significance. The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of music irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to 'The Magic Flute' was probably the one Rossini has in mind when he once said: 'I've been trying for months to write some fugued overtures *a la* Mozart; but I've had to tear them all up. The great model is too overpowering! Mine were all detestable.'"

There has always been, since 1791, discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his (Mozart's) intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation:" "Here the master, wishing, so to speak, to glance back and give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect in-

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Oshkosh, Wisconsin

strumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

Fugue subjects like this which were common property, were often wandering melodies. The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

"The overture of 'The Magic Flute,' which will for centuries to come still ravish the ear: that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."—*Robert Schumann.*

"THE DOUBLE ROOM MYSTERY"

Reviewed on page 438

(Red Feather Photoplay)

CREEPY CREEPS (Mysterioso), by Tyers, is the Theme

1—"New Era" (Overture) by Heed until—T: "Silver Joe and his Partner."
2—"Mysterioso" by Lake until—S: "Chasing the burglars."
3—"Agitato No. 4" by Becker until—T: "Silver Joe and his pal."
4—"Rustling leaves" (6/8 Mosso) by Koehler until—T: "Hello, Boss, hold your paper."
5—"Tendresse (2/4 Andantino) by Ravina until—T: "The ice man. etc."
6—"Intermezzo" (3/4 Presto) by Arenski until—T: "I'm going to tell you a little story."
7—"Melody" (4/4 Moderato) by Kretschmer until—T: "In the meshes of the law."
8—"Adoration" (4/4 Moderato) by Barnard until—T: "Innocent or guilty."
9—"To Spring" (6/4 Allegro appassionato) by Grieg until—T: "I got you out. etc."
10—"Ein Maerchen" (4/4 Maestoso) by Bach until—T: "Come on, Silver."
11 "Mysterioso Agitato" by Becker until—T: "Susanne, trust me."
12—"Rustle of Spring" (2/4 Agitato) by Sinding until T: "Say that thing. etc."
13—"La Reve" (3/4 Adagio ma nomtropo) until—T: "Eight-nine."
14—"Dolorosa (4/4 Allegro Moderato) by Tobani until—T: "Second offenders are always, etc."
15—"Reverie" (4/4 Moderato) by Arnold until—T: "Mister, you're flirting with death."
16—"Last Spring" (4/4 Andante) by Grieg until—T: "Letter."
17—"Flirtation" (Intermezzo) by Meyer Helmund until—
* * * * * * END.

"THE WHITE RAVEN"

Reviewed on page 596

(Metro Picture)

"My Heart at Thy Sweet Voice" (3/4 Andantino) by Saint Saens is the Theme

1—"Silence" until—T: "Opening Scene dancing."
2—"Piano Solo" improvise to action until—T: "Nightingale name, etc."
3—"Loh, Hear the Gentle Lark" (4/4 Allegro non tropo) by Bishop until—T: "Love and Alcohol."
4—"Continue pp" until—T: "It's time for your turn, Nan."
5—"My Tango Boy" by Roberts. NOTE: To be performed as a vocal solo with piano accompaniment until—S: "Nan is finished, people applauding, etc."
6—"Silence" until—T: "From laughter to tears."
7—"Forgotten," Song by Cowles. NOTE: To be performed as a vocal solo with Piano accompaniment until—S: "People applauding."
8—"Silence" until—S: "Dancing."
9—"Piano improvise to action" until—"Now we will see, etc."
10—"Piano ppp" until—S: "Dancing again."
11—"Piano ff" for dancing until—T: "You don't have to do this."
12—"Eventide" (6/8 Andante Con Moto) Romance for Cello by Gruenwald to action pp or ff until—T: "And together we came up here."
13—"Nocturno in F" (3/4 Andantino) by Krzyzanowsky until—T: "The stranger."
14—"Continue ff" until—T: "If you got the dust kick in."
15—"Silence" until—T: "Holy smoke, won by the lowest pair in the deck."
16—"Prelude" (Aandante) by Chopin until—T: "You are not the type of woman."
17—"Theme" until—T: "The years have dealt harshly."
18—"Organ to action" until—T: "The intervening years of work, etc."
19—"Raymond Overture" by Thomas until—T: "The great Aria from Lucia."
20—"Great Aria or Mad Scene from Lucia." NOTE: To be performed as a vocal Solo with Piano or Flute Obligato until—S: "Audience applauding."
21—"Silence" until—T: "Letter will you accompany the bearer to my dressing room?"
22—"Heloise" (Intermezzo) by Langey until—T: "En route to Broadway."
23—"Canzonetta" by Herbett until (3/4 Allegretto)—T: "Unable to serve, etc."
24—"Continue to action" until—T: "Blaisdell's letter to the Prima Donna."
25—"Theme" until—T: "Mlle. Baldini now the Opera's favorite."
26—"My Heart at Thy Sweet Voice," to be performed as a Vocal Solo with Piano accompaniment—S: "Mlle. Baldini finished her Song."
27—"A La Bien Aimee" (Valse Lente) by Schuett until—T: "A frequent visitor, etc."
28—"Organ to action" until—T: "Why do you continue to receive, etc."
29—"Theme" to action until—T: "Blaisdell's financial foes."
30—"In the Garden" (4/4 Andante) by Goldmark until—T: "The trap."
31—"Continue to action" until—T: "A financial Samson and Dalilah."
31—"Theme" until—T: "Hammering at Midland Central."
33—"Short Agitato" to action until—T: "In his hour of need."
34—"Erotik" (4/8 Lento Molto) by Grieg until—T: "Vengeance is mine, said the Lord."
35J"Organ to action" until—T: "A temperamental Prima Donna."
36—"Dramatic Tension" No. 1 by Reissiger until—T: "Don't go, you have a right to happiness."
37—"Continue or repeat to action" until—T: "The long journey."
38—"A Leaflet by Gruenwald" (4/4 Moderato) until—T: "At the end of the trail."
39—"Theme" until— * * * * * * END.

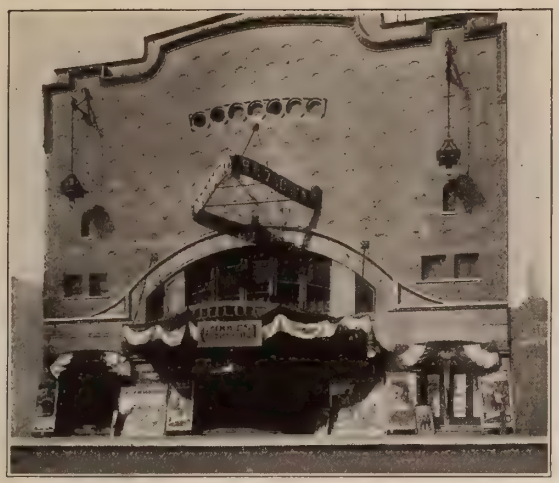
"PANTHEA"

Reviewed on page 591

(Selznick Pictures)

"Reverie" by Rissland (4/4 Lento) is the Theme

1—"Intermezzo" (2/4 Presto) by Arensky until—T: "Panthea a price pupil."
2—Any good Classic Piano Solo by a Russian Composer until—T: "A supreme moment for Panthea's instructor."
3—"Chanson sans Paroles" (3/4 Allegretto Graziso) by Tschaikowsky until—T: "Could Panthea have foreseen."
4—"Continue pp" until—T: "Panthea's Brother Ivan."
5—"Second Movement" (Allegro con Grazia) from the Pathetic Symphony by Tschaikowsky until—T: "There should be no Tsar."
6—"Continue ff" until—T: "Our Cousin Waslaw."
7—"Continue to action" until—T: "The Baron calls on his friend."
8—"Serenade" (6/8 Allegretto) by Rubinstein (Schirmer Galaxy No. 49) until—S: "Interior of Panthea's room."
9—"Rustle of Spring" (2/4 Agitato) by Sinding until—T: "Ivan hides in his cousin's home."
10—"Largo from the new world symphony" by Dvorak until—T: "Serge, a schoolday sweetheart."
11—"Theme" until—T: "A box for the opera."
12—"Berceuse" (4/4 Andante) by Iljinsky until—T: "The fight."
13—"Good Agitato" (Watch shots) until—S: "Panthea returns to her home."
14—"Heart Throbs" (Reverie) by Arnold until—T: "Armed with counterfeit passports."
15—"Romance" (4/4 Andante Cantabile) by Tschaikowsky until—T: "The second day out."
16—"Continue to action" until—T: "England."
17—"Elegie" (Moderato) by Czibulka until—T: "Off the coast of England."
18—"Good Furioso" to action until—T: "News of the fire."
19—"Continue pp" until—T: "Sympathetic hand awaiting survivors."
20—"Nocturno" by Krzyzanowski until—T: "Late that night."
21—"Creepy Creeps" (Mysterioso) by Tyers until—T: "I am a fugitive from Russia."
22—"Bacchanale" (2/4 Presto) from the Seasons by Tschaikowsky until—T: "Pleasant convalescent days."
23—"Flirtation" (Waltz Intermezzo) by Meyer Helmund until—T: "You seem well enough."
24—"Continue to action" until—T: "A survivor from the wreck."
25—"Andantino in Modo di Canzona" from the 4th Symphony in F minor by Tschaikowsky until—T: "Ecstasy."
26—"Continue to action" until—T: "At midnight."
27—"Theme" until—T: "Two years spent in perfect happiness."
28—"Serenade" (Andante) by Drigo to action pp or ff until—T: "Pablo, a Violinist."
29—"Continue pp" until—S: "Pablo near Gerard's bed."
30—Fine Violin Solo suggest Serenade by Moszkowsky until—S: "Panthea printed on white card."
31—"It was a dream" (Andante) by Lassen until—T: "A silent prayer, etc."
32—"Fine Piano Solo" (Classic and Unknown) until—T: "I will call at your home."
33—"Nocturno Op. 48" No. 1 by Chopin until—T: "Hop playing my nerves, etc."
34—"Attention Violin Player," watch action on screen and improvise the action (Orchestra and Organ Silence) until—T: "The Baron's visit for good or evil."
35—"Theme" (repeat if necessary) until—S: "Insane Musician leading his toys."
36—"Prelude" (Lento) by Rachmaninoff until—T: "Do you mean what you said?"
37—"Theme ff" until—S: "Pablo playing Violin near Gerard's box."
38—"Improvise Violin Solo" until—S: "Panthea enters."
39—"Amo Melody" (Lento) by Robyn until—T: "Off for Pablo's Home."
40—"Continue to action" until—S: "Russian Police Captain in office."
41—"Continue ff" until—T: "Gerard recovers health in the country."
42—"Barcarolle" (June) from "Seasons" (4/4 Andante Cantabile) by Tschaikowsky until—T: "Woman can understand."
43—"Organ to action" until—T: "A banquet at the Baron's home."
44—"Valse Suite" by Brahms until—T: "Baron talking to Russian Agent."
45—"Theme" until—T: "She has been as much to me."
46—Continue or repeat ff until—S: "Panthea struggling with the Baron."
47—"Short Agitato" to action until—S: "Baron drops dead."
48—"Love Song" (Dramatic) by Flegier until—T: "Madame, I have a warrant for your arrest."
49—"Continue ff" until—T: "A month later."
50—"Theme" until— * * * * * * * END.



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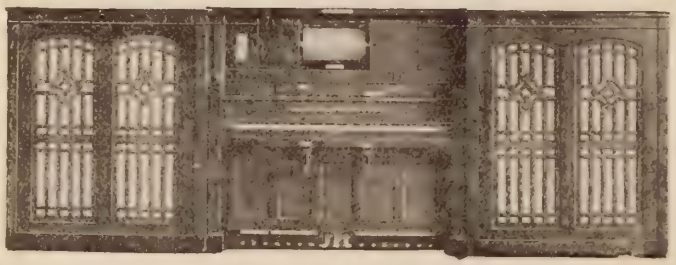
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"GOD'S CRUCIBLE"

Reviewed on page 596

(Bluebird Photo-Play)

"Cupidietta" (2/4 Moderato) by Tobani is the Theme

1—"Gretchen" (Intermezzo) by Martin until—T: "His teachers failed."
2—"Continue to action" until—T: "In his early manhood."
3—"Elegy" (6/6 Moderato) by Czibulka to action pp or ff until—T: "Afterwards in a City."
4—"Swing Song" (6/8 Allegretto) by Barns until—T: "Success had come."
5—"Sunshine and Shadows" (4/4 Allegretto) by Sudds until—T: "The following morning."
6—"Theme" until—T: "Dolly Dimples Dugan."
7—"Extase" (9/8 Andante Moderato) by Ganne ff during disputes until—S: "Telephoning."
8—"Theme" until—T: "Thus de Lorenzo, etc."
9—"Longing" (Andante) by Bendix until—T: "For many months."
10—"Alita" (Tempo di Gavotte) by Losey until—S: "Warren gets his gun."
11—"Continue ff" until—T: "Lorenzo's Rages grow worse."
12—"La Grace" (4/4 Moderato) by Bohm until—T: "Jack Cousins, guide."
13—"Continue to action" until—T: "A day's travel."
14—"Causerie" (4/4 Andante) by MacMillen until—T: "A portion of the outlaw."
15—"Good Agitato" until—T: "A week of narrow escapes."
16—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "I've heard it makes folks, etc."
17—"Continue to action" until—T: "And when the sun came over."
18—"Dawn" (Andante) by Kate Vannah until—T: "Eight o'clock."
19—"Rustling leaves" by Koehler until—T: "Can I say my prayers?"
20—"Organ to action" until—T: "The trail is washed out."
21—"Repeat Rustling Leaves" by Koehler until—T: "In daylight serious damage."
22—"Serenade" (3/4 Allegretto) by Chaminade until—T: "Three days passes by."
23—"Esperanza" (2/4 Moderato) by Johnstone until—T: "For the first time in a long life."
24—"Organ to action" until—T: "An hour later."
25—"Album Leaf" (3/4 Moderato) by Kretschmer until—T: "Can a hungry man."
26—"Dramatic Tension" by Winkler until—T: "It was the day, etc."
27—"Christmas Dreams" Waltz until—T: "Christmas eve found, etc."
28—"Last Rose of Summer Song." NOTE: Do not substitute this song—this is a direct cue until—T: "You'd better dance."
29—"Any good jig" until—S: "Dance is finished."
30—"Sparkling Eyes" (2/4 Allegretto) by Puernor until—T: "That's our outlaw."
31—"Continue watching effects of sleighbells" until T: "Merry Christmas Folks."
32—"Theme" until—T: * * * * * * * END.

"THE PRIMITIVE CALL"

Reviewed on page 761

(Fox Production)

Indian Love Theme by Winkler is the Theme

1—"Basket of Roses" (Andante) by Abers until—T: "And while the agent is putting, etc."
2—"Ramona" (Indian Intermezzo) by Lee Johnson until—T: "Flashback to former scene interior of room."
3—"It Was a Dream" (Song) by Lassen until—T: "Flashback to Indian Camp."
4—"Continue Ramona" until—S: "Dancing."
5—"Continue Ramona" until—S: "Dancing."
6—"Continue pp" until—T: "Our friend with the mission."
7—"Eldorey" (2/4 Moderato) by von der Mehden pp until—T: "Girl dancing."
8—"Continue ff" until—T: "Everybody dancing."
9—"Cupid's Caress" (Valse Lento) by Roberts to action pp or ff until—T: "Amusements on land having been exhausted, etc."
10—"Heart's Desire" (Gavotte) by Losey until—S: "Girl falls overboard."
11—"Short Agitato" until—T: "Soon after the agent reports his failure."
12—"Organ to action" until—T: "Elkhorn return to his own."
13—"Morning on the Plains" (Indian Song) by Wheelock until—T: "While to the agent home, etc."
14—"Continue to action" until—T: "Betly seeks a chance meeting with Elkhorn."
15—"Au Bord D'un Ruiseau (6/8 Allegretto Grazioso) by Boisdeffre until—T: "You always seem near."
16—"Continue to action" (Watch shot) until—T: "The days pass all too quickly."
17—"Theme" until—T: "I'm worse plight than her little girl."
18—"Alita" (4/4 Tempo di Gavotte) by Losey until—T: "The home whose foundation was threatened"
19—"Monona" (Intermezzo) by Armand until—T: "While love binds Elkhorn."
20—"Theme" until—T: "That evening the flickering campfire shines."
21—"Indian Melody" by Bucalossi until—T: "Save me from that savage."
22—"Continue ff" until—T: "Betrayed by their protector."
23—"Indian Trail" by Lamater until—T: "You called me a savage."
24—"Continue ff" until—T: "Ostracized by the Indians, Elkhorn, etc."
25—"Lovers Song" (Andante) by Wheelock to action pp or ff (repeat if necessary) until—T: "For weeks the search for the girl, etc."
26—"Indian Love Song" by Lake (repeat if necessary) until—T: "Go back to the milk and water people."
27—"One Step pp" until—T: "Dancing scene then to action until—T: "The primitive call."
28—"Theme" until— * * * * * * * END.

BUILDING AND FURNISHING

Robinhood Theatre, Grand Haven, Mich., Distinctive for its "Simplicity"

THE Robinhood theatre of Grand Haven, Michigan, is distinctive for its simplicity of construction. The theatre is next door to the Grand Haven State Bank, in the heart of the business section of the city.

The Robinhood was designed by W. H. Clark of Grand Rapids, Mich., and was built in 1916. The building is 35 feet wide by 100 feet deep, and is constructed of concrete block and Oriental (rug) brick. The front makes an attractive appearance, the cornice and trimmings being of white stone. The general construction of the front is based on Colonial architecture.

The spacious lobby, which is 24 feet wide by 12 feet deep, is handsomely finished in white marble and mahogany, all trimmings being of brass. The box-office, which is also unusually large, is constructed of white marble, mahogany, leaded glass being used instead of the usual plate glass. A Caille ticket selling machine is used for quicker and better service in handling the patrons. The lobby is lighted by two semi-indirect fixtures of the opalescent bowl, chain suspended type. There are several poster frames of both the hangings and the easel type adorning the lobby, these taking one and three sheet posters and stills of the current and coming attractions. On either side of the lobby is a small room which is used as the manager's office and a storeroom. The doors leading into the theatre are finished in mahogany, having French plate-glass mirrors in them, adding greatly to the already attractive lobby. The lobby has a red tile floor, this tiling extending out to the curb stone has an immense R inlaid in it.

The interior of the house is artistically decorated, the walls being tinted a light yellow and divided into panels with ivory borders. On either side of the screen is an exit door, above which is a balcony. Flower boxes containing artificial flowers have been placed on these balconies and the bottom framing of the screen has also been decorated with artificial flowers.

The projection room is exceptionally large, measuring 12 by 28 feet, is located above the lobby. Two Powers 6-B motor-driven projectors, used in conjunction with Fort Wayne Compensarc motor generator set, are partly responsible for the results obtained by C. L. Davis, who has charge of the projection room. Mr. Davis is also to be complimented for the neatness of his projection room. The length of throw is 91 feet, a Satin Gold Fibre screen being used to the perfect satisfaction of the management.

The theatre has a seating capacity of 498. The seats are arranged in three sections, the center section having eight seats across, the side sections each have three seats across. The chairs were furnished by the American Seating Company, of Chicago, and are everything that is desired for comfort.

A system of perfect ventilation makes the theatre one of the coolest in the locality. Exhaust fans in the ceiling and numerous electric wall fans keep the temperature several degrees below that of the street. The exhaust fans were furnished by the B. F. Sturtevant Company, of Boston, Mass.



An Interior Spacious and Attractive



Simplicity is the Keynote of the Robinhood

A hot water heating sysem was installed by the American Heating Company, this being one of the most efficient methods of heating a theatre. The radiators were set into a space built into the wall of the house and are hidden from view by an iron grating upon which artificial flowers have been draped.

The theatre is lighted in a novel way. The lights are entirely hidden from view in an inverted light trough behind the moulding at the top of the walls of the auditorium. This is the indirect lighting system, the light first striking the ceiling and then being reflected from the ceiling into the auditorium.

The music for the picture is furnished by a Bartola Orchestra costing $4,000. The management claims that this instrument is best adapted for the requirements of their house. The Bartola Instrument Company, of Oskosh, Wis., furnished and installed this instrument.

Paramount, Triangle, Artcraft, Selznick and other high-class productions from the weekly program. There are three performances daily consisting of six reels, and admission price for both matinee and evening is 10c, with the exception of Triangle-Keystone days when 15c is charged. The theatre advertises its program daily in the local newspapers and also has a mailing list of its patrons to whom the weekly program is sent.

Cost of Tivoli, Chattanooga, Will Be $115,000

IT is estimated that the cost of the Tivoli theatre, Chattanooga, Tenn., which is to be erected by the Signal Amusement Company, will be $115,000. The building will be of fire-proof construction and heated by warm air forced over mammoth steam coils automatically forming a portion of the ventilating system. The theatre in summer will be cooled by huge Typhoon blowers located in the rear end roof of the building.

The booth will be located in the balcony. The seating capacity on two floors will be 1,670. A stage large enough to accommodate the largest legitimate attraction on the road will be erected. The lines of vision will be so arranged as to make the rear seats in the balcony perfectly good for pictures. A modern lighting system will be installed

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The three houses in which they were installed are the Sumner theatre, having a seating capacity of 1200, the Globe and Central theatres having a seating capacity of 600 each.

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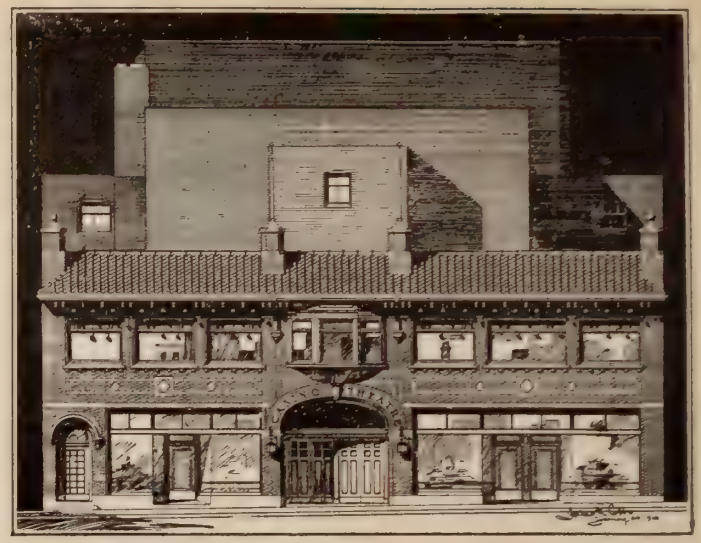
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CALIFORNIA

REALIZING that the trend of business is to the southward, J. A. Quinn, who has been identified with a number of photoplay theatres in Los Angeles, announced a few days ago that he had signed a fifteen-year lease, at a total rental of approximately $500,000, on a building at 810-14 South Broadway, which is to be transformed into a modern motion picture theatre with a seating capacity of about 900.

The walls of the building now on the property will be utilized and a new front, with spacious lobby, will be built. The building will be ready for occupancy by April 15.

Negotiations for the construction of the theatre were completed recently by Seymour & Batchelder, Hollingsworth building, representing both Mr. Quinn and F. P. Fay, the owner of the property. The construction work, according to Mr. Quinn, will be started immediately.

ILLINOIS

A new theatre is in course of construction at Naperville, Ill., which the owner-manager, A. R. Morgan, hopes to have completed and ready for occupancy March 1.

Roscoe Robinson has opened a new motion picture theatre at Robinson City, Ill. He has been running the Maine theatre, at Carmi, and will retain his interest in that house, with Harry White as manager. The Robinson theatre will be known as the Strand and will be equipped with a duplicate Simplex machine, motor-driven, and used in connection with a gold fiber non-flicker screen. The house is well ventilated, the air being changed every eight minutes. In the Winter time the theatre is supplied with air over heated coils, which insures ventilation without draft.

MASSACHUSETTS

The new Strand theatre, Church street, Westfield, was opened recently to a good house, and the entire proceeds were turnd over to Noble hospital by the Goldstein Bros. Amusement Company, owners. In addition to the amount realized through the box office, the hospital women were given a block of 160 tickets which they have sold among their friends for $1 each. The new house fulfills the wants of the town for a ground floor playhouse, modern and fireproof. The house is nearly double the capacity of the old Westfield Opera house, which has been in use for years. The seating capacity is close to 1,500, and the house is so arranged that a clear view of the stage is obtainable from any point.

MISSOURI

The Colonial theatre was reopened permanently January 23 under the management of Frank F. Tracy, who has obtained a lease on the pretty Seventh street amusement house and is arranging to make it more popular than ever as a vaudeville and photoplay theatre. It is his intention to present two vaudeville acts of high grade and standard motion pictures at each performance, maintaining the place always at 10 cents.

KANSAS

The Royal theatre of Tonganoxie was almost condemned when Manager John W. Evans was notified by the State Fire Marshal that he would have to widen the aisles to comply with the provisions of the law. The building was so narrow that Mr. Evans saw and appreciated that such compliance would be impractical, so he leased the adjoining building—the Phenecie—and has commenced reconstruction on the two. The newly adjoined property is nearly twice as long and much wider than the old and when the projected alterations and improvements are completed the Royal will be a genuine, up-to-date motion picture theatre.

Another motion picture house is in prospect for El Dorado. Mrs. M. S. Munson contemplates the immediate erection of a modern brick structure on West Central avenue for that purpose. Incidentally Oscar Everetson, who purchased the lot just west of the Munson lot, has just announced that he would erect a building for a picture show.

MAINE

Maine Theatres, Inc., of Rockland, has contracted for the erection of a new theatre on a plot belonging to ex-Governor Haines of Waterville, Me., at Rockland to have a seating capacity of 1,400. Work will be begun early in the Spring.

MASSACHUSETTS

The new Strand theatre of Westfield was opened on the 22d of January last and justified in full the anticipations, ambitions and expectations of its founders in that it should be a theatre of safety and uniqueness in all other respects. Many unforeseen and most trying difficulties have delayed the completion of the structure, which was to have been ready for opening in September; but all these have been overcome by the liberal expenditure of energy and money. Great progress has been made recently on the remaining details of furnishing, equipment and decorations; and when the doors were thrown open no detail apparently had been left incomplete.

Out-of-town parties have purchased the machine and equipment of the Alco moving picture house on Railroad street, Great Barrington.

Although several months ago he refused to grant a license for a motion picture theatre in Washington street, opposite Ruggles, Mayor Curley of Boston, yesterday issued the permit after a public hearing that lasted but a few minutes.

After the Mayor had announced last August that he would not grant the privilege, the corporation, of which Fred Green is president, went ahead with the original plans and erected an $80,000 house.

At the hearing the only speaker was the Mayor. He explained that his refusal to grant the license was based on the belief that there was not sufficient patronage in the district for a new theatre.

John Janiszewski, Pleasant street merchant, is considering plans for establishing a motion picture theatre in his three-story block at 315 Pleasant street, Gardner. He has plans under way for remodeling the ground floor and building an addition at the rear for a space 108 feet by 28, providing a seating capacity of 500.

The proposed theatre will be located in a thriving mercantile center that has developed rapidly in the lawer Pleasant street district among Lithuanian and Polish-speaking people.

MICHIGAN

J. R. Perkins, manager of the new Rex theatre, opened house last week to a good business, and the new Rex is classed among the classiest of the upper peninsula houses. Mr. Perkins is a motion picture man of note and discrimination and aims to place his house in the first tier of motion picture successes.

OHIO

An Eastern syndicate has taken over the Marvin theatre of Findlay, which has been closed for several years, and it was opened under most auspicious circumstances a few days ago.

A motion picture theatre will be erected at Yorkville soon, according to the plans made by D. L. DeRomedis, a merchant of Yorkville. Mr. De Romedis has purchased a tract of land, with 585 feet frontage and 85 feet deep, along the Pennsylvania railroad, on part of which he plans to erect his theatre.

TEXAS

John J. Hegman, manager of the Crescent theatre, Temple, is making arrangements to open a new motion picture theatre in Austin, which will be christened "The Queen." The contract for the building has been let by Major Littlefield, the owner of the ground, and the new theatre should be ready for occupancy by March 1, from which date Mr. Hegman has a five-year lease. The new building will be a beautiful structure with marble and tile front, seating capacity of 600, and thoroughly modern in every respect.

Earle C. Keck, part owner and manager of the Ruby theatre, Plainview, is looking for a site for a new motion picture theatre in the thriving town of Plainview.

UTAH

Salt Lake City is soon to have a new motion picture house. G. Godfrey has already broken ground for same, which he says will be modern in every respect and have a seating capacity of about 600.

WEST VIRGINIA

A permit has been granted to S. L. Matz of Bluefield for the erection of a theatre on Raleigh street, with entrance on Princeton avenue. The building is to be constructed of steel and brick and will be absolutely fireproof. There will be exits on all four sides of the building and same can be emptied in less than three minutes. The theatre will be equipped with the largest stage in the state and Bluefield will have the opportunity of seeing some real attractions. The new playhouse will bear the name of the New Colonial and will be heated by the most modern methods of hot water heating and a uniform heat is assured at all times. Being open on all four sides, it will be ideally ventilated. The present Colonial theatre will be used as a lobby only and will be handsomely decorated and finished with marble and tile. As to being fireproof, the theatre will have a series of exits opening in the alleys on three sides and to Raleigh street on the back; also the exit back through the lobby entrance to Princeton avenue. The theatre will be under the management of R. S. Wehrle, present manager of the Colonial, and who has managed Bluefield's best picture houses with singular success during the last four or five years.

WISCONSIN

Negotiations are under way for the erection of a new motion picture theatre at Kenosha. W. H. Miller of Kalamazoo, Mich., is at the head of the venture.

J. S. Grauman, who has been very successful with his Atlas and Regent theatres in Milwaukee has just announced his leasing of the Miramar and Murray theatres, which will give him a string of outskirt houses. These last named houses seat about nine hundred each and are very favorably located.

Nat Stone will erect a theatre for the showing of films on the west side of Fourth street, between Grand avenue and Sycamore street, Milwaukee. The property is now occupied by the Family hotel.

Mr. Stone has owned this property for some time, awaiting an opportunity to erect a suitable building on it. The piece has a frontage of 75 feet and a depth of 150. There is an alley in the rear.



FULCO



FULCO LAMP COLORING

is just the thing when you want to work out a decorative scheme WITH COLORED light effects. Inexpensive and easy to use.

Amber, Blue, Green, Pink, Purple, Red, Ruby and White Frosting.

HALF PINTS — PER BOTTLE — $1.20 (ANY COLOR)

Larger Quantities Proportionately Less

E. E. FULTON CO.

Exhibitors' Supplies of Every Kind. 156 W. Lake St. Chicago



OPERA CHAIRS

Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

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We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.

1475 Buchanan Ave., S. W.
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FAC-SIMILE PAINTINGS



in a beautiful gilt 3 inch width frame size over all 25 x 22 inches. Pictures are painted in oils and water colors of every popular player, all made from poses to appropriately fit this style of frame. Complete with brass name plate, $5.00 each.

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Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $2.50 to $35.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.

12th floor, CANDLER BUILDING.

Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

MOTION PICTURE STUDIO DIRECTORY

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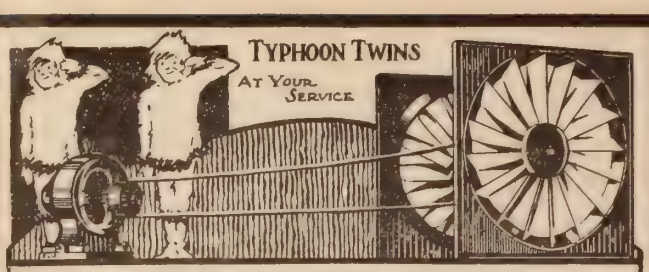
LAST OF FEBRUARY

Make Your House Popular

By a perfectly projected picture. You cannot do this with an old junky machine. Write us to-day. We will sell you a new machine of any make on our EASY PAYMENT PLAN. You would be surprised at the number of Theatres throughout the country that are purchasing from us in that way. Why don't you investigate to-day?

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Avenue, Chicago, Ill.



— does your business fall off in hot weather?

It won't if the TYPHOON TWINS cool your theatre.

Their fresh-as-sea-air breezes will make your entire house cool and restful during the hot, sultry summer months.

Folks will come to your show just to cool off—and their extra nickels and dimes will pay for the TYPHOON TWINS long before the summer is over.

Low in cost.———Easily installed. Liberal terms of payment, if you act at once, before our spring rush begins.

A post card brings full information. Send it NOW—while you think of it.

TYPHOON FAN COMPANY
Box N, 1544 Broadway, New York, N. Y.

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TYPHOON FAN COMPANY 1544 B'WAY NEW-YORK CITY

The Annual Ball

of the

St. Louis Moving Picture Machine Operators' Union

Local 143 I. A. T. S. E. & M. P. M. O.

will be given

Thursday Evening, February 8, 1917

at New Club Hall, 13th and Chouteau Ave.
ST. LOUIS

All visiting brothers are invited to attend

BALL COMMITTEE

JNO. NICK R. SRENCO WM. ROBISON
A. L. STONE FRED. MOSIER

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

AGAIN AND AGAIN

without missing a week during the last two months the News has carried more cash advertising than *both* of the trade papers having the next largest amounts.

AND NEXT WEEK

THE WILLIAMS PRINTING COMPANY, NEW YORK

Do you know of any other one-reel subjects receiving such comments?

What the press says about our Scenics and Educationals

MORNING TRIBUNE - - - - - - - - - LOS ANGELES, CAL.

LAND OF SILENCE PICTURE IS IMPRESSIVELY BEAUTIFUL

Nature Views Rival Clara Kimball Young Feature in Interest and Merit

BY MAITLAND DAVIES

[illegible] Thomas Dixon's novel [illegible] Clara Kimball [illegible] from one of them [illegible] disappointed. The present pictu[illegible] one. It [illegible] the former; but most will like it better.

The story is interesting and well acted and the many admirers of Miss Young will find much to please them

I am cutting the young picture off with these few words, because I want space to tell about another picture that is at Tally's. It is the first of a series of educational features and it is called The Land of Silence. Nearly all the motion picture theatres devote a certain amount of attention to travel pictures, news weeklies, and films that are, to a certain extent, educational; but in all the long list that I have come across in daily visits to the movie palaces during the past few years I have never found anything so impressively beautiful as The Land of Silence. It has a sort of an excuse for a story in it, just enough to give a reason for touring through the great open places, and shows a man and his dog, anxious to get away from the hustle and bustle of the city, the turmoil and strife of "civilized" life setting forth to find the land of the great silence.

If you have ever been fortunate enough to get away into the real open, the land far removed from railways and tourists, where nature has an opportunity to open its inner heart to you, you will love this picture and it will carry you almost as far away from your immediate surroundings as it carried the man and his dog. It breathes the spirit of freedom, of rest and contentment and the camera has really caught the spirit of nature.

The cloud effects are superlatively fine in form and the cameraman has caught the real color in his tinting.

Robert Service has spoken of this country in these lines:

"It's the great, big, broad land way up yonder,
It's the forest where silence has lease,
It's the beauty that fills me with wonder,
It's the stillness that fills me with peace."

He knew it, and you may come nearer to knowing it through these pictures than in any other way save actual contact with it. Never mind the feature—it is good; but there have been others like 't; nothing like The Land of Silence has been shown before.

Read This

TALLEY'S B'WAY THEATRE, Los Angeles, Cal., *Booked for 18 Months*

ROTH'S PATOLA, San Francisco, *Booked for 12 Months*

NOTE: Mr. M. H. Kohn, Mgr. Consolidated Film Corporation, reports that after seeing a number of releases these two gentlemen signed up the first contract of this length they ever signed.

Watch for the Ditmars' Animal Pictures. Released February 5th

Book at the Following Exchanges

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OHIO — WESTERN PENNSYLVANIA—KENTUCKY

Broadway Feature Film Co., Detroit, Mich.
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Metro Pictures Service, Chicago, Ill.
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Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
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Metro Film Exchange, Phila., Pa.
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Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA — CALIFORNIA — NEVADA

Monarch Feature Film Co., Kansas City, Mo.
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Lambson Film Exchange Inc., Seattle, Wash.
OREGON — WASHINGTON — NORTHERN IDAHO — WESTERN MONTANA

Zenith Feature Film Co., Minneapolis
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Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

FEBRUARY 17, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE



The day of "hitch your wagon to a star" has passed; today you must "hitch your wagon to a *hundred* stars."

Paramount Pictures

feature the greatest stars on earth.

Why not in *your* Theatre?

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor Pres. Jesse L. Lasky Gen'l Mgr. Cecil B. DeMille Prod'n Mgr.

New York City

VOL. XV-NO. 7

PRICE 10 CENTS

An Unusual Red Feather Production

"THE WAR OF THE TONGS"

A thrilling and sensational drama of Life among the warring Chinese Tongs in America
Enacted by the famous Imperial Chinese Players
The entire cast composed of Chinese actors only
Scenario and continuity written by Chinese
Props, sets and details all planed and executed by Chinese

NEW - NOVEL - UNUSUAL - UNIQUE
Nothing like it ever shown in America.



Nothing like this marvelous production has ever been either produced or shown in this country before. It shows you the crafty workings of the rival Chinese Tongs or secret societies; for the first time a faithful reproduction of Chinese gambling dens; shows the actual games and methods of play in close-ups; shows Chinese courtship, arrangement of dowry and other quaint marriage rites. Full of swift action with an intensely interesting and human story. Book it and you will have the greatest novelty ever shown in your town. Ask for full particulars from your nearest Universal Exchange.

特別 紅翎奪本 特別

中國著名御座巧演

出神入化之五出頭

堂戰劇

Paramount Pictures

Always Something *New*

The Paramount Program is the oldest feature program, yet there is always a newness of spirit and vitality that is characteristic. This strength and virility is not a "now and then" attribute—it is a week in—week out fact.

The *New* Releases
THIS WEEK



JESSE L. LASKY
presents
SESSUE HAYAKAWA
in a powerful racial drama
"EACH TO HIS KIND"
by Paul West

The lure and mystery of India has been but slightly touched in screen drama. In "Each to His Kind" this exotic and fascinating atmosphere is introduced with the added dramatic value of scenic contrast in England as well as India.



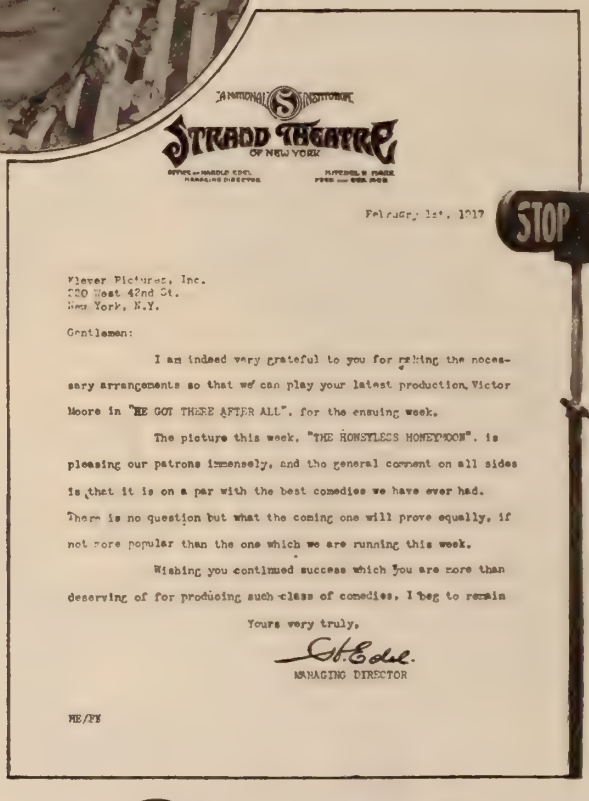
PALLAS PICTURES
presents
LENORE ULRICH
in a thrilling modern drama of racial conflict
"HER OWN PEOPLE"

Lenore Ulrich won a great personal triumph on the stage recently as an Indian girl in "The Heart of Wetona." It was her rare interpretation of the heart, soul and traits of Wetona that convinced Pallas-Paramount of her unusual adaptability to the stellar role of "Her Own People."

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor *Pres* Jesse L. Lasky *Vice Pres* Cecil B. DeMille *Director General*
New York City



"The Proof of the Pudding is in the Eating"—A Message from Harold Edel, Managing Director, *The Strand*, New York



A National Institution

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL, MANAGING DIRECTOR — MOVIETONE & MUSIC FREE AND FOR ALL

February 1st, 1927

Klever Pictures, Inc.
220 West 42nd St.
New York, N.Y.

Gentlemen:

I am indeed very grateful to you for making the necessary arrangements so that we can play your latest production, Victor Moore in "HE GOT THERE AFTER ALL", for the ensuing week.

The picture this week, "THE HOMELESS HONEYMOON", is pleasing our patrons immensely, and the general comment on all sides is that it is on a par with the best comedies we have ever had. There is no question but what the coming one will prove equally, if not more popular than the one which we are running this week.

Wishing you continued success which you are more than deserving of for producing such class of comedies, I beg to remain

Yours very truly,

H. Edel.
MANAGING DIRECTOR

HE/FH



Paramount announces

Victor Moore

in the One Reel KLEVER KOMEDIES

Released February 12

"HE GOT THERE AFTER ALL"

shown at the Strand Theatre, New York

Produced by

KLEVER PICTURES, INC.

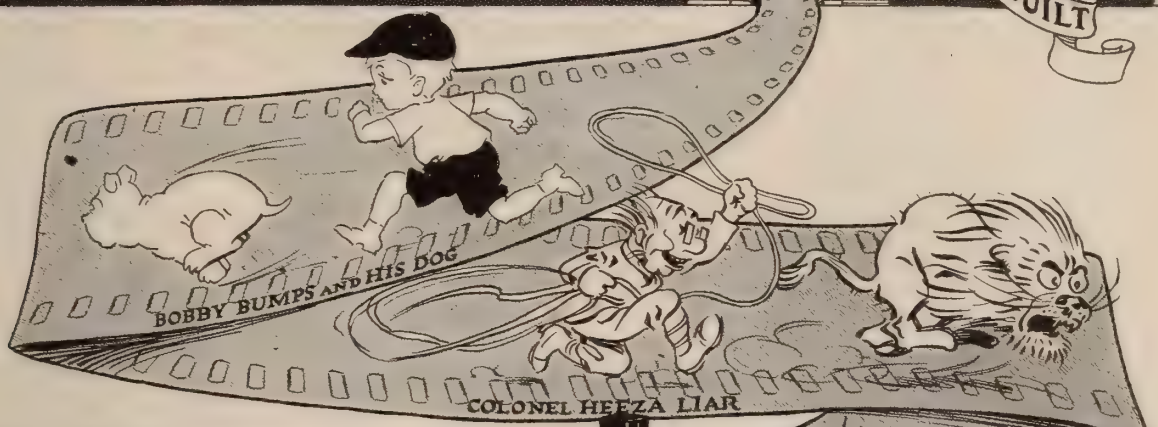
220 West 42nd St., New York City

Released in Canada through Regal Films, Ltd., Toronto, Canada

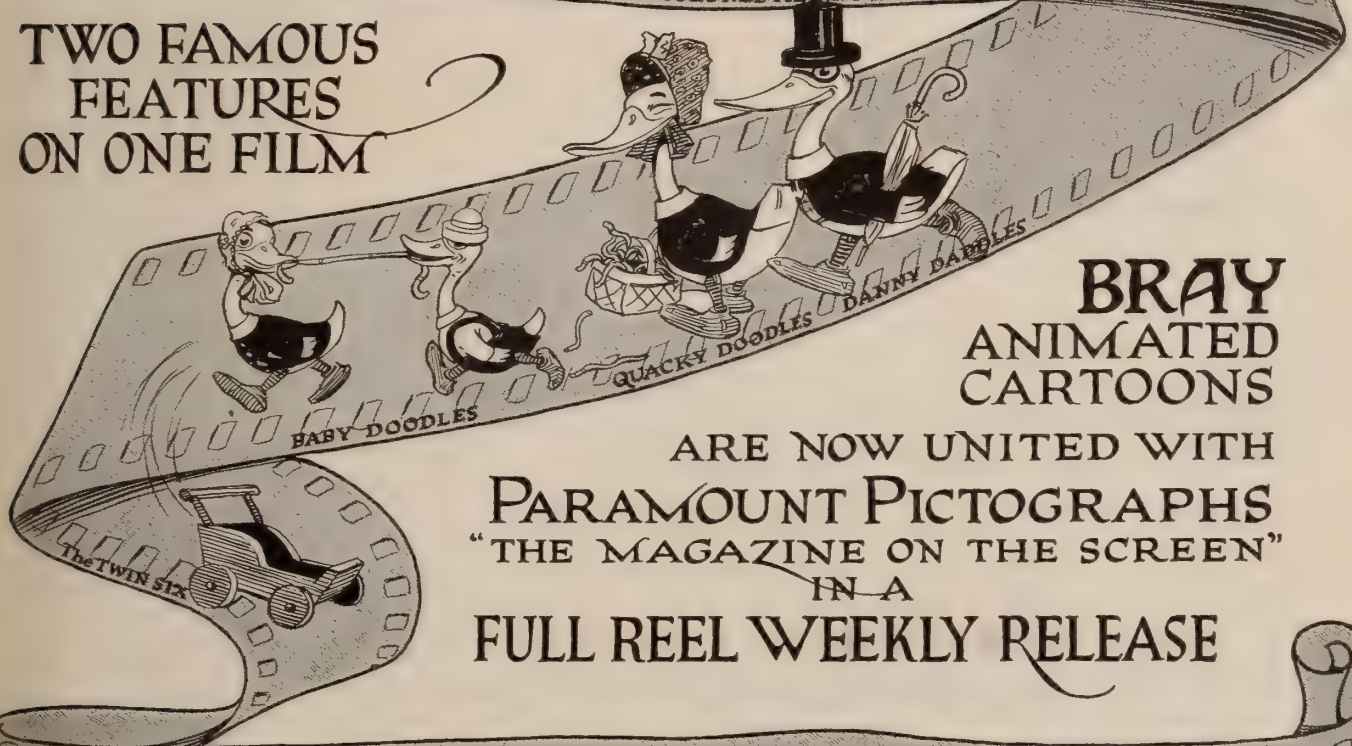
BRAY ANIMATED CARTOONS



THE HOUSE THAT BRAY BUILT



TWO FAMOUS FEATURES ON ONE FILM



BRAY ANIMATED CARTOONS

ARE NOW UNITED WITH

PARAMOUNT PICTOGRAPHS

"THE MAGAZINE ON THE SCREEN"

IN A

FULL REEL WEEKLY RELEASE

Paramount-BRAY-Pictographs

RELEASED ON THE PARAMOUNT PROGRAMME

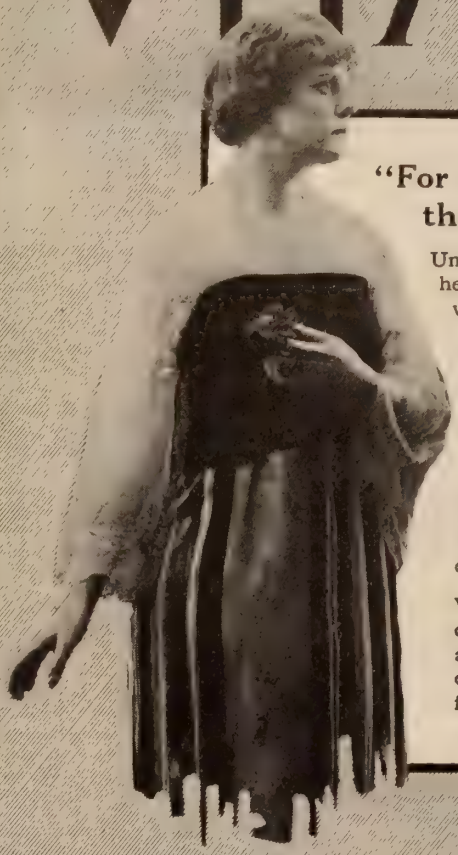
PRODUCED BY THE

BRAY STUDIOS INC., 23 EAST 26th ST. N.Y.

Better to read fifty advertisements than to miss the one YOU need.

VITAGRAPH

V-L-S-E inc.



"For him I have only pity—but I could kill the woman who took him from me!"

Unbeknown, the outraged wife was pouring the secret of her heart-torn agony into the ears of the very woman whose influence had invaded the sanctity of her home.

How could she know that this was the woman she hated beyond all things in life? What could she know of the remorse, the sacrifice, the fires of expiation through which the woman had come, cleansed of her sin?

And now, out of the darkness of his exile, the husband was returning, to find, not only his wife, but at her side the woman whose love had cost him more than life itself.

Were the embers of hate and the smouldering fires of passion to burst forth anew in an all-consuming blaze of destruction when these three tragic figures met again?



Alice Joyce and Harry Morey

In

"The Courage of Silence"

A Five Part Blue Ribbon Feature

by Milton Nobles

Directed by William P. S. Earle

The Feature Which Delighted Capacity Audiences at The Rialto, New York's Photoplay Theatre de Luxe, the Week of January 28th

VITAGRAPH

V.L.S.E *Inc.*

The Crowning Achievement of the Screen

J. Stuart Blackton's Stupendous Production

"WOMANHOOD"

or "The Glory of the Nation"

By J. Stuart Blackton and Cyrus Townsend Brady

Produced Under the Personal Supervision of J. Stuart Blackton

Author and Producer of "The Battle Cry of Peace"

Assisted by William P. S. Earle

Featuring

ALICE JOYCE and HARRY MOREY

With an All Star Cast

Including

PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templer Saxe and many other Vitagraph Favorites

TO BE RELEASED SOON





A Story of Childhood That a Hundred Million Parents Want To See With Their Children.

MARY PICKFORD



She lived in a house of gold—yet her spirit was imprisoned. Wealth of goods she had—yet she was poor. Her parents were too busy to see her; their servants did not love her. Such is the story of "A Poor Little Rich Girl," greatest of all the Mary Pickford record breaking productions.

Artcraft Pictures Corporation

729-Seventh Ave., New York

"A POOR LITTLE RICH GIRL"

FROM THE PLAY BY
ELEANOR GATES
DIRECTED BY
MAURICE TOURNEUR



To be Released
MARCH 5TH

Many a packed house is directly traceable to an advertisement in the "News."

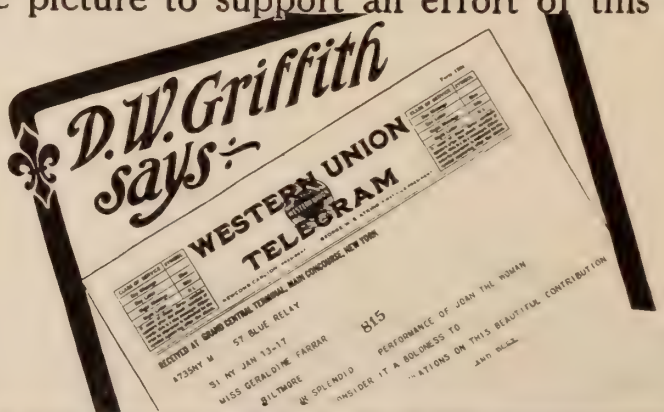
MOTION PICTURE MAIL.

JANUARY 27, 1917.

S. L. Rothapfel says

I SAW "Joan the Woman," produced by Jesse L. Lasky under the personal direction of Cecil B. DeMille, and as a lover of the moving picture I consider it a treat for every one to go and see this production at the Forty-fourth Street Theatre.

In my opinion, I consider it the greatest picture since "The Birth of a Nation" and one that will take equal rank with this great production. In many respects it is even finer. If we are to develop the moving picture, if we are to make it the glorious institution that we want to make it, if it is to rise to the point where it can truly be called an art, every moving picture fan owes it to himself and to the picture to support an effort of this kind.



GREATER THAN PRAISE!

FROM THE CRITICS AND LEADING
AUTHORITIES OF THE INDUSTRY
IS

THE PUBLIC ENTHUSIASM FOR

"JOAN THE WOMAN"

OF WHICH

GERALDINE FARRAR

IS THE STAR AND

CECIL B. DEMILLE

IS THE PRODUCER

NOW BEING PRESENTED TWICE DAILY TO
CAPACITY AUDIENCES BY

JESSE L. LASKY

AT THE

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485 FIFTH AVENUE, NEW YORK



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NOTICE to EXHIBITORS of WORLD PICTURES

We hereby notify you that extra bookings on Marie Dressler's "Tillie Wakes Up" will be granted to World Pictures Contract holders in order in which applications are received.

Under no circumstances may extra bookings be permitted to interfere with regular play dates of Franchise holders.

Exhibitors please *notify* our Service Branch at the earliest possible moment the number of extra days wanted.

WORLD FILM CORPORATION
NEW YORK CITY

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NEWCOMB CARLTON PRESIDENT

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AND

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THURSDAY, FEB. 22nd

ENID BENNETT IN "PRINCESS of the DARK" — Ince-Kay Bee

AND

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"WHEN HEARTS COLLIDE"

SUNDAY, FEB. 18th

The special Mack Sennett-Keystone Comedy

"STARS AND BARS"

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THE NEW TRIANGLE

There is a NEW TRIANGLE.

The word has taken on an added significance, with the entrance of the Triangle Distributing Corporation into the field of activities broadly included by the word "TRIANGLE."

The motion picture industry knows what the word "TRIANGLE" has stood for, and still stands for, in its reference to the grouping in one compact program of the pictures produced by three studios, each in a class by itself—which will continue as heretrfore.

But now there is an added meaning, a NEW TRIANGLE—the Exhibitor, the Producer, the Distributor—joined firmly and solidly together by ties whose strength will stand every test.

The Triangle Distributing Corporation is composed of SPECIALISTS, men who appreciate the vital inter-dependence of producer, distributor and exhibitor whose breadth of vision comprehends that the needs of one are the needs of all. They will learn, through close touch with the exhibitor, his views and his suggestions, and thus be enabled to transmit to the producers of Triangle pictures information which will aid them in supplying a product even higher in standard and more satisfying in box-office efficiency than has been the case heretofore—and this is saying much.

Further announcements of very great importance to all exhibitors will follow.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York City

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the TWO PART SPECIAL

CHRISTIE COMEDIES!

THE GRATIFYING POPULARITY AND SUCCESS of the single-reel, once-a-week CHRISTIE COMEDIES have induced us to produce, *in addition*, two TWO-REEL-FEATURE-COMEDIES each month—crammed full, of the good looks, interest, action and real fun always expected and found in CHRISTIE COMEDIES. These two-reelers will meet your need of strong, snappy, *short* FEATURE FILMS of the class of comedy that *does* build business and produce profits.

The CHRISTIE TWO-PART SPECIALS for FEBRUARY and MARCH are

"BRIDE AND GLOOM"—Feb. 15th

and

"OUT FOR THE COIN"—Mar. 1st

—get them on the *open market* from any CHRISTIE EXCHANGE.

Regular single-reel CHRISTIE COMEDY release for week of February 12th—

"OH FOR A WIFE."

Go see these CHRISTIE COMEDIES *now!* We know you'll book them if you see them—we know you'll *profit* if you book them.

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SUNSET BLVD AT GOWER ST
LOS ANGELES · CALIFORNIA

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 17, 1917

MARGARITA FISCHER HAS STRONG ROLE IN "DEVIL'S ASSISTANT"

"THE DEVIL'S ASSISTANT" is the newest Fischer-Mutual Photoplay. It features Margarita Fischer. It was produced at the studios of the Pollard Picture Plays Company at San Diego, California. It is in five acts. It will be released the week of March 5th.

Fourth of Fischer Series.

"The Devil's Assistant" is the fourth of the Fischer-Mutual Photoplays. The ones previously released are "The Pearl of Paradise," "Miss Jackie of the Navy" and "The Butterfly Girl." All are still playing to capacity business at theatres all over the country. Today Margarita Fischer is one of America's foremost screen idols. She continues to grow in popularity with each new release. In "The Devil's Assistant" she has a role totally different from anything that she has previously attempted. Those who have had the privilege of attending a pre-release showing are unanimous in the opinion that Miss Fischer is as charming and winsome in this drama as in anything that she has enacted.

Story With a Moral.

Aside from its appeal as an entertainment, "The Devil's Assistant" will appeal to many audiences on account of the moral it points. The same unusual camera work and technical perfection that have made previous releases from the Pollard Picture Play studios popular will be noted in this new release. "The Devil's Assistant" is a strong attraction for any theatre. Bookings on Fischer-Mutual Photoplays can be arranged at any Mutual Film Exchange.

Crane Wilbur Is Again With Mutual

Crane Wilbur will soon be offered in a series of five reel Mutual Photoplays which will be distributed by Mutual Exchanges. Mr. Wilbur has been at work for some weeks in the David Horsley studios in Los Angeles. Several Wilbur-Mutual Photoplays have already been completed. Mr. Wilbur feels that in them he has done some of his best work. In the past many exhibitors have found Crane Wilbur one of their strongest drawing cards. His return to the screen will be welcomed by a host of photoplayers. Titles and dates for release for the Wilbur-Mutual Photoplays will be made shortly. Mutual Exchanges are now ready to accept bookings.

Mutual Star Productions For February

Week Beginning February 5th.

Title.	Lead.
Where Love Is.....	Ann Murdock

Week Beginning February 19th.

The Gentle Intruder	Mary Miles Minter

Week Beginning February 26th.

The Greater Woman	Marjorie Rambeau

"THE RAILROAD RAIDERS"

In Which Daring Helen Holmes Is Featured

NEW SERIAL PRODUCTION

Helen Holmes and her husband-director, J. P. McGowan, are again at work on a 15 chapter photonovel featuring Helen Holmes. Work has already begun on the new chapterplay. Its title is "The Railroad Raiders." Its locations will be in and about the offices, shops, roundhouses, depots and yards of a big transcontinental railroad. A glance over the manuscript of the story indicates that this will be the best railroad chapterplay ever filmed by the Signal Film Corporation. Helen Holmes was a great drawing card in "The Girl and the Game." In "A Lass of the Lumberlands" she did even more thrilling "stunts," and the picture proved even more of a box-office magnet. Now, in "The Railroad Raiders," she is working in a still better photonovel—one which will draw even bigger business to the theatres showing it. Exhibitors may arrange bookings now on "The Railroad Raiders" at their nearest Mutual Exchange.

Several big new stages have been specially erected at the Signal studios for the new chapterplay. This week Director McGowan is superintending the erection of a set that is costing $2,500. The exact date of release for chapter one of "The Railroad Raiders" will be announced in the near future. The new serial is in fifteen chapters—each two reels in length.

Sturgeon to Direct Gail Kane

Rollin S. Sturgeon, known to photoplay fans as a director of note, has been engaged to superintend the productions in which Gail Kane is to appear.

GALAXY OF STARS IS NOW WORKING IN MUTUAL PHOTOPLAYS

A TRULY phenomenal galaxy of stars is now arrayed under the Mutual banner. Each of the stars is already a national celebrity—an actor or actress whose name and fame is known from coast to coast. They are not people with reputations yet to be made—people for whom the exhibitors will have to create a following—but stars whose names are so well known that the announcement of their coming to any theatre will result in capacity business.

Many Studios Busy.

Studios in New York, Los Angeles, San Diego and Santa Barbara are working day and night. The plants of the American Film Company, Inc., the Pollard Picture Plays Company, the Frank Powell Producing Corporation, the Mardan Photoplay Company, The Lone Star Film Corporation and the Empire All Star Corporation are busy hives of industry. In one studio Marjorie Rambeau has completed or is appearing in such Mutual Photoplays as "The Greater Woman," "Motherhood," "The Debt," "The Second Wife" and "The Doll's House," and Nance O'Neil, who has finished "Mrs. Balfame," is working in "Hedda Gabler" and "Bleak House." At the American plant Gail Kane is enacting "Whose Wife," William Russell is starring in "My Fighting Gentleman" and "High Play," and Mary Miles Minter has just completed "The Gentle Intruder." At San Diego, Margarita Fischer is playing in "A Knight at Tarquizzi" and "Birds of Passage." Ann Murdock, first of the Frohman stars engaged by the Empire All Star Corporation, is hard at work in New York, and Edna Goodrich is soon to begin her first Goodrich-Mutual Photoplay. Charlie Chaplin is hard at it in Los Angeles creating laughs by the thousand, and in the near future still other former Frohman stars will appear before the camera.

"Big Stars Only" Policy.

All of these activities indicate Mutual's sincere intention to live up to its new slogan of "Big Stars Only." Nothing short of the best in the way of either stars or plays will satisfy Mutual executives. Exhibitors showing Mutual Photoplays are going to have the pick of the market. Advance reservations on the big productions now in the making can be arranged now at Mutual Exchanges.

A Gaumont cameraman of the Mutual Weekly scored a real "scoop" in getting the wreck of the U. S. S. Milwaukee on the screens of Los Angeles theatres hours ahead of any other animated weekly. This is but one instance of Gaumont's efficiency.

MUTUAL











"BIG STARS

Announcing Forth
Exemplifying Tha

THE announcement of the new Mutual Policy for 1917 — "BIG STARS ONLY"—caused many of our Exhibitor friends to write us for specific information of productions and stars to be presented under the "BIG STARS ONLY" banner. Herein are set the initial results of the new policy. The attractions listed below are productions of the highest quality—each featuring a star of the first magnitude and each a production of genuine merit. We recommend these new Mutual Photoplays to exhibitors operating first run houses in the larger cities, with the assurance that each production will be found to be of the highest standard. Definite release dates will be announced at an early date. Reservations are now being made at all Mutual Exchanges.

MARJORIE RAMBEAU - MUTUAL PHOTOPLAYS

"The Greater Woman"
"Motherhood"
"The Debt"
"The Second Wife"
"The Doll's House"

Produced by Frank Powell Producing Corporation.

NANCE O'NEIL—MUTUAL PHOTOPLAYS

"Mrs. Belfame"
"Hedda Gabler"
"Bleak House"

Produced by Frank Powell Producing Corporation.

RESERVATIONS NOW AT

ONLY"

Coming Attractions New Mutual Policy

GAIL KANE—MUTUAL PHOTOPLAYS
"Whose Wife"
Produced by American Film Company, Inc.

MARY MILES MINTER—MUTUAL PHOTOPLAYS
"The Gentle Intruder"
Produced by American Film Company, Inc

WILLIAM RUSSELL-MUTUAL PHOTOPLAYS
"My Fighting Gentleman"
"High Play"
Produced by American Film Company, Inc.

MARGARITA FISCHER-MUTUAL PHOTOPLAYS
"A Knight at Tarquizzi"
"Birds of Passage"
Produced by Pollard Picture Plays Company

ANN MURDOCK—MUTUAL PHOTOPLAYS
(To be announced soon)
Produced by Empire All-Star Corporation

CHARLIE CHAPLIN—MUTUAL SPECIALS
"Easy Street"

EDNA GOODRICH—MUTUAL PHOTOPLAYS
(To be announced soon)

ALL MUTUAL EXCHANGES


EDNA GOODRICH


MARJORIE RAMBEAU


NANCE O'NEIL


ANN MURDOCK

MUTUAL

POLLARD PICTURE PLAYS COMPANY
Presents
The Popular Star

MARGARITA FISCHER

IN

"The DEVIL'S ASSISTANT"

A tremendously powerful story with a moral. A photoplay affording Miss Fischer some unusual opportunities for the display of her emotional ability. Directed by Harry Pollard. In five acts. Released week of March 5th. Fourth of the Fischer-Mutual Photoplays. ~ ~ ~

Now Playing:
"THE PEARL OF PARADISE"
"MISS JACKIE OF THE NAVY"
"THE BUTTERFLY GIRL"

BOOKING NOW AT
ALL MUTUAL
EXCHANGES~



MUTUAL

Records ~ SMASHED!



Attendance records in theatres everywhere are being smashed with this sensational chapter-play. Daring Helen Holmes and her supporting company are "pulling" the fans back again and again to see this 15 chapter photonovel. Life in the lumbercamps and Helen's experiences on a logging road are thrillingly portrayed. Thrill follows thrill. Whole trains are deliberately wrecked to add a final "punch" to the picture. It's in 15 chapters—a new chapter each week for 15 weeks. Book "A Lass of the Lumberlands" NOW!

NOW BOOKING AT ALL MUTUAL EXCHANGES

HELEN HOLMES
IN

A LASS OF THE LUMBERLANDS

Produced by
SIGNAL FILM CORPORATION

MUTUAL



MUTUAL FILM CORPORATION *Presents*

"SHORTY JOINS THE SECRET SERVICE"

Fourth of "The Adventures of Shorty Hamilton" Featurettes-

"Shorty" on the trail of the mail thieves. Anita Keller, U·S·Secret Service operative, is held captive in an insane asylum. ~ ~ ~ Her rescue is accomplished in a most sensational manner. ~ ~

RELEASED FEBRUARY 5TH

Produced by MONOGRAM FILMS

Released Through

MUTUAL EXCHANGES ~



MUTUAL

RECORD CROWD SEES "PERILS OF OUR GIRL REPORTERS" AT ACADEMY

Sensational Film Depicting Actual Newspaper Life Shown for First Time at Popular Downtown Theater Attracts Multitude in Afternoon and Evening—Overwhelming Reception as "The Jade Necklace" is Flashed on Screen.

Buffet... Amuse... est difficulty that theater attendants ...ould handle the crowds. Thirty minutes ... ore the regular ... of the Ac... ening ... erg...



"PERILS OF OUR GIRL REPORTERS" THRILLS AT REGENT

Capacity Audiences See First of Great Series of Newspaper Life and the Dangers That Best Women News Gatherers.

Those many lovers of the motion picture art who visited the Regent Theater last night and yesterday afternoon were thrilled by the portrayal of actual newspaper life as depicted in "The Jade Necklace," the first number ... the big film series, "The Perils ... Our Girl R... ..."

THE PE... GIRL
FIFTEEN STARTL...
The ...
1. ...
2. ...
3. ...
4. ...
5. ...
6.
7.
8.
9.
10.
11.
12.

"Manager Jules Michaels of the Academy, who is one of the shrewdest and most capable amusement men Buffalo has ever had, said today that he had almost made the mistake of his life by not booking the 'Perils of Our Girl Reporters'. He had already booked so many features that it seemed impossible to make room for this series but the advance notices of the pictures and that little something which may be called business instinct finally convinced him that it would be better to make room for the 'Perils of Our Girl Reporters' no matter what else he had to throw out to do it. 'If I had not done this,' he said, 'I would have missed an attraction that is proving THE GREATEST RECORD BREAKER THE ACADEMY HAS EVER BOOKED.'"

Here's convincing evidence of the tremendous success of the "Perils of Our Girl Reporters". What Manager Michaels states as his experience with this sensational film production, is true of exhibitors all over the country. The "Perils of Our Girl Reporters" is a "sure-fire" big-box-office attraction. Produced by Niagara Film Studios in fifteen thrilling motion picture stories—one a week—each complete. Featuring Earl Metcalfe, Helen Greene and Zena Keefe. Directed by Geo. Terwilliger. If you want your share of this big money harvest, *book the "Perils of Our Girl Reporters" NOW.*

THE PERILS OF OUR GIRL REPORTERS

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MUTUAL

VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"THE MUSICAL MARVEL"

TWO REELS RELEASED FEBRUARY 11th

FEATURING BEN TURPIN

FROM start to finish this Vogue Comedy is a whirlwind of laughs. The chuckles begin with the first hundred feet of the first reel, and grow in strength till the very end. Ben Turpin was never funnier in his life than as the pianist of a Western concert hall who is convinced that he can become a second Paderewski. The scene shifts from the far west to New York but the laughs continue throughout. Directed by Robin Williamson. Bookings can be arranged at any Mutual Exchange.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices, 6225 Broadway, Chicago, Illinois

MAKING CUB COMEDIES

Cub Comedies are produced, not in a hit or miss way, but in conformity with a well defined policy.

This policy is to make Cub Comedies as *your* patrons like them.

So, before a single foot of negative is exposed the producer first satisfies himself, as far as it is possible for him to judge, that his picture will win general approval.

The observance of this policy has been a boon to the business of exhibitors everywhere as is reflected in the steadily increasing demand for Cub Comedies.

Book Cub Comedies—your patrons will like them and they'll help your business.

Released Thursdays through the exchanges of the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS

Released Feb. 15
"Jerry's Big Mystery"
featuring
GEORGE OVEY

Released Feb. 22
"Jerry's Brilliant Scheme"
featuring
GEORGE OVEY

Our advertisers tell us when we give YOU the best magazine.


MUTUAL
"Hey, Kids! Hurry Up! Gaumont!"
You can just hear the bright little chap shouting to his playmates. He's the best advertisement you can have. He went to the children's matinee last week, and now he's passing on the good word about
GAUMONT SINGLE-REELS
Get all the children's admission money you can. It helps pay the rent, and the children will be steady patrons for you in years to come. You can bring them back week after week with Gaumont pictures, they're GREAT for children.
"Reel Life" is a big winner; it's chock full of stuff for the kiddies. The Gaumont-Mutual Weekly interests them in history in the making. "Tours Around the World" shows them fascinating foreign lands. "See America First" instills love of country; and with it is a Gaumont Kartoon Komic so screamingly funny that the children almost fall off their seats laughing.
The Better Films Committee of the Illinois Congress of Mothers endorses these pictures. The Fordham Theater, Bronx, N.Y., is making a hit with some of them. Wise exhibitors everywhere are using them. Whenever a mothers' or teachers' committee confers with you, you are always safe when you offer them all the Gaumont Single Reels. The best thing you can say is, "I am showing them every day NOW and pleasing my patrons."
ORDER FROM YOUR MUTUAL BRANCH TODAY
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GERANNE DONALD
MUTUAL
GAUMONT PICTURES
"REEL LIFE"
OF INTEREST TO CHILDREN
TO-DAY

Goldwyn Pictures

Goldwyn's Message to Quincy, Illinois

[And 10,000 Towns Like It]

MR. SOHM, of Quincy, does not know whether his Belasco Theatre will be able to afford Goldwyn Pictures because he is a "little exhibitor."

This announcement is to assure him and the thousands of other exhibitors like him that the big and powerful Goldwyn productions will be at his disposal and *within his reach.*

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Goldwyn expects to contribute to its own success and solidity in the industry by the cordiality and intelligence of its relationships with the owners and managers of the smaller theatres.

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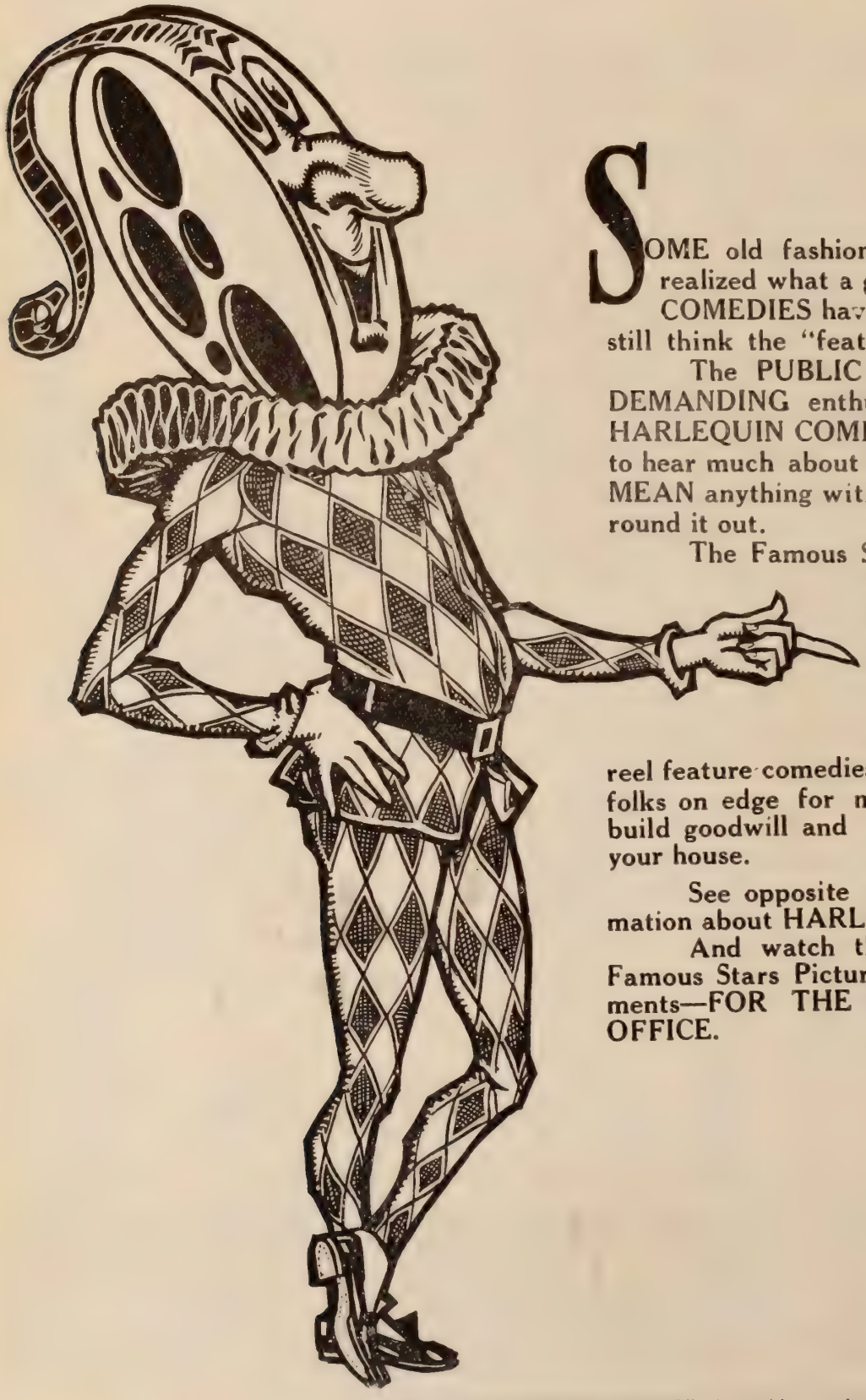
16 East 42nd Street New York

Telephone: Vanderbilt 11

A magazine's success is measured by its advertising. Look at the "News!"

Famous Stars Pictures Corporation

One Forty Nine Broadway *New York City*



SOME old fashioned exhibitors haven't yet realized what a great big place the RIGHT COMEDIES have in their programs. They still think the "feature's the thing"—entirely.

The PUBLIC knows better. They are DEMANDING enthusiasm and good cheer—HARLEQUIN COMEDIES which you are going to hear much about here. A program doesn't MEAN anything without the right comedies to round it out.

The Famous Stars Pictures Corporation begins a new era in Screendom. Famous stars, famous authors, famous directors, will combine to produce refined but screamingly funny two reel feature comedies. Comedies that will keep folks on edge for more. Comedies that will build goodwill and "comeback" patronage for your house.

See opposite page for additional information about HARLEQUIN releases.

And watch this magazine for further Famous Stars Pictures Corporation announcements—FOR THE SAKE OF YOUR BOX OFFICE.



Introducing

Mr. Tworeel Harlequin. He's the herald of GOOD comedies—the sort of comedies you've been waiting for to make your program A No. 1 from the first flicker to the last close up.

There's a jim dandy Harlequin two reeler coming along soon now starring one of the cleverest, prettiest, smartest little women in Filmland—a FAMOUS STAR from a FAMOUS FAMILY OF STARS.

Who is she?

We'll never tell you—that is, not this week.

But you are good enough business man to watch for further announcements of

HARLEQUIN

The Comedies with Counterplots

Harlequin comedies are "different" comedies—they've got a point as well as a tickle to them.

Remember—famous stars, famous authors, famous directors, all working together to produce just the very best fun that this great big, good natured world affords.

You'll be glad to welcome Harlequin.

Who Stars?

Who Stars?

Famous Players Pictures Corporation

One Forty Nine Broadway New York City



PREMIER ANNOUNCEMENT

BERNSTEINS DRAMATIC FILM PRODUCTIONS

THE STORY, CAST, DIRECTION, SETTINGS AND PHOTOGRAHY OF PICTURES BEARING THIS TRADE MARK WILL POSSESS THE BEST THAT THOROUGH EXPERIENCE CAN POSSIBLY PRODUCE

THE TRADE MARK IS A FURTHER ASSURANCE THAT THESE PRODUCTIONS MAY BE ENJOYED BY EVERY MAN WOMAN AND CHILD; THEY ARE MADE FOR THE CLEAN-MINDED MILLIONS WHO SUPPORT YOUR THEATRES

The works of the following writers will appear under this trade mark

HENRY CHRISTEEN WARNACK
Author "The Honor System" etc.

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Authors "His Robe of Honor" etc.

RAY LEWIS
Author "Songs of Earth" etc.

ROSALIE ASHTON & BEATRICE MORRIS
Authors "The Undertow" etc.

IN PREPARATION

THE SEVEN CARDINAL VIRTUES

A SERIES OF DRAMATIC PRODUCTIONS DEPICTING LIFE IN ALL ITS PHASES

Direction JACK PRATT
Supervision ISADORE BERNSTEIN

MADE IN AMERICA'S MOST BEAUTIFUL STUDIO

BERNSTEINS FILM PRODUCTIONS

BOYLE & STEVENSON AVENUES
LOS ANGELES

Next ad with full particulars will appear 4 weeks hence



ANN MURDOCK in ENVY

Read what the Critics say:

The Morning Telegraph

It would be hard to find a production better equipped in the way of players: each of the three principals has strong screen personality. Ann Murdock is a vivacious and sparkling Betty, and most ornamental, while Shirley Mason, who will appear in other pictures of this series, has a film magnetism which will carry her a long way on the road to popularity. She is a natural, unaffected little actress. George Le Guere is, of course, a fine juvenile. *Agnes Smith.*

Exhibitor's Trade Review

Ann Murdock, who is featured in this release, wears many pretty gowns, and she is indeed an engaging picture to behold.

Billboard

The film has action; Miss Murdock is good to look upon, there are some unique scenes, especially that of a rainstorm, and it has the virtue of not being obviously didactic.

Variety. ("Envy")

It has much scenic beauty and a wealth of melodrama with a "punch," not to speak of the very agreeable pictures of the slender Miss Murdock several times in a boudoir negligee of black knickerbockers, and once again in an Annette Kellerman bathing suit.

The Moving Picture World

Miss Murdock presents a most pleasing appearance. She is cute, as you might say, and when she dons a peculiar style of bloomers and stretches out on a comfortable divan you don't blame either Adam or Skinner for their admiration. Rather do you envy the twain for being admitted to her presence. *Edward Weitzel.*

Motion Picture News

Ann Murdock heads the cast. As Betty Howard, the actress, her beauty and histrionic skill are important assets in the success of the picture. A fetching boudoir costume, a chic bathing suit and an elaborate "nightie" are features of her extensive wardrobe. *Peter Milne*

Dramatic Mirror

This winning and gentle drama is anything but deadly, especially when decorated by the piquant personality of Ann Murdock.

If "Envy" with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by exhibitors. *A. G. S*

New York Tribune

If the "Seven Deadly Sins" continue to be made so attractive, it is going to be difficult to say "Get thee behind me."

Harriette Underhill.

SEVEN DEADLY SINS

Mc Clure Series Dept.,
Triangle Distributing Corporation,
1459 Broadway, New York City.

McCLURE PICTURES



These Magazines tell the story of SEVEN DEADLY SINS

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An immense country-wide advertising-campaign in leading newspapers is starting — see our announcement next week

BOOK —

Address McClure Series Dept.,

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Here is the gigantic magazine advertising campaign behind SEVEN DEADLY SINS

'seven plays-seven stars'

Twenty-four national magazines, including the four leading motion picture magazines are telling the story of SEVEN DEADLY SINS—to over fifty million readers

Letters are pouring into the offices of McClure Pictures asking where this series can be seen

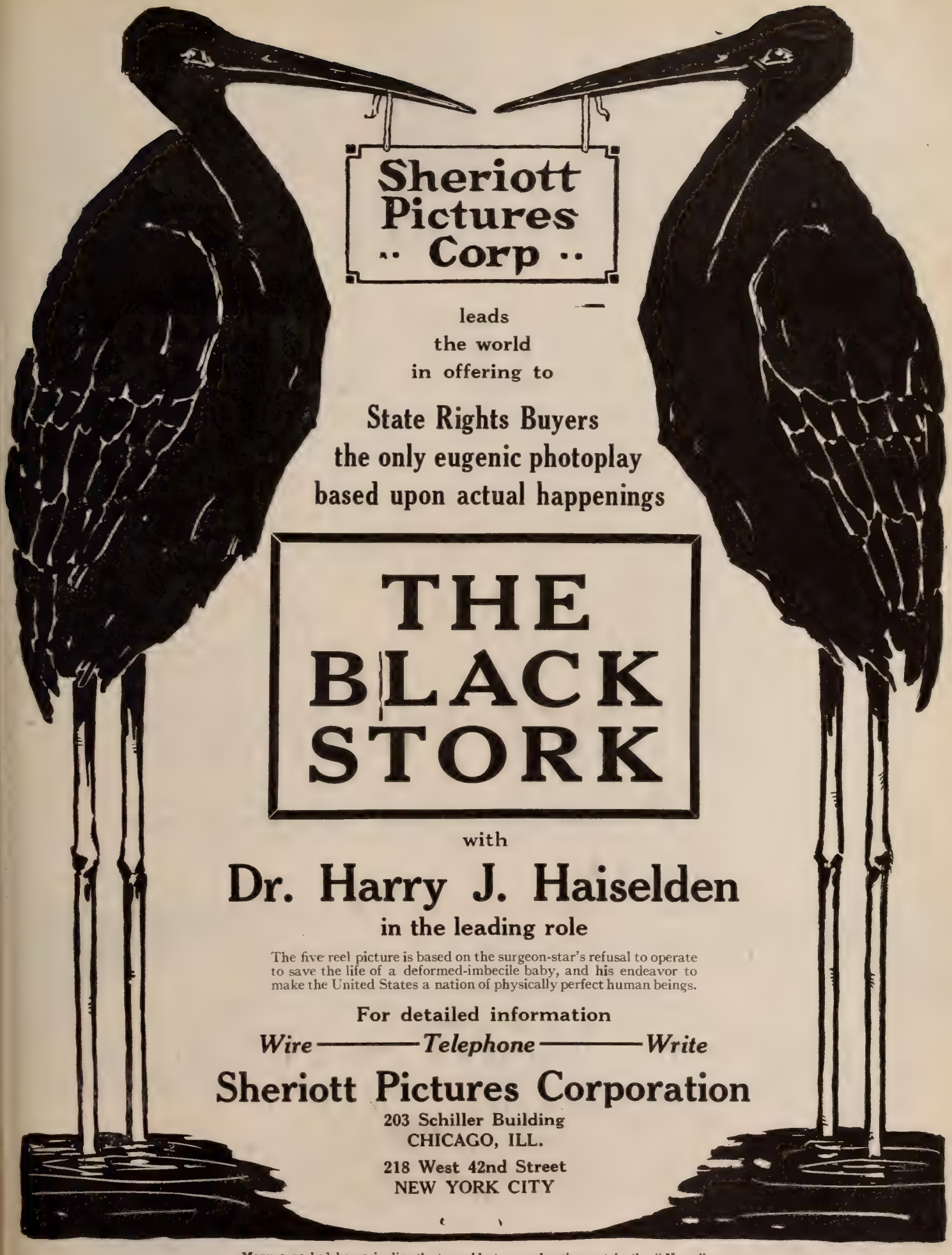
Link your theatre to the greatest advertising campaign in motion-picture history

SEVEN DEADLY SINS

McCLURE PICTURES

Triangle Distributing Corp. 1439 B'way New York


Dr. Harry J. Haiselden
Playing the lead in
The Black Stork
is better advertised than any
Star in filmdom
DOCTOR IN CHICAGO HELD JUSTIFIED IN LETTING BABY DIE
JURY OF SCIENTISTS READY TO VINDICATE HAISELDEN, IS REPT
Chicago Daily News
DOCTOR IN CHICAGO HELD JUSTIFIED IN LETTING BABY DIE
HAISELDEN IS UPHELD BY THE CORONER'S JURY
JURY OF PHYSICIANS VINDICATES HAISELDEN
DR. HAISELDEN IS EXONERATED
Chicago Surgeon Upheld for Allowing Baby to Die
AUTOPSY PUTS BOY IN CLASS OF DEFECTIVES
DOCTOR HELD NOT NEGLIGENT
CHICAGO DOCTOR NOT NEGLIGENT IN BABY CASE
HOLD DR. HAISELDEN WAS JUSTIFIED
DOCTOR WHO LET BABE DIE CLEARED
DOCTOR IN CHICAGO HELD JUSTIFIED IN LETTING BABY DIE
DOCTOR JURY TO VINDICATE DR. HAISELDEN
DEATH OF BABY RAISES STORM
DOCTOR WHO LET IT DIE IS TO BE EXONERATED
DR. HAISELDEN INSISTS THAT HE WAS RIGHT
DR. HAISELDEN IS JUSTIFIED
DR. HAISELDEN IS VINDICATED
JURY FINDS DOCTOR WAS JUSTIFIED IN LETTING CHILD DIE
MAY PROSECUTE DR. H. J. HAISELDEN
HAISELDEN RIGHT, DECLARES CORONER
Jurors Say Baby Had Defects Than Haiselden
Dr. Reinhardt Says Dr. Haiselden Did Right to Allow Dr
Haiselden Was Justified in Letting Bollinger Baby Die Natural Death
Expects Vindication on Charge of Seeking Newspaper Notoriety.
Physician Assures Responsibility in Bollinger Case — Says the Country Is With Him, and He Would Take Stand
Others Agree Doctor Right Letting Child Die
Medical Society May Expel Dr. Haiselden
HAISELDEN RETAINS LICENSE
STATES RIGHTS BUYERS
Apply to
SHERIOTT PICTURES CORPORATION
203 SCHILLER BLDG. CHICAGO, ILL.
220 WEST 42nd ST. NEW YORK CITY



Sheriott Pictures Corp

leads
the world
in offering to

State Rights Buyers
the only eugenic photoplay
based upon actual happenings

THE BLACK STORK

with

Dr. Harry J. Haiselden

in the leading role

The five reel picture is based on the surgeon-star's refusal to operate to save the life of a deformed-imbecile baby, and his endeavor to make the United States a nation of physically perfect human beings.

For detailed information

Wire ——— Telephone ——— Write

Sheriott Pictures Corporation

203 Schiller Building
CHICAGO, ILL.

218 West 42nd Street
NEW YORK CITY



The SCARLET LETTER-

Hawthorne's Tragic and Beautiful Story of Old Puritan New England Has Been Made Into a Master Photoplay Filled with Thrills and Throbs - an Epic of Emotion and Sentiment and Interest

WILLIAM FOX

PRESENTS THIS GREATEST OF AMERICAN CLASSICS WITH

Stuart Holmes

AS PASTOR DIMMESDALE

DIRECTED BY CARL HARBAUGH

FOXFILM COMEDY SERVICE

RELEASE FOR WEEK OF FEBRUARY 12th

"THERE'S MANY A FOOL" *Two Reels*

THE CLEVEREST BURLESQUE EVER SHOWN IN A FILM BASED ON "A FOOL THERE WAS"

HANK MANN *as the Fool.*

CARMEN PHILLIPS *as the Vampire*

FOXFILM COMEDIES ARE RELEASED WEEKLY.
INDEPENDENT OF REGULAR FOX PROGRAM

PATHÉ

LOOKING INTO A GOOD THING!

THE EXHIBITOR WHO LOOKS INTO

LUKE

COMEDIES IS LOOK-INTO A GOOD THING AND WILL SURELY BOOK THEM.

HERE'S A LETTER FROM ONE OF THE MOST FAMOUS EXHIBITORS OF THE SOUTH MR. ERNEST BOEHRINGER.

"We are agreeably surprised by the consistent excellence of your 'LUKE' comedies. Not only is the featured comedian (Harold Lloyd) one of the best but the entire company is composed of excellent comedians and the action keeps the spectators in an uproar.
More power to 'Luke' He should be the biggest business getter on your books. He would be if all the exhibitors knew the regularity with which he comes across in satisfactory style."
Ernest Boehringer, m'g'r
Triangle Theatre
New Orleans, La.



PRODUCED BY ROLIN



PATRIA

THE INTERNATIONAL SERIAL
HAS BEEN BOOKED OVER THE
ENTIRE KEITH CIRCUIT
AND ALSO BY ALL THE
PROCTOR
THEATRES OF NEW YORK AND
THE VICINITY

•

THE COUNTRY'S GREATEST SHOW-
MEN KNOW A GREAT ATTRACTION
WHEN THEY SEE IT.

•

RELEASED BY
PATHÉ



THE STAR OF

PATRIA

IS

MRS. VERNON CASTLE

THE BEST KNOWN WOMAN IN AMERICA.
THE STORY IS BY LOUIS JOSEPH VANCE,
THE FAMOUS AUTHOR. THIS IS THE ONLY
SERIAL EVER SHOWN IN THE

PALACE

THE COUNTRY'S LEADING VAUDEVILLE THEATRE.

◆

PRODUCED FOR INTERNATIONAL
BY WHARTON, INC.

RELEASED BY PATHÉ

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AN AD ON
PEARL OF THE ARMY
THAT THE EXHIBITORS WROTE

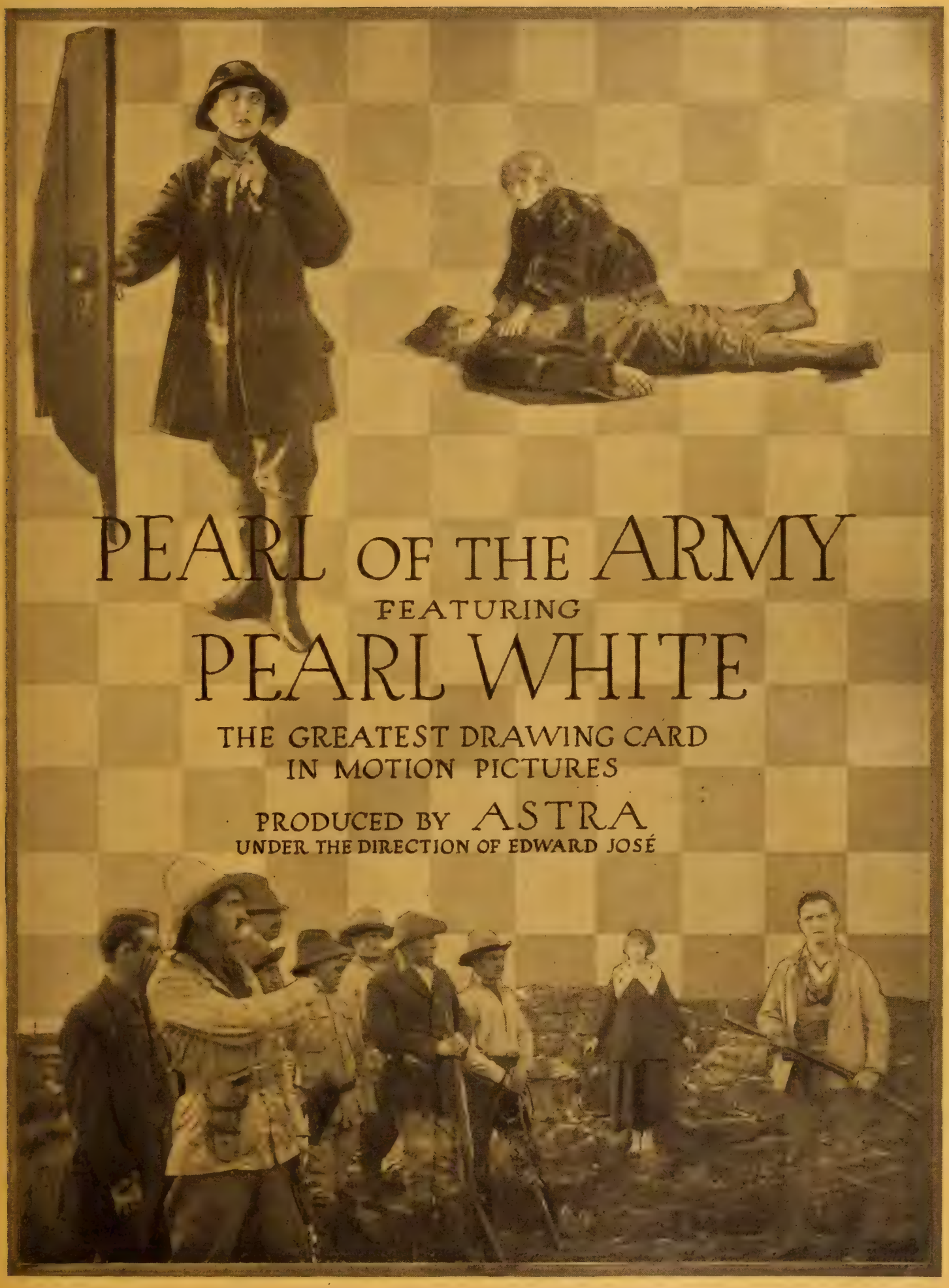
"Our record with you is 146 consecutive weeks of PATHE serials. To skip two weeks would hurt our business."

HARRODSBURG AMUSEMENT CO., Inc.
Harrodsburg, Kentucky

"I have found PATHE serials not only the best, but also the best drawing serials from a box office standpoint, and I have shown quite a number of other serials since their inception."

JAY EMANUEL, Manager
RIDGE AVENUE THEATRE
18th and Ridge Ave.,
Philadelphia, Pa.

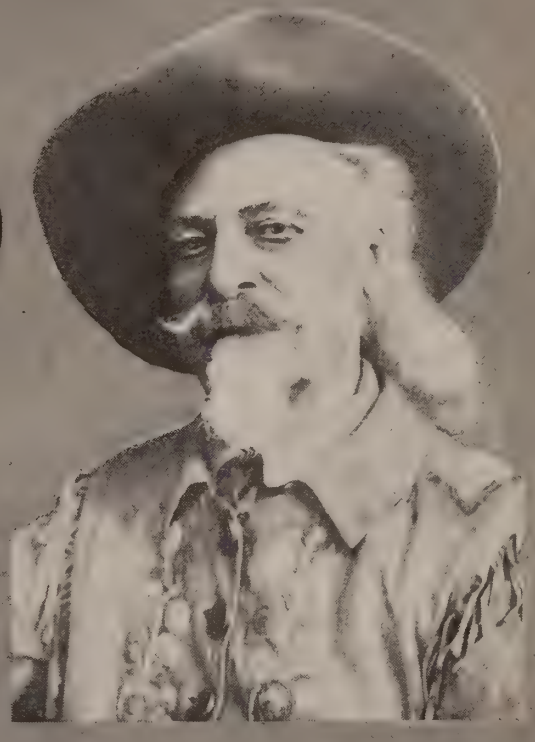
EVERY "PEARL OF THE ARMY" EXHIBITOR IS A PATHÉ SERIAL BOOSTER


PEARL OF THE ARMY
FEATURING
PEARL WHITE
THE GREATEST DRAWING CARD
IN MOTION PICTURES
PRODUCED BY ASTRA
UNDER THE DIRECTION OF EDWARD JOSÉ


PATHÉ
FLORENCE LABADIE
IN A THRILLING FIVE PART GOLD ROOSTER
PLAY BASED ON PRISON REFORM
HER LIFE AND HIS
PRODUCED BY
THANHOUSER
RELEASED FEB. 18
THE GIRL WHO WANTED TO LIVE MEETS THE MAN WHO WANTED TO DIE. YOU WILL NOT WANT TO MISS A SINGLE SCENE.

KLEINE EDISON SELIG ESSANAY

Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

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ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago



We Congratulate You, Mr. Rothapfel!

The Rialto, New York's Ultra-progressive picture theatre, contracts for a week's showing of

ESSANAY'S

"SKINNER'S DRESS SUIT"

Your Patrons Will Thank You, Mr. Rothapfel!

The Rialto Shows only the highest class pictures and "SKINNER'S DRESS SUIT" fits perfectly

Rochester Lucky To Have You, Mr. Seeley!

The Piccadilly, Rochester, Walter Hoff Seeley, Mgr., for the first time in its history, shelves its regular program and gives three days to

"SKINNER'S DRESS SUIT"

GET BUSY, MR. EXHIBITOR!

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York

(*Branches Everywhere*)

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KLEINE EDISON SELIG ESSANAY

BRYANT WASHBURN

is presented in

"SKINNER'S DRESS SUIT"

Taken from the famous story by Henry Irving Dodge in THE SATURDAY EVENING POST. 5,000,000 readers of the Post were thrilled by the story. Everyone will want to see the play. You have a ready made audience waiting. Don't miss this opportunity for a self advertised photoplay—a comedy-drama full of heart interest; it strikes a note that reaches every home.

Screen time 1 hour, 15 minutes
Harry Beaumont, Director

By Arrangement with
Houghton Mifflin Co.



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Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St. Chicago

K LEINE E DISON S ELIG E SSANAY

HENRY B. WALTHALL

America's foremost actor, has made the hit of the year, in his two masterly dramas, "THE TRUANT SOUL" and "LITTLE SHOES." Don't let your patrons miss these two super-attractions.



OTHER ESSANAY FEATURES

"The Phantom Buccaneer"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

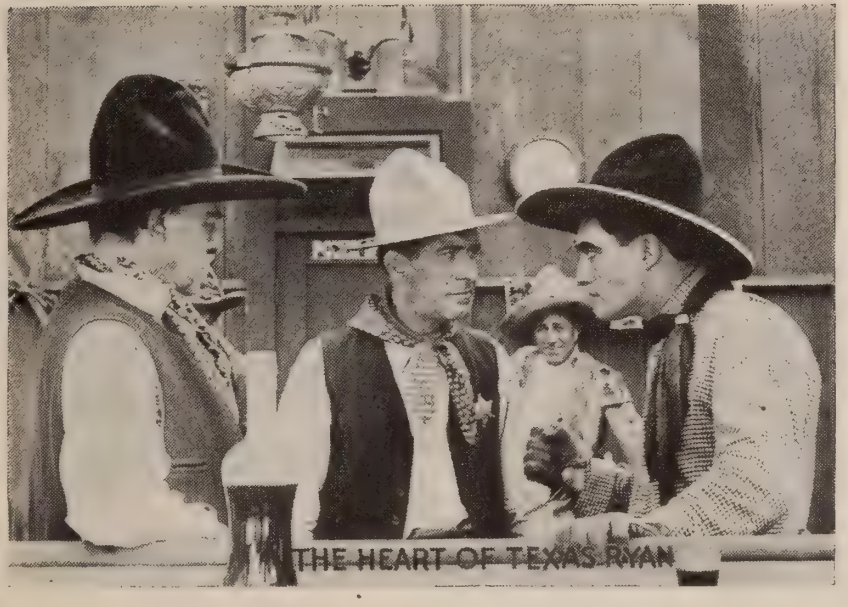
Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

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KLEINE EDISON SELIG ESSANAY

"THE HEART OF TEXAS RYAN"

A Selig Red Seal Play Filled to Overflowing With Exciting Situations. See The Ride For Life. The Battle On The Border. See Jack Parker's Rescue From the Bandits!



Absolutely the Most Distinguished Company of Stars Ever Appearing in a Five Reel Drama, Including George Fawcett, Bessie Eyton, Frank Campeau, Tom Mix and Charles Gerrard.

BOOK THESE SELIG PLAYS

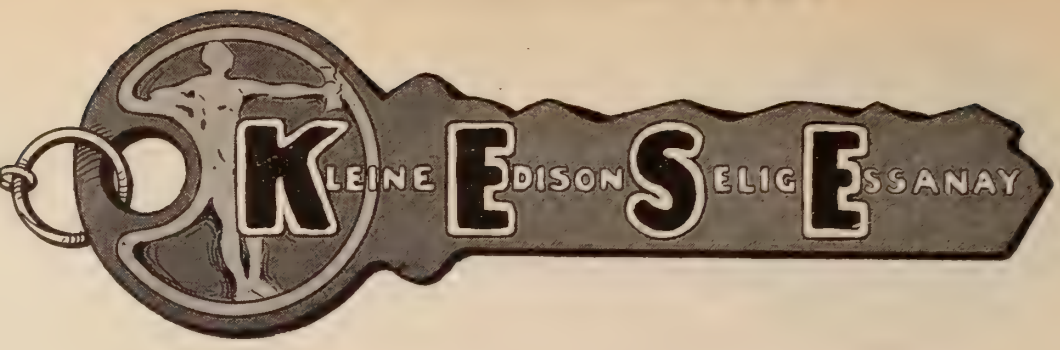
The Rosary
The Country That God Forgot
A Black Sheep
House of a Thousand Candles
The Circular Staircase
At Piney Ridge
The Carpet From Bagdad
Unto Those Who Sin
A Texas Steer
Into The Primitive
The Princess of Patches
Thou Shalt Not Covet

SELIG POLYSCOPE CO.

Chicago, Illinois

RED SEAL SELIG PLAYS

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Do You Want a Human-Interest Story of a Child?

Most Exhibitors Do, So Most Exhibitors Will Book

"THE ROYAL PAUPER"

a five-reel production of the studios of

THOMAS A. EDISON, INC.,

featuring the young, beautiful and magnetic Broadway Star,

FRANCINE LARRIMORE

(For release February 19th)

"The Royal Pauper" is not a story of kings and castles—mighty people and beautiful things. It is not a wearying drama based on the complex "problems" of life. The "royal pauper" is a little girl who is crowned only with her golden hair and who is a princess only in an imaginary fairyland that she creates in the atmosphere of a poorhouse. Her faith and goodness, however, make her dreams come true and at last a valorous knight lays the crown jewels of love and happiness at her feet.

It is a story that makes you smile through your tears and it is superbly staged and acted.

EVERY HIGH-CLASS MOTION PICTURE HOUSE IN AMERICA WILL SHOW "THE ROYAL PAUPER"—MAKE ARRANGEMENTS *NOW* FOR *YOUR* BOOKING.

SIX SUPERB SCREEN SUCCESSES——

SIX FIVE-REEL EDISON MASTERPICTURES NOW AVAILABLE.

If You Have Not Booked Any of Them, Now Is Your Opportunity to Book Them All and Show Them In a Series—the Approval of Exhibitors and the Public Throughout the Country Attests to Their Unqualified Merits.

THEY ARE:—

"The Cossack Whip," with Viola Dana.

"The Heart of the Hills," with Conway Tearle and Mabel Trunnelle.

"The Master Passion," with Mabel Trunnelle and Robert Conness.

"The Last Sentence," with Marc Mac Dermott and Miriam Nesbitt.

"A Message to Garcia," with Mabel Trunnelle and Robert Conness.

"The Royal Pauper," with Francine Larrimore.

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 Fifth Avenue, New York, and other principal cities

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General Film Service

BROADWAY STAR FEATURES
PRESENT
RALPH W. INCE
AS
ABRAHAM LINCOLN
WITH
MARY MAURICE AND JAMES MORRISON

IN A SPECIAL EDITION OF THE MOST SUCCESSFUL PICTURE EVER FILMED IN THE DAYS OF SINGLE REEL FEATURES

"THE SEVENTH SON"

EXHIBITORS THROUGHOUT THE COUNTRY HAVE PROCLAIMED THIS WONDERFUL FEATURE, THE PICTURE OF PICTURES AND HAVE BEEN CLAMORING FOR ITS RE-ISSUE



We have secured good advertisers to talk to YOU. Listen to them!



"The American Girl"

QUALITY, NOT LENGTH, IS WHAT COUNTS

WE take great pleasure in announcing the early release of a *New* SERIES of two-part productions under the general title of "The American Girl."

We promise you superior photography, a superabundance of fast, snappy action, good direction and the services of Miss Marin Sais in the stellar role, supported by a strong cast of Kalem favorites.

The stories are being prepared by Frederick R. Bechdolt, one of the most brilliant writers of thrilling fiction ever recognized by such powerful magazines as The Saturday Evening Post, Collier's, The Red Book, Everybody's and the Popular.

The director is James W. Horne, whose "Stingaree" and "The Girl from Frisco" SERIES have been pronounced short length masterpieces.

'an You afford to pass up this Quality SERIES into which we ave put all the experience gained in producing our former ERIES Successes? Ask your nearest General Film Exchange for ıformation that will enable you to reap a substantial profit.

KALEM

235 West 23rd St.,



"A Daughter of Daring"

A MONEY MAKER IF THERE EVER WAS ONE



IT is also our pleasure to announce the starring of Miss Helen Gibson in a SERIES of one-part Railroad Dramas, unique in their conception and execution.

Miss Gibson, whose heroic exploits are not approached by any other player of her sex in motion pictures today, needs no lengthy introduction.

In "A Daughter of Daring" we will introduce many new and novel bits of business, plenty of thrills and more action and story to the foot than can be found in the average five-part production.

The stories (each complete) will be written by men who know the technical side of Railroading, who write from experience and can weave romances of the Rails about Helen Gibson in a never-to-be-forgotten way.

We urge you to see your nearest General Film Exchange and arrange for these splendid SERIES pictures before a competing theatre ties them up.

That we know how to produce SERIES pictures with the punch—short length features that are not open to the criticism of serials with their "to be continued next week" trailers—is universally conceded. Think it over, then act!

COMPANY

New York City



TRADE KALEM MARK

MACK SENNETT
PRESENTS
MISS MABEL
NORMAND
AND HER OWN COMPANY IN
"MICKEY"
THE LITTLE GIRL YOU WILL NEVER FORGET



SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT—KEYSTONES

ONLY ONE KIND

THE UTMOST IN COMEDY

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"

IMPORTANT NOTICE!!!
THERE ARE NO ONE-REEL MACK SENNETT-KEYSTONES

Triangle Film Corp., Distributors

Kessel and Baumann, Executives
Longacre Bldg., New York City

IS IT FAIR TO CONVICT A PERSON

That is the Burning Question of the Day

STATE RIGHTS BUYERS!

Newspapers everywhere are awakening society's conscience to the crime of conviction on circumstantial evidence.

NO OTHER SUBJECT IS BEING SO FREELY DISCUSSED

Everyone, at some time, has been misjudged or what is worse has condemned an innocent loved one.

Parents condemn their children, lovers their sweethearts, husbands their wives because a set of circumstances seemingly show their guilt.

A TREMENDOUSLY HUMAN STORY WITH AN IRRESISTIBLE PERSONAL APPEAL

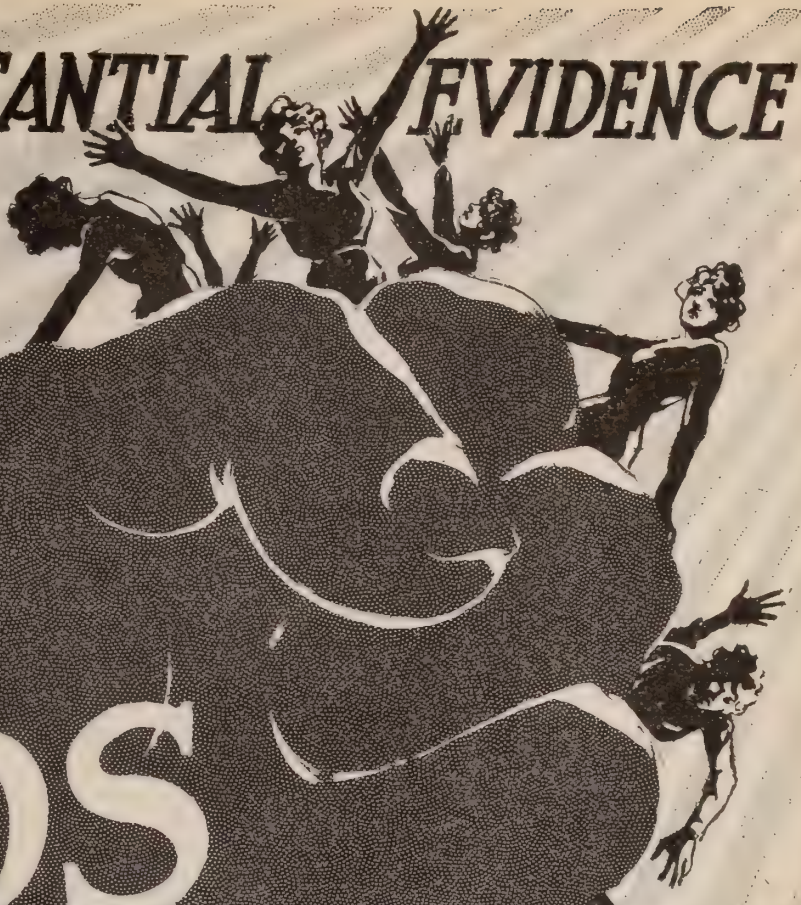
B. S. Moss presents

"A Master Photo-Play That Will Kindle Every Human Emotion—

IN THE CLUTCH OF THE

ON CIRCUMSTANTIAL EVIDENCE?

MOSS FILMS



"HANDS LAW"

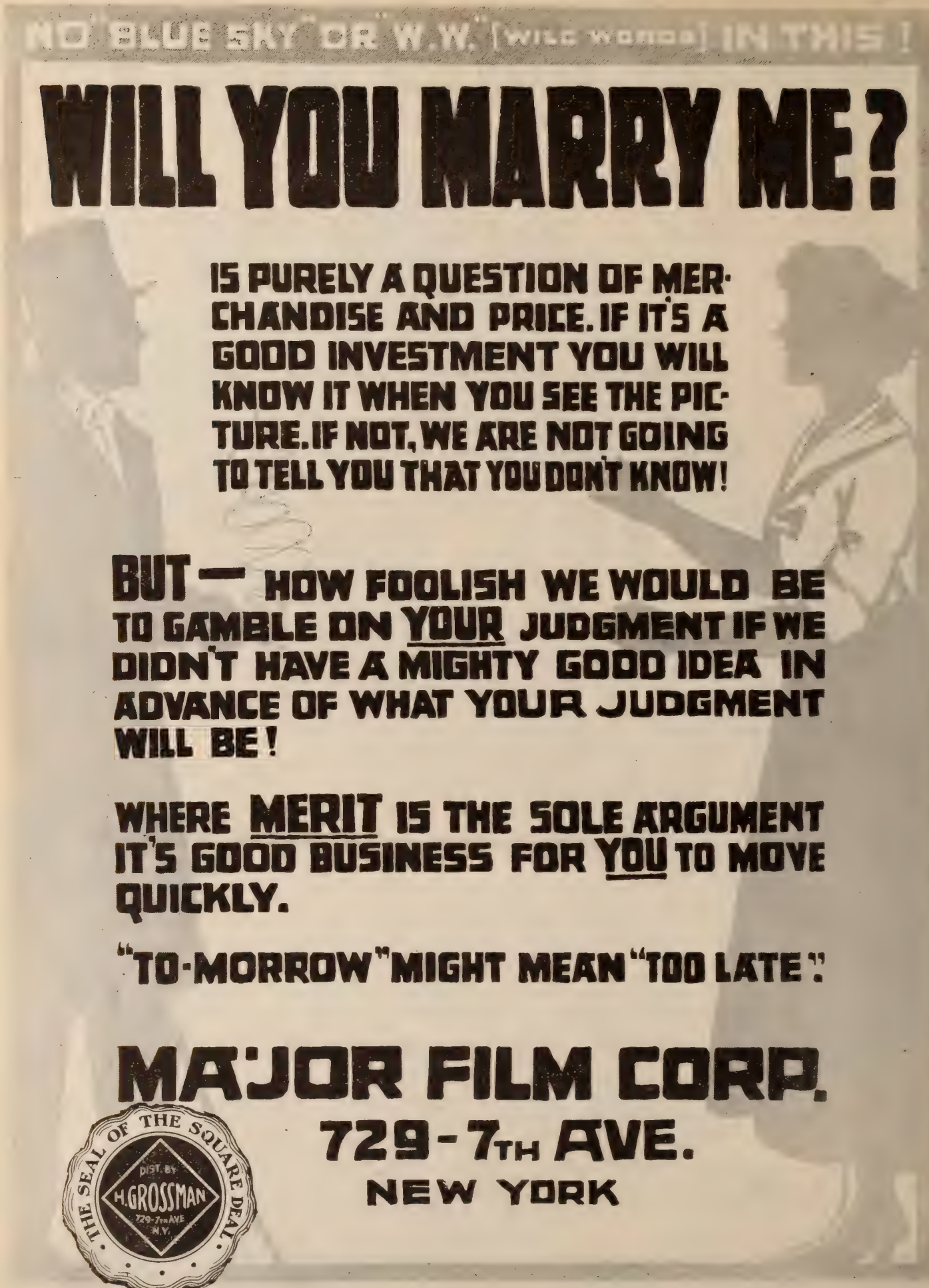
featuring
LOIS MEREDITH

A gripping, thrilling photo-play with a tender love story—throbbing—human. A story with an appeal straight to the heart telling of lives wrecked, hearts broken and of other lives barely saved from sacrifice in the treacherous quicksands of circumstantial evidence.

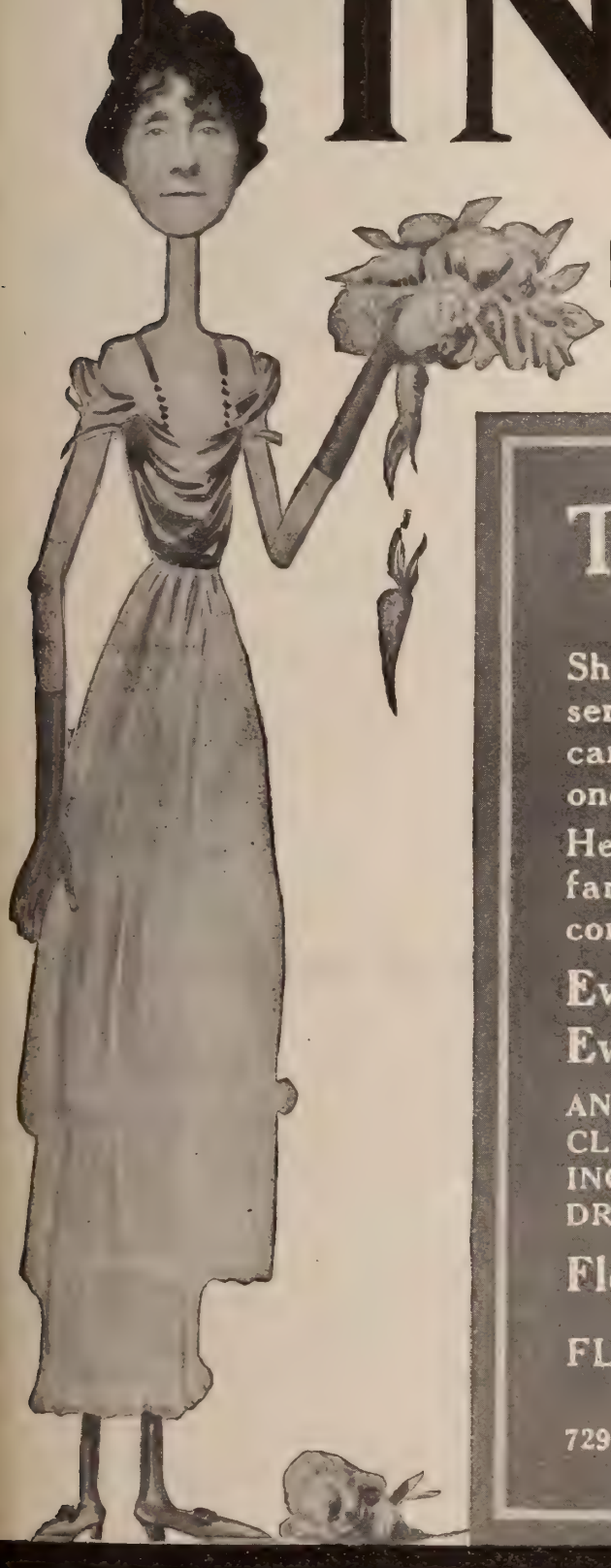
STATE RIGHTS NOW SELLING

You can bill this picture like a circus—advertising matter of every description already prepared. Here is your opportunity to cash in on this big, powerful screen masterpiece.

B. S. Moss Motion Picture Corporation
729 Seventh Avenue - - - - - New York City


NO "BLUE SKY" OR "W.W." [WILD WOMEN] IN THIS!
WILL YOU MARRY ME?
IS PURELY A QUESTION OF MERCHANDISE AND PRICE. IF IT'S A GOOD INVESTMENT YOU WILL KNOW IT WHEN YOU SEE THE PICTURE. IF NOT, WE ARE NOT GOING TO TELL YOU THAT YOU DON'T KNOW!
BUT — HOW FOOLISH WE WOULD BE TO GAMBLE ON YOUR JUDGMENT IF WE DIDN'T HAVE A MIGHTY GOOD IDEA IN ADVANCE OF WHAT YOUR JUDGMENT WILL BE!
WHERE MERIT IS THE SOLE ARGUMENT IT'S GOOD BUSINESS FOR YOU TO MOVE QUICKLY.
"TO-MORROW" MIGHT MEAN "TOO LATE".
MAJOR FILM CORP.
729-7TH AVE.
NEW YORK
THE SEAL OF THE SQUARE DEAL
DIST. BY
H. GROSSMAN
729-7TH AVE
N.Y.

FLORA FINCH!!



IN ALL HER SCRAWNY, SKINNY MAJESTY!

THE first funny-woman of the screen who to this day has no successor.

She will now appear in a comedy series that only a FLORA FINCH can make great—and there's only one FLORA FINCH!

Her tremendous following is her fame, and in State Rights it becomes your asset.

Everybody Knows Flora Finch!
Everybody Wants Her!

AND NOW, AS AN INDIVIDUAL EXCLUSIVE STAR, BACKED BY CORKING PRODUCTION, NEW IDEAS AND A DRIVING ADVERTISING CAMPAIGN.

Flora Finch is ready for you!

FLORA FINCH FILM CORPORATION
729 7th Avenue, New York

THE SEAL OF THE SQUARE DEAL
DIST. BY H. GROSSMAN 729-7TH AVE. N.Y.

We have secured good advertisers to talk to YOU. Listen to them!

"PAMELA'S PAST" FEATURE FILM CO.

offer to State Right Buyers

"PAMELA'S PAST"

A five reel dramatization of Frances Aymer Matthews' famous novel "PAMELA CONGRIEVE"

and starring

MAUDE FEALY and IRVING CUMMINGS

and an all-star cast including

MIGNON ANDERSON
FRANK FARRINGTON
LUCY PEYTON
HARRY BENHAM

Full line of publicity matter in preparation





STATE RIGHTS ONLY AND AT PRICES FITTING YOUR POCKET-BOOK

(This picture is not a reissue but is now offered to buyers for the first time)

Write, phone or wire

"PAMELA'S PAST" FEATURE FILM CO.

W. RAY JOHNSTON, Manager

46 Main St., New Rochelle, N. Y.

LAST CALL FOR STATE RIGHTS ON THIS BIG DRAWING CARD!



Laura Nelson Hall

N. B.
Only a very few states open on "Beating Back."
Is yours one of them?
If so, don't pass up the opportunity!

"DOPE" 6 Stars Reels

Featuring the celebrated vaudeville artists

LAURA NELSON HALL and HERMAN LIEB

with

ERNEST TRUEX
WM. H. TOOKER
GASTON MERVALE
CHRISTINE BLESSING

DOPE is proving the biggest reissue on the market today and territory is moving fast

14 prints placed in the last thirty days

Mr. State Right Buyer, You have got to get busy!!

New Posters, New Photos, New Heralds.
In fact an entire new line of publicity

Wire or write

DIRECT - FROM - BROADWAY - FEATURES

46 Main St., New Rochelle, N. Y.


RELEASED
ON THE
METRO
PROGRAM
FEBRUARY 19.
YORKE
FILM CORPORATION
presents
HAROLD LOCKWOOD
and MAY ALLISON
IN
THE PROMISE
A METRO
wonderplay in 5 acts
adapted from the novel
of James B. Hendrix
and directed by
Fred J. Balshofer
By Arrangement With
ALL STORY WEEKLY

2642 Theatres

in two weeks have booked and more daily are booking

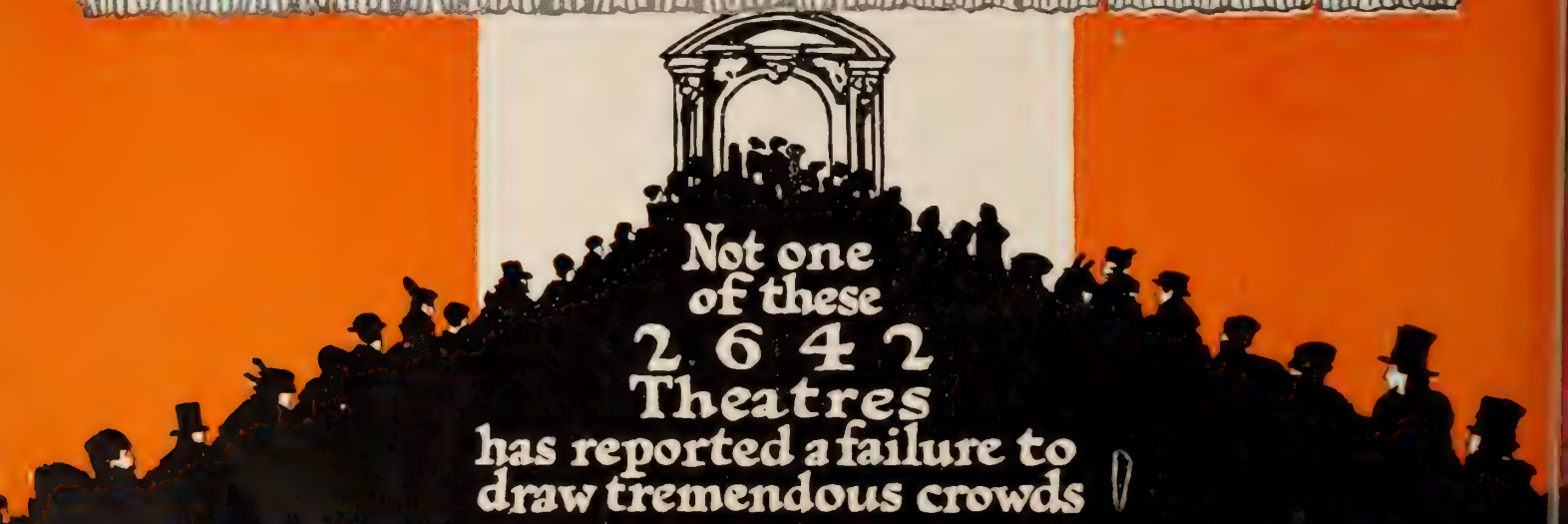
Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

starring the supreme box office magnets

FRANCIS X. BUSHMAN and BEVERLY BAYNE



Not one of these 2642 Theatres has reported a failure to draw tremendous crowds

As a businessman, think this over

BOOKING THROUGH

METRO EXCHANGES

Produced by SERIAL Producing Co.

Presented by QUALITY Pictures Corpn

"The Orang"

(500 Feet)

First Chapter From

"THE LIVING BOOK *of* NATURE"

By Curator RAYMOND L. DITMARS, of the

New York Zoological Park

the largest of its kind in the world

"The Orang" picturizes a chapter of primeval ancestry. The scenes in this remarkable picture offer striking proofs of Darwin's theories. They are not the scenes of trained animals, but show different examples of the Orang, a man-like type, unconsciously portraying traits that are strangely human.

Some of the episodes are screamingly funny, but there is a feeling throughout this nature playlet that a strong lesson has been demonstrated in man's primeval ancestry.

Each week we shall release a new chapter of 500 feet from "The Living Book of Nature."

These pictures have never been shown at any theatre in the World except at the Strand Theatre, Broadway, New York, where they have had a record-breaking run for four months and will continue to be shown there.

Book at the following Exchanges:

Quality Film Company, Pittsburgh, Pa.
WEST PA. & WEST VA.

Photo Play Exchange, Salt Lake City.
UTAH, COLORADO, WYOMING, NEW MEXICO

Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO, MONTANA.

Monarch Feature Film Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA, ILLINOIS

The J. A. Cressey Interests, Dallas, Texas.
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE, NORTH AND SOUTH CAROLINA

Standard Film Service Co., Cleveland, Ohio.
OHIO AND KENTUCKY

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The Week in Detail

Sunday, Jan. 28	3,751	paid admission
Monday, " 29	4,405	" "
Tuesday, " 30	4,866	" "
Wednesday, " 31	5,610	" "
Thursday, Feb. 1	5,860	" "
Friday, " 2	6,744	" "
Saturday, " 3	7,981	" "
Total	39,217	

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Volume XV
Number 6

February 17,
1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

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Mary Garden Signed by Goldwyn 1071

The Shrinking Public

"WE are facing a shrinking market in pictures." This is the thought expressed recently by a film executive in Chicago; and he cites several very excellent reasons why the public is not going to pictures.

Chief among these is the over-advertising and positively fraudulent advertising of certain weak or distasteful pictures.

Very true.

This is simply patent medicine advertising. It is no great trick to fool the public once.

BUT we all know what has happened to the patent medicine business; and, of course, fraudulent advertising will hang itself. It is distinctly unfortunate for the larger and better element and for pictures as a whole that the business must be dealt these black eyes to the satisfaction of a very few.

This is one reason for the shrinking public, and there are many more.

We could fill this page with them in tabulated order.

But, however patent and plain they are, they are nevertheless minor reasons.

HE real reasons are few and fundamental; and we shall still be lifting ourselves by the bootstraps so long as we struggle against the minor faults and leave the major ones in full action.

There are just two main reasons for a shrinking market in any commodity.

These are, first, the goods themselves; and second, the advertising they get.

So long as the goods are poor or the advertising is poor or both are poor the market for any commodity will shrink or fall far below its true development.

The fundamental fault with pictures is the daily change.

It is a double-barreled disturber.

Not only does it militate against the making of good pictures, but it also prevents the advertising of them.

THE critics who assail the quality of our weekly releases, on one hand; and on the other, those who criticize the advertising of pictures will have to go deeper than the surface.

They will have to go down to the ruinous daily change policy.

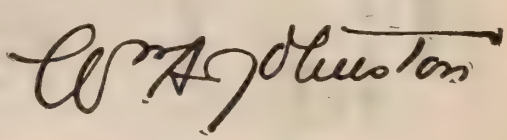
This whole problem, like every big economic problem, runs in the inevitable circle.

Longer runs bring more money back to the producer, enabling him to make better pictures, which pictures make possible longer runs.

And into longer runs—and only through longer runs—enters advertising, the one great and necessary factor to stop a shrinking public and bring it up to maximum strength.

It takes patience to correct a fundamental fault.

But one thing is certain—the picture concern which has the patience—and the capital—to do it—will stand high and mighty in the order of things to come.



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Speaking Editorially:

Pots and Kettles

THERE are clean pot and clean kettles, just as there are dirty pots and dirty kettles.

There are reputable and responsible exhibitors just as there are irresponsible ones; there are fair-minded, business-like exchanges just as there are relics of the olden days of bluster and brag.

Such are the thoughts prompted by the "exhibitor versus exchange" wrangle, by listening to the words, bitter and otherwise, that are passing between the rival camps.

Honest theatre owners are suffering because irresponsible exhibitors, while a small minority, are yet numerous enough to dominate the situation. Organization, the only means of salvation for the responsible exhibitor is barred by petty personal politics.

The fair-dealing, sincere exchange manager must pay the penalty for his fellow with less principle. But the exchanges, through their F.I.L.M. Clubs, are organizing along lines that seem destined to curb equally well the tricky exchange and the shady exhibitor.

And in this move, though individual mistakes will occur, and there will be much reshaping of plans and methods, we feel certain that in the end the reputable exhibitor will find a solution of his problems.

A Recipe and a Reason

AN exhibitor, Harry Simon of Demopolis, Alabama, in a letter chock-full of good, wholesome sense gives a recipe for good business for the small-town theatre.

He recommends a mixture carefully stirred of:

1. More reliable and business-like exhibitors.
2. Honesty and service among some exchanges.
3. Cleaner, better but cheaper features.

He gives also a reason for bad business, comprising his objections to present-day pictures:

1. Too much Russian Intrigue.
2. Too many sex plays.
3. Too many complicated plots.

The story, he says is *the thing*—to entertain the public with, and bring happiness to the box office.

Doing Away with the Misfit

WHO will be the first to make pictures for special appeal, announcing beforehand the type of picture and what kind of theatres it is expected will want to run it, distributed, if you please, through a recognized channel known for fair dealing and dependability?

Who will come forward with pictures that before they even reach the hands of the director who is to create them, are assured "some place to go?"

Such a far-visioned policy would ignore the "deadly movie fan" and the "daily change." Present conditions would have to yield to such a force.

What Minneapolis Wants

AN editor of the Minneapolis Journal is inviting opinions on pictures from the public—and getting many. Pictures are not as popular in Minneapolis as they have been.

The replies are practically as one: *give us pictures for the family circle.*

What of 1917?

BRITISH theatres have been appealed to by A. Bonar Law, Chancellor of the Exchequer, to carry slides advertising the War Loan.

A striking evidence of the unparalleled power of the picture theatre in influencing the public.

A warning, too, to the legislative bosses in the country who, we are informed, are actually in touch with one another throughout the entire country today consulting as to how they can milk this industry upon a general scale.

And a suggestion—old but ever new to the industry—of how the screen can save itself from its ever active enemies—*if* we have organization.

To put it plainly and compactly—if we don't have an organized industry before the end of 1917 we won't have an industry by the end of 1917.

American Pictures Abroad

HOMER CROY, the ever-active humorist, sends us a copy of the Melbourne (Australia) Herald of December 9.

Out of the thirty-nine paragraphs on current pictures on the photoplay page, thirty-six have to do with American productions. The remaining three deal each with an English, an Italian, and an Australian picture.

A striking evidence of the hold American pictures have upon other publics.

It interests us, too, to note that the material for paragraphs is gleaned from MOTION PICTURE NEWS.

He's Looking At Us

THE haze of peanut politics which envelopes Times Square is such that we're apt to see each other darkly through darkened glasses.

We now have with us a man with Northwestern binoculars. He's looking us over; and for those who want a new and refreshing viewpoint we recommend the reading of an article, "Escapades of a Rube in New York City," in the January 27 issue of "Amusements," a Minneapolis trade paper, with a close-to-the-heart circulation among the exhibitors of the Northwest.

Interne the Stars

IT is suggested that the entrance of this country into the war may prove of benefit to the picture industry.

It may be possible to interne some of the stars, by some pretext, as a result of which the industry will be able to save several millions in as many months and thereby get a new lease on life.

"One of the best thoughts I have heard!" exclaimed a producer, who was standing by.

Jack-pots and Pictures

"THE business of producing pictures," said a man who had tried it, "even when you sell them successfully, reminds me of a man who won a big jack-pot.

"His friends around the table spoke enviously of his good fortune.

"'You've made a pile,' said they.

"'Yes,' he answered doubtfully, 'but when you take the agony out of the pot I haven't made anything.'"

Industry Answers "News" Appeal for Longer Runs

Fight Against Daily Program Change Becomes a National Impulse—Exhibitors, Distributors and Producers Rally to Cause That Will Save Money and Give Better Pictures

ALL departments of the motion picture industry—exhibitors, distributors and producers, in all sections of the country—have heeded the call for volunteers to the growing host of business men who have been farsighted enough to combat the wasteful daily program change.

The majority of film men, whether they be exhibitors, distributors or producers, realize, however, dimly, that the daily program change is one of the most destructive, and insidious evils at the foundation of the present unprosperous condition of the industry. The fearless ones have come forward, and will continue to come forward. MOTION PICTURE NEWS will continue its campaign vigorously.

W. H. Clune, in a splendid interview, says:

"I am asked to tell why we maintain in our Los Angeles theatres the policy of runs of one week or more for program pictures, and what advantages there are in this method. Like most of the motion picture houses in the early days we changed our bill daily, but the conditions existing today are not at all like those prevailing when pictures were a novelty, and we believe that we have advanced with the times. The fact that we have not followed the practice of daily changes since 1911 speaks for itself.

"In that year the representative of the General Film Company convinced us that there were advantages in running a film two or more days. We first tried the thrice-a-week plan and found it worked so well that we soon went to the twice-a-week system.

Paved the Way

"We also led the way in making a dime our minimum admission when San Francisco, Portland, Tacoma, Denver and other cities were charging a nickel. When Denver managers tried to raise the price to ten cents to save themselves from ruin even their wealthiest patrons raised a great how-d'-y'-do.

"Of course, the problem of the big city and the small town in this matter of time allotted to a show is governed by different conditions, just as the change in the popular attitude toward pictures has changed everywhere. When films were a novelty and people were filled with enthusiasm over the new method of entertainment and couldn't seem to get enough of it, there were obvious advantages in frequent changes. We could count on some patrons coming twice or more a week. The business has now settled down to a solid basis and is occupying the same ground in the public mind as the older theatre offerings.

"In the smaller towns today the old conditions still prevail in a way. The people there are not surfeited with entertainment enterprises of various kinds and perhaps a more frequent change entices them out oftener than city people can be tempted to come out.

"It is obvious that in the city the frequent change of bill sacrifices the value of that mouth-to-mouth advertising which draws the money out of pockets as nothing else will do. The improvement in the quality of pictures has been such that by this method we can get thousands to see those of high standard who would be lost to us if we took them off for the mere sake of announcing a new bill.

"Under the plan of one week runs we find that we can build up a consistent, dependable clientele as we could not do otherwise. *If we were merely picking our audiences up off the street and competing with other theatres for a floating patronage we should no doubt favor the daily change.* But the solid following that we get by our method far outweighs in value anything that we could get by the daily shift.

> ¶ *"I think Motion Picture News is absolutely the incomparable trade newspaper of the business."*
> *Julian Johnston,*
> *Editor,*
> *Photoplay Magazine.*

"There can hardly be any disputing that the practice of frequent changes, with the demand it creates for supply from the mere quantity standpoint, encourages cheap and hasty production and injures the whole film business, both that of the producer and the exhibitor. Those of us who want to insure the permanency and evolution to higher standards of the motion picture game ought to be far-sighted enough not to follow any practice that contributes to the detriment of the line in which our money is invested. We know of no argument for a return to the daily change."

Long Runs in Omaha

The daily change and long-run situation in the territory supplied by Omaha, Neb., may be summed up in these words:

In towns and cities of 25,000 or over a two-day run is the rule, in smaller towns it is the exeception; a more than two-day run is the exeception in all places in the territory.

It might also be added that many exhibitors in the smaller towns believe in the longer run and more and more are coming to believe in it. Competition enters into the case in the instance of small town exhibitors who believe in the longer run but are afraid to abandon the daily change because their competitors would get the business.

The ideal situation was pictured by T. W. Bryant of the Gem theatre in Oelwein, Ia., a town of 7,137 people, who was in Omaha the other day. "Miss R. C. Ingersoll is the manager of the Strand theatre," he said. "We realized the value of the longer run, got together and talked it over, and as a result we have two-day runs instead of the daily change and are making more money than we ever made before."

A deplorable situation is that in only rare instances do the exhibitors get together as did Miss Ingersoll and Exhibitor Bryant. They are more like Manager Hugo Biltz of the Hipp theatre, Omaha, who said: "I believe the more I change the better. There are mighty few pictures worth three days in my house, and most of the big pictures are worth two days only at the most." Manager Biltz does not place most emphasis on the patrons who return from day to day.

Manager Thomas of the Strand, Omaha's largest motion picture theatre, has views opposite to those of Manager Biltz. "The longer run is a certainty of the near future," he said, "I practice it all the time. I would rather run a good picture all week than to run pictures of poorer quality for two days. The situation is resolving itself into the old "quality versus quantity" fight and I and every other exhibitor who has the future of the business at heart are on the side of quality.

"Give us the quality and we will make much more money on the longer runs."

Reasons given by exhibitors in the Omaha territory for long runs are these, and they are the best because they affect the box office:

Cheaper Cost

The advertising costs less and is more effective because you can concentrate the total on one subject for plenty of advertising, instead of skimping along with a small amount from day to day.

The expressage is less.

The film rental is less.

The longer run sentiment in the middle west is growing. Among the pioneers is R. E. Falkenburg of the Majestic theatre, Lexington, Neb., *who in a town of 7,300 has given two-day runs for the last four months, and at the end of that time declares he is making more money and has built up a steadier patronage than ever before.*

All of the theatres in Iowa City, a city of 12,000, recently started two-day runs. In Oskaloosa, a town of 10,000, two-day runs are now the rule.

William Hemsky of the Crystal theatre, Cedar Rapids, Ia., a town of 40,000, is a strong exponent of three-day runs. He runs Brady-Mades the first three days, and a Metro the last three days, running one of them an extra day. He declares he is making more money than ever before.

"We hear a whole lot of talk about longer runs and the exhibitors are constantly saying they are going to start them, but they don't," is the report from road

men. H. F. Kennedy of Broken Bow, Neb., a town of 2,500, recently declared he was going to start longer runs in the Lyric theatre.

Keefe Brothers of the Star theatre, Hampton, Ia., are afraid, they say, that their competitor will get all the business if they start longer runs. They insist they believe in longer runs and believe they will mean more money if they are started—but they declare, also, they are afraid their competitor, three blocks away, with his daily change will attract the crowds.

Fisher and Bemis of the Empress, Grand Island, Neb., are among the new followers of the two-day runs, showing Brady-Made and Fox pictures two days each.

L. G. Biox of the Elite theatre, Nelson, Neb., a town of 978, says an exhibitor with the only theatre in the town is foolish to run daily changes. He is the only exhibitor in his town and he runs two features each week, giving them two days each, for two days, one early in the week and the other late; he runs programs. His house is closed on Sundays. "I make money, more than I ever did with a daily change," he declared when in Omaha the other day. "I advise every exhibitor in my circumstances to do as I am doing. I think he is foolish if he doesn't." Exhibitor Biox says he could make just as much by running three features two days each, but he has a certain number of patrons who like a mixture of a program. So far as is known, he is the only exhibitor in a town of less than 1000 in the Omaha territory who does not have a daily change—except those exhibitors who open their houses only twice or three times a week.

Washington, D. C.

In Washington, D. C., long runs have always been a feature of Tom Moore's houses—the Strand and Garden. In fact, Tom Moore was the first who dared to cut away from the daily change of program, and that was at a time when the exhibitor believed there were not enough patrons of the motion pictures to hold a show longer than one day.

These houses hold plays from three days to a week, according to the strength, or, rather, drawing capacity, of the play.

Harry Crandall, who manages the Crandall theatre in the downtown district and the Savoy, Apollo, and Avenue Grand in three distinct resident sections of Washington, D. C., has this to say of the change of program at his houses: "In the downtown district pictures can always run from two to four days, and only something exceptional can run longer. I find the two-day engagement best, even though I bring the play back within the next week."

C. R. Milliman, manager of the local Bluebird Photoplay exchange, Washington, D. C., says of the daily change of program: "With few exceptions, there is small reason for a daily change of program in a city like Washington. Even in many of the towns a two-days' run can be made with better profit to the exhibitor in many cases. In Washington each theatre or neighborhood may be calculated to cover about 10,000 people in the residential sections and much more than that in the downtown sections. The latter houses have long since abandoned the daily change, so it is only with the residential house we have to deal. As these are only open in the evenings, with at most three shows, and with a capacity of 400 to 1,000, it will be noted what a small part of the possible patronage is reached in one evening's showing of a film."

New York City

On February 1 two large uptown New York houses began a six-day Paramount run. The houses, the Olympia and the Adelphia, the former at 107th street and Broadway and the latter at Eighty-ninth street and Broadway, have been using Paramount Pictures for some time. For the past few months each house has run three days on one Paramount Picture and two days on the other. On and after February 1 each one of these houses will run three days on each picture.

San Diego, Cal.

In San Diego, Cal., F. N. Howe of the Pickwick, says: "I think the daily change is a thing of the past. We once tried out a four-changes-a-week plan, but soon dropped it, but now have two features a week, with once in a while a feature on for a solid week. I don't think the producers can build enough good features to warrant a daily change, anyway. Without a daily change a manager can be more careful in his selection of pictures and can afford to play better stuff. The editorials in Motion Picture News on this subject are on the right line."

Kent G. Bush of the Broadway and Superba: "There is every argument against the daily change, as I view it, especially in a city of 90,000, like San Diego. When you count up the cost of your paper, your newspaper publicity, your expressage and all, the figures are too much to warrant us in trying out the daily change. We would rather have longer runs than we do now; even a week with some features would not be too long. You can say that we are absolutely against the daily change, and do not know any good reason that can be advanced in its favor here."

Chicago

The Rose theatre, one of Chicago's loop motion picture houses, contrary to its former practice of daily change of program, is running "The Darling of Paris" Fox five-reel feature, for a full week. Harry Miller, manager of this house, is very much pleased with the results, and in all probability will continue the practice of weekly change of program.

Philadelphia

George Dembow, manager of the Philadelphia Fox Exchanges, says:

"Wherever exhibitors have doubled on Fox features they have increased profits."

Keith's Alleghany theatre is one house which increased its contract on Fox features from three day to six with about thirty per cent. increase of business.

The American theatre of Pottsville, Pa., an 800 seated house, manager by T. G. Brennerman, has changed from a one day to two on Fox releases. This he has tried for six weeks with good profits.

The Philadelphia office now holds the record on whole week Fox contracts having five to its credit, all in Philadelphia

The Arcadia is the latest Quaker City house to contract for a whole week of Fox features. The others are the Alleghany (Keiths), Broadway, Colonial and Nixon.

Edwin Meeker, manager of the World exchange, Philadelphia, thoroughly endorses the stand of Motion Picture News against daily change, and says his office is doing all in its power to spread this doctrine. Mr. Meeker being a new man in the district, this department is in charge of Allen May, an old time theatre man himself, long city representative for World.

Two theatres have already tried the plan with thus far excellent results. Others are coming in line through Mr. May's efforts.

One is the Logan Auditorium, Wm. Crozier, manager, who tried the two day plan a few weeks on World-Brady-made pictures, and took a yearly contract for two days for each feature.

William Greenfield, the Imperial, 60th and Walnut streets, tried the experiment of two days on pictures by contracting for one day, then booking those he wished for two days or more. Being successful through several months, he then tried the plan for a two day run for two weeks, the prices being raised also from 10 to 15 cents on special features.

Now Mr. Greenfield has taken out a year's contract for two days on each World-Brady-made he runs.

Mr. Kraupa finds that three or at utmost four is the largest profitable run for his houses even on the biggest releases.

West Virginia Exhibitors Will Fight Censor Bill

The Motion Picture Exhibitors' Association of West Virginia was organized at a meeting of prominent motion picture exhibitors in the Mercantile Club rooms last week. The organization was effected for the purpose of fighting the bill now pending in the state legislature which would provide for the establishment of a board of censors in West Virginia.

Two mass meetings were held Sunday afternoon, one at the Rex and the other at the Court theatre. Prominent attorneys and men familiar with the motion-picture business addressed the meetings. A committee composed of Charles A. Feinler, Rube Robinson and John McAleer was named to start a campaign to show the public the fallacy of censorship.

Objection is made to the bill on the ground that a board of censors is not needed in West Virginia, inasmuch as practically every film shown here has been censored by either the Ohio, Pennsylvania or National board. It is said that the added expense of censorship here would drive many good pictures from this field.

The following officers of the new association have been named: President, Charles A. Feinler, of the Court; vice-president, George Zeppides, of the Rex; secretary, Rube Robinson, and treasurer, M. A. Seibert, Moundsville.

An executive committee was elected to carry on the fight, consisting of John McAleer, Universal Film Exchange, chairman; Chas. A. Feinler and Reuben Robinson.

Trigger Wants Westerner to Head Exhibitors' League

"Man with Ability to Demand Confidence of League Needed," Says New Yorker in Denying That He Seeks Office — Prefers to "Remain a Worker in the Ranks"

"IN my opinion the next president of the Motion Picture Exhibitors' League of America should be an exhibitor from the West," declares Samuel H. Trigger, presidetn of New York Local No. 1, and National Vice-President from New York State. Coming from a New Yorker, a prominent figure in League politics since the inception of the organization, the statement gains unusual importance as a forecast of the sentiment of exhibitors at the next convention in Chicago.

Calling for a man who could "sustain, strengthen and demand the confidence of the League," Mr. Trigger goes on to deny that he is a candidate for the office of president, and requests those who are boosting for him to "forget it, as I would much prefer to remain a worker in the ranks."

Joseph Hopp, of Chicago, and Frank Rembusch, of Indiana, are at present the most prominently mentioned Westerners, though neither has been induced to signify his willingness to become a candidate for the national office. The sentiment in favor of a successor to the Ochs regime, which crystallized at the recent Albany fiasco, first chose Samuel Trigger because of the energetic efforts he has put forth in the League's cause since its organization.

Mr. Trigger's exclusive statement to a representative of MOTION PICTURE NEWS last week follows:

"I noticed in your issue of February 10th a statement to the effect that I was out for the presidency of the National League. Will you please deny such statement, as you know the reasons why I would not be a candidate for that office.

"In my opinion the president chosen at our next convention should be an exhibitor from the West, a man thoroughly acquainted with all the branches of the industry, and one with organization ability and force to sustain, strengthen and demand the confidence of the League, a man balanced well, and truly square, to whom difficulties and obstacles are simply things to be surmounted. Such a man could get every big man in the business to support the League with his money and influence.

"There are scores of such exhibitors. I am frank to admit that I am lacking in a number of the above qualifications. So, will you kindly tell those doing the boosting, to FORGET IT, as I would much prefer to remain a WORKER IN THE RANKS, and reiterate that under no circumstances will I become a candidate for League presidency."

Mammoth Handling "Cabiria"

D'Annunzio's stupendous spectacle, "Cabiria," has been secured for New York State by the Mammoth Film Corporation, and is already bringing in a fine list of bookings, demonstrating that this big feature is still in great demand. It furnishes, aside from its dramatic value and sensational spectacle, an authentic insight into the times of ancient Rome, affording in that way to scholars of Latin and Roman history a fine opportunity for field work in these studies.

Ban on "Garden of Knowledge"

Judge Kenesaw M. Landis, who recently granted Robert Kane's petition for an injunction restraining other parties from showing alleged "dupes" of "The Garden of Knowledge," went a step further when attorneys for Weiss and Beck appeared before him last week in Chicago to continue the hearings. Judge Landis, after accepting an invitation to view the picture, expressed his opinion succinctly by issuing an injunction against the showing of the picture anywhere by any one. The justice is quoted as condemning the feature as a crude display of the nude, and adding, "You can throw it in the lake for all I care, but don't show it anywhere."

New York as Tom Hamlin of Minneapolis Sees It

Northwest Publisher Has Pertinent Views on Real and Near Trade Publications Following New York Visit

TOM HAMLIN—it may have been "Thomas" once, but to the exhibitors of the Northwest it's just "Tom"—has written his observations of the film situation in New York in characteristic style for his publication, "Amusements." Under the heading "Escapades of a Rube in New York City," Editor Hamlin gives his impressions in breezy fashion, with particular attention paid to the trade paper situation. Coming from a trade editor so well known for the intimate basis on which he stands with his readers, the following excerpts, under the head "The Trade Journals," will be especially interesting:

Then I visited with Mr. Vandivert of the MOTION PICTURE NEWS and he introduced me to William A. Johnston, the publisher.

Although I formerly thought I was almost as good an editor as Johnston I was most favorably impressed with him and I like him as well as I like his editorials, which means a whole lot.

Then I visited with Mr. Chalmers and Mr. Wylie of the old established Moving Picture World. They have a real publication there also and are so firmly established with a decent policy that they can and do consistently refuse advertising of pictures that would harm the industry.

A young feller and an old feller started a paper here some time ago and called it the "Exhibitors' Trade Review."

Ochs and Bush. They are two pretty nice fellars I guess and treated me as often as I treat—which is seldom.

They registered keen rage and then reluctant forgiveness about an article I wrote about the escapades of various officials of the exhibitors' league in a previous issue of AMUSEMENTS.

It's an awful rut to get in, boys. I mean the ideas that some persons gather, viz.—that the sun, moon and stars revolve about them so that all exhibitors might not perish.

They declare that there is a mint of money "behind" them. I wonder if it will ever catch up to them? If it does it may enfold them and strangle them.

Then what becomes of their frantic protestations that they can lose a few thousand dollars every week and still be "independent"?

Expensive wall paper is not always the most artistic. It is temporarily attractive, but its wearing qualities may be nil.

When a few men are elected to formulate plans to benefit ALL the exhibitors and then use their offices instead to promote a private publishing enterprise they are going outside their jurisdiction.

They may be good exhibitors, but, as publishers, they are (in labor parlance) "scabbing on the job."

And, by the way, when any representative of this "Exhibitors' Trade Review" is sent up into the Northwest under the guise of helping the industry his primary object is to try and secure subscriptions to a new publication which he personally is vitally and financially interested in.

And regardless of what one or two misguided officers of the Exhibitors' League may think, I believe that I know whereof I speak and I will not knowingly let the rank and file of the exhibitors be buncoed.

After careful investigation I can cheerfully recommend the Moving Picture World and the MOTION PICTURE NEWS.

Between them they manage to reach about SEVENTY per cent. of all the exhibitors in the country.

AMUSEMENTS reaches ONE HUNDRED PER CENT. of the exhibitors in twelve states exclusively.

We want real exhibitors' conventions in the future but NOT expositions which drain everybody and cause exhibitors to neglect the convention which should do them the most good.

They do not want a few exhibitors whom they have trusted in office to pay themselves $1,450 each or to start publications at the expense of the rank and file.

Wid Gunning, publisher of "Wids," is a real live wire. He showed me a lot of courtesy which is a code of ethics unwritten but firmly established among actual newspaper men.

I always admired his publication for the evident truth it contained and for the valuable advice it gave to the exhibitors. He is actually running an "independent" publication for the exhibitors. * * *

At the same time practically all of these busy men were temporarily stampeded and willingly allowed their pockets to be picked when a few exhibitors got out a fancy-covered magazine looking like the Ladies' Home Journal and spread it along Broadway under their noses from Forty-second street to Sixty-third street.

Fairbanks Joins Artcraft

Douglas Fairbanks, who was recently employed by the Fine Arts-Triangle Company, has been signed for a year's contract by the Artcraft Film Corporation, according to sources whose reliability is above question.

It is understood that Fairbanks will receive the salary of $15,000 a week.

An announcement in detail will be published in MOTION PICTURE NEWS next week.

"The Whip" to Be Sold on State Rights Plan

Well-Known Melodrama Is First Open Market Feature Produced by Maurice Tourneur—Play Was Long Popular in England and America

"THE Whip," the first picture made under the direction of Maurice Tourneur to be released on the State rights plan will be ready for the inspection of buyers in a few days.

"The Whip," was written by Cecil Raleigh and Henry Hamilton and produced originally at the famous Drury Lane Theatre, London, and proved a sensational success at once, packing the London auditorium for the greater part of two years. Brought to this country by William A. Brady, it was presented here at the Hammerstein Manhattan Opera House, drawing houses that taxed the capacity of the Thirty-Fourth Street Theatre in New York for a longer continuous period than had been the fortune of any play, native or foreign.

Because of its massive effects, presentation of "The Whip" in any but the largest cities and on the largest stages was possible. Despite these conditions, Manager Brady, it will be recalled, organized a road production and while "The Whip" was playing to its overflowing audiences in New York via the original company and production, a touring organization was playing extended engagements in Boston, Chicago, Philadelphia, San Francisco and other cities.

The picture was finished but a fortnight ago and the work of cutting and titling is still in progress. The taking of the feature took Director Tourneur and his organization to many sections of the country. The railroad wreck, for instance, was pictured just south of Greenwood, Maryland, along the lines of the Southern Railroad, permission for the staging and photography of the realism with the use of the two fully equipped passenger trains and other railroad minutes having been courteously granted by the southern and northern executives of the line. Four hundred and twenty-eight scenes are included in the picture entirely, the units requiring eight reels. Director Tourneur selected the cast, principals and auxiliaries, and superintended all the vast human and chattel material needed in the staging.

Interested buyers can get further information by applying to the Paragon Films, Inc., 924 Longacre Building, New York City.

Paula Blackton Pictures Open New Field to Art

The invitation showing of Paula Blackton's "Country Life Stories," at the Rialto theatre last Friday morning, introduced almost a new art in motion pictures. Possibly each one of the stories told has been equaled by some producing company in the past, but never before has a series of stories appeared with this universal theme of appeal so flawlessly worked out and so happily received.

These pictures are the product of the combined genius of Commodore and Mrs. Blackton, of Vitagraph. The idea of creating these most unusual and entirely different stories in which the ideal country life should be pictured as a background for wholesome entertainment is Mrs. Blackton's. The genius of direction evident in every foot of the film must presumably be credited to Mr. Blackton. The titling, which was a noticeably important part of the telling of these fascinating stories must have required many weeks of consideration.

The first of these pictures to be released for public showing has been making a big hit at the Rialto this week. This is "The Diary of a Puppy." It is expected the entire series will be released through Vitagraph, and Mrs. Blackton will devote the profits sure to come of this fine effort to future good works of a similar kind. A review of the pictures will be found on another page.

"Honor System" Postponed

The opening performance at the Lyric of R. A. Walsh's ten-reel cinemelodrama, "The Honor System," has been postponed by William Fox from February 6 to the afternoon of Monday, February 12.

National Board Members Appear at Censor Hearing

Cranston Brenton and Miss Mary Gray Peck, representing the National Board of Review, have gone to Missouri to appear before the committee considering the censorship bill introduced into the legislature of that state.

Hearings began in Jefferson City the latter part of last week.



Joseph Miles

La Salle Co. Comedy Producers Announce Promise

The La Salle Film Company, of Chicago, has been in existence four months, but its incorporators deferred making any announcement to the trade until a sufficient amount of footage had been produced. The company now has on hand eight high-class comedies of one-reel length. These will be released through independent exchanges on a one-a-week basis. The pictures will be known as "Lafco Comedies."

The company has secured a fully equipped studio in Los Angeles, and a large cast of competent comedians is now working under Director M. De La Parelle. One one-reel comedy a week is being produced.

The incorporators of the La Salle Film Company are four prominent Chicago business men. They are F. L. Bateman, president; George W. Leighton, vice-president; Frank J. Seng, treasurer, and Phil A. Grau, secretary. These men contend that there is a demand for high-class comedy free from slap-stick, vulgarity, or smut. They believe that the La Salle product will satisfy this demand, and yet have so many humorous situations and laughable acting that the resultant laughs will come with gatling-gun rapidity.

B. F. Lewis, General Manager of the company, has opened offices in the Harris Trust Building, Chicago.

Fairbanks Guest of Press Men

Wednesday evening Douglas Fairbanks was entertained by the Brooklyn Press Club, as an invited guest of William H. Kemble, who controls the local Triangle theatre and exchange.

He told them of his studio trials and tribulations, answered several of the club member's inquiries, and concluded his address with "I'd rather climb the side of your club house than try and amuse you with a speech. Since leaving the speaking drama for the screen I find that my voice is getting somewhat shaky."

Gruelle Signed by Bray

Johnny B. Gruelle, who attained fame some few years ago when he won the thousand-dollar prize offered by the New York *Herald* for the best comic, has been engaged by the Bray Studios, Inc., to animate his Quacky Doodles series for Paramount patrons. They will, therefore, appear at regular intervals, together with Colonel Heeza Liar and Bobby Bumps and his famous dog, Figo.

The premier appearance of the Quacky Doodles family on the Paramount-Bray Pictographs will be February 17.

Lillian Walker Makes Plans Clear

Lillian Walker requests publication for a statement that she has not signed a new Vitagraph contract, but that she is merely appearing in Vitagraph two-reel pictures temporarily at the personal request of Benjamin B. Hampton. In the meanwhile, Miss Walker is completing negotiations with another producer and the signing of a long-term contract with the new company will be announced shortly.

Chicago F.I.L.M. Club Replies to Indiana Exhibitor

States That the Writer of the Protesting Letter Published in News of February 3 Does Not Understand Circumstances—Upbraids Him for Holding Metro Film for Payment

THE letter from H. L. O'Donnell, of Washington, Ind., which was published in the February 3 issue of MOTION PICTURE NEWS, protesting against the activities of the Chicago F. I. L. M. Club, has brought an answering protest from that organization in the form of a letter in which it is strongly stated that Mr. O'Donnell has a mistaken impression of the real purpose of the club.

The letter follows:

Permit me, on behalf of the F. I. L. M. Club of Chicago and the Hoy Bureau, to reply to the communication of Mr. H. L. O'Donnell, of the O'Donnell Eskridge Amusement Company at Washington, Ind., which appears in your issue of February 3d. A careful perusal of this letter convinces one that an altogether erroneous conception of the F. I. L. M. Club idea has penetrated to Washington, Indiana.

Mr. O'Donnell seems from his personal experiences to have obtained the impression that the F. I. L. M. Club and its Central Bureau, The Hoy Service, was founded in a spirit of malice, and with the avowed intention of threatening the rights of honest Exhibitors. Nothing could be further from the truth.

The F. I. L. M. Club, which was originated in Chicago and which at the present time is finding its counterpart in many of the most important cities throughout the nation, was born in a spirit of the utmost fairness toward Exhibitor and Exchange alike.

The men in Chicago who have been the guiding influence in the parent organization from the outset, with consistent and unyielding purpose, have adhered to the highest standards of integrity and just dealing, not only in regard to controversies between Exchanges and Exhibitors, but also in regard to controversies between the Exchanges themselves. It has been a cardinal principle of the F. I. L. M. Club to consider as faithfully a complaint submitted by an Exhibitor against an Exchange as a complaint submitted by an Exchange against an Exhibitor.

It must of course be readily conceded that the fairest and most conscientious organization in existence may, during the course of numberless matters of varied character coming before it for consideration, make mistakes and perhaps adopt policies which after they have been submitted to fair-minded criticism, be subject to modification and improvement.

With this thought in mind the F. I. L. M. Club has always welcomed honest criticism. Mr. O'Donnell, however, in his somewhat vindictive letter, sets forth facts which raise a very serious question. Admitting that Mr. O'Donnell is an Exhibitor of the highest integrity and assuming, for the sake of argument, that the Metro Film Service was actually indebted to the O'Donnell Eskridge Amusement Company in the amount claimed, it nevertheless follows that the methods taken by the Exhibitor in Washington, Indiana, to secure payment of the bill which he claimed was due him was not only a method illegal in its character, but high handed and far reaching in its consequences.

I wish to quote only two sentences from the article in which the F. I. L. M. Club is attacked. Says Mr. O'Donnell: "We could not, for the amount involved, afford to go to Chicago or New York and enter into a law suit with the Metro Film Company, therefore we did the only thing left to us. We held the last films they sent us, notifying them that they could have them whenever they paid us the amount due us."

In other words, Mr. O'Donnell constituted himself both judge and jury regarding the merits of his claim and then proceeded to retain another person's property in order to effect a collection of the assumed bill.

If the F. I. L. M. Club or its Credit Bureau admitted the justice of such procedure as was followed by the O'Donnell Eskridge Amusement Company, it would mean that any Exhibitor could with impunity collect any unjust bill he might claim. Surely Mr. O'Donnell will agree that, while he himself may be highly regarded, that nevertheless there are many Exhibitors who are thoroughly irresponsible and dishonest. The Exhibitor who has a just complaint should not be afraid to obtain proper consideration by presenting his claim to the F. I. L. M. Club of this city. Mr. O'Donnell was asked by wire and by letter to release the films detained and to refer his claim to the Central Bureau, but he preferred to take the matter into his own hands. He cannot now complain if other Exchanges fearing similar action on his part seek to protect themselves before they do business with him.

The contention was never made that the O'Donnell Eskridge Amusement Company was, as Mr. O'Donnell puts it, "crooked" nor has the Hoy Service at any time or place blacklisted his theatre, as Mr. O'Donnell terms it, nor has his personal character in any manner been maligned.

As far as the Hoy Service knows, Mr. O'Donnell is a very estimable gentleman. The writer does not know whether the bill which Mr. O'Donnell claims was just or not, but the writer does know that the method which Mr. O'Donnell used was most unfair, illegal, and most heartily to be condemned by Exhibitor and Exchange alike. The quarrel is not with Mr. O'Donnell's object, but with his method.

In conclusion, the writer feels that it is only fair to Mr. Friedman, author of the article in the MOTION PICTURE NEWS of January 20, to state that this article was not originally intended for publication but that its purpose was to present salient facts for the information of your publication. Mr. Friedman's sole reason for withdrawing his name from his original communication was that he did not wish to appear seeking publicity for himself or company on the strength of his office.

Those familiar with the development of the F. I. L. M. Clubs and their methods will vouch for the sincerity and integrity of the men who have the F. I. L. M. Club interests most at heart. I speak for all concerned in making the statement that fair and just criticism will never be resented but that such criticism will always be received in a mood of thoughtful deliberation and honest consideration.

Very truly yours,
H. W. DRUCKER,
Secretary Film Club of Chicago.

HAVE YOU A GROUCH?

In any controversies which arise concerning the film industry in any of its departments it is the desire of Motion Picture News to ventilate both sides of the issue thoroughly and fairly.

If you feel grouchy over some injustice, and if it will help your cause to air your grievance in these columns —write us.

We want both sides—all sides.

There are no "barred zones." This is an open forum.

Indiana F-I-L-M Club Holds Meeting

The Film Exchange managers of the city of Indianapolis met at the Severin Hotel Friday, January 26, at 6 P. M. for the purpose of organizing the Indiana Film Managers' Association. H. W. Drucker of the F-I-L-M Club of Chicago was present, and helped in the formation of the organization. The purpose of the club is to cooperate with the film companies in other cities to eliminate such evils in connection with the renting of the films as come up in the every day life of film exchanges.

Those present included W. A. Ratz of the K-E-S-E Company, D. W. Van de Walker of the General Film Company, W. H. Engleman of the Mutual, Sam Sax of the Blue Bird Photo Play Company, K. O. Landis of the World Film Company and J. I. Schnitzer of the Central Film Service Company, representing the Universal films. The managers are assured of the united backing of the manufacturers in their work through the organization.

Bauman Quits N.Y.M.P. for Trip 'Round World

C. O. Bauman, of Kessel and Bauman, Sells Out Interests and Leaves for Pacific Coast, First Stop on 'Round-the-World Jaunt

C. O. BAUMAN, of Kessel and Bauman, has withdrawn from the New York Motion Picture Corporation, and has started for the Pacific coast, his first stop on a trip around the world.

A. Kessel, president of the New York Motion Picture Corporation, in an interview for MOTION PICTURE NEWS, stated that Mr. Bauman's resignation came as a result of his desire to get out of the business for a year or more in order to take a rest.

"Mr. Bauman has had the wanderlust pretty badly lately," said Mr. Kessel, "and he is going to take advantage of his year's retirement by seeing something of the world. He is now on his way to the Pacific coast, where he will stay for several weeks. From Los Angeles he intends going to San Francisco and booking passage on one of the Honolulu steamers. From Honolulu he may go on to Japan and China, although his itinerary was not settled at all definitely when he left, his intentions not being definite."

When asked concerning Mr. Bauman's future business plans, Mr. Kessel said: "A year is a long while to make forecasts in this business, although I don't believe just now that Mr. Bauman expects to come back with us.

"My brother and I will conduct the affairs of the New York Motion Picture Corporation as formerly. Mr. Bauman sold out his entire interests.

Exhibitors Form Corporation in Northwest

Motion Picture Exhibitors' Corporation of the Northwest Has Been Formed to Fight Unclean Pictures—Co-operation Is Urged

FROM the Motion Picture Exhibitors' Corporation of the Northwest, a newly formed organization, the following letter has been sent to the exchanges of Minneapolis:

DEAR SIR:

As Secretary of the Motion Picture Exhibitors' Corporation of the Northwest, I feel called upon to drop you these few lines.

After a conference with Mayor Van Lear concerning certain pictures being exhibited in the City, this organization went on record as being opposed to any and all vice pictures, or pictures with titles that are a disgrace to the motion picture industry.

We are certain that every exchange will feel that this organization is working in the right direction to eliminate censorship by going on record as being opposed to such pictures as have been shown in four or five theatres of this City during the past month. It seems strange to us that the exchanges cannot realize that the time for putting out pictures of that sort has passed and that the public is disapproving of motion picture theatres more and more as the result of that class of pictures being exhibited. We hope that the exchanges will realize that we are trying to bring back the picture patrons by giving them good, clean and wholesome films and we are almost certain that the exchanges handling such subjects will be more than pleased to co-operate with this Association in this effort to regain the confidence of the public.

While practically every exhibitor in the Twin Cities is a member of this organization, still there are a few that have not united with us, and some of them think that they can put on pictures of questionable merit and get away with it. This Association has gone on record as being opposed in a body to every picture which has received the least bit of criticism, and our reason for writing you at this time, is because the legislature is now in session and unless we all work together we are liable to be put out of business, the innocent suffering for the guilty. You know as well as we do that there are already two bills in the legislature concerning motion pictures and when you get State Censorship you will find that you will pay for all the laxness you are now displaying.

As a last appeal this Association requests you to work with us toward eliminating that class of pictures which have caused such articles as have appeared in the daily papers during the last few weeks, and to prevent such articles appearing again.

We will make no more appeals to the exchanges. We are trying to do our part and if the exchanges feel that they can afford to have a State Censor Board, all we can say is—"Try it and find out what you will get."

Trusting to hear from you on this matter, we remain,

Very truly yours,
MOTION PICTURE EXHIBITORS' CORPORATION OF THE NORTHWEST,
By WILLIAM KOENIG,
Secretary.

As stated on the letterhead of the new organization the officers are:

Officers: James Gilosky, president; C. W. Gates, vice-president; William Koenig, secretary; C. E. Van Duzee, treasurer. Executive Committee: D. G. Rodgers, Minneapolis, L. V. Calvert, Minneapolis; Frank E. Nemee, St. Cloud; J. B. Reisman, St. Paul; H. P. Greene, Minneapolis. Vice-presidents, Jay E. Sherwood, Madison, Wis.; J. E. Hipple, Pierre, S. D.; A. J. Kavanaugh, Grand Forks; Anton Gilles, Breckenridge, Minn.; J. E. Boyle, Dubuque, Ia.

Waterville, Not Rockland

The article on page 956 of last week's NEWS concerning a new theatre in Maine, for the erection of which the Maine Theatres, Inc., have secured a lease on the property owned by Ex-Governor Haines, will be erected at Waterville, not Rockland, and will be up-to-date in every particular.

"Come to Omaha," Cry of New Reel Fellows' Club

Half a hundred exhibitors and exchange men of Omaha, Neb., at a meeting last week, organized the Reel Fellows Club, the social branch of the Omaha Screen Club, and laid the preliminary plans for a Motion Picture Week in Omaha early in the spring, the first event of its kind ever held in that city. C. W. Taylor, manager of the Geenral Film Co.'s local branch, was elected temporary chairman, and Robert Shirley, exhibitor at the Muse theatre, was elected temporary secretary.

The plan is to invite every exhibitor in the territory supplied by Omaha, including all of Nebraska, Iowa and South Dakota, and parts of Kansas and Missouri, to come to Omaha for a big ball, for special shows and to be the guests of the local movie men. The object is to exchange ideas between the exhibitors, and to give the out-of-town exhibitors an opportunity to see the latest released as well as to show the visitors a grand old time. The "Movie Week" will probably be in March or early in April.

Film Magnates in Jacksonville Guests at Dinner

Heads of the visiting producing companies from New York to Jacksonville were given a dinner at the Hotel Mason, Tuesday night, by Mayor J. E. T. Bowden's Movie Committee, composed of a number of prominent capitalists of this city.

Among those who were present were: B. A. Rolfe, president of the Rolfe-Columbia Photoplayers; Julius Steger, president of Triumph Films Company; Joseph Golden, president of Crystal Films; J. M. Burroughs, vice-president of Regal Company; J. O. Walch, president of the United States Film Company; C. A. (Doc) Willat, manager of production of the Technicolor Company; Victor Moore, of Klever Pictures, and George M. Cohan, now producing his stage successes through Artcraft.

New Elite Company Settles on Staten Island

Staten Island has been invaded by another new film company. Announcement was made last week that Elite Photography, Inc., a recently formed organization, has consummated a deal for the purchase of the Beaver Film Corporation's studio at Dongan Hills.

The plant is one of the most up to date in the country. W. Lindsey Gordon, president of the Elite company, announces production has already begun. Arrangements are being made with leading exchanges to handle Elite subjects.

The first photoplay to be produced will be a two-reel feature from the pen of Harry S. Percy.

Correction

In the advertisement of the Sheriott Pictures Corporation, which appeared on page 855 in last week's issue of MOTION PICTURE NEWS the New York address was printed incorrectly. It should have been 218 West 42d street, intead of 220 as was stated.

Helping the Exhibitor Increase His Box Office Receipts

The Second of a Series of Dollars and Cents Articles by H. C. Holah, Film Editor of the Chicago Herald

MR. EXHIBITOR, are you as owner or manager of the neighborhood theatre giving your problems the consideration they demand?

You are deeply concerned and desirous of pleasing the motion-picture-going public. To that end you have built a magnificent theatre, representing the most advanced theories of theatre design, and the outlay of a sum of money. It is impressive throughout. The appointments are all that could be desired. Decorations have been carefully planned, and you have expended time and care in the selecting of equipment. Possibly you have bubbling fountains, a tasteful color scheme, uniformed attendants and other impressive institutions. All of these convey an atmosphere of welcome to your patrons. Every possible phase in your effort to please the public has been carefully thought out before the doors of your theatre have been thrown open.

The mechanical end of your business has been the object of solicitude on your part. You have secured skilled operators. You have purchased the most expensive projection equipment. All of these things constitute and convey to your public the subtle difference between a quality house and a careless house.

PRIMARILY, you are striving to "sell" the motion-picture-going public the superexcellence of your house. But regardless of time and money you have expended in housing and projecting your films, you have neglected the most important item of all—the selection of film subjects that will give full value to your patrons for the admission price they pay. They come to be amused and entertained. The class of pictures you show determines whether or not you are satisfying the majority of your patrons. Think this over.

When you have secured a picture that appeals to the majority of people in your neighborhood, tell them about it. Advertise it. Play it up strong. Book it for more than one day. Inform every man, woman and child in your neighborhood that you will be showing a film that you believe will satisfy them. Whatever type of advertising you use to accomplish these results you can bank on getting the surprise of your life. Results are what count. They can only be obtained by the proper judicious expenditure of money for advertising.

The ever-present menace and evil of the daily changes can only be eradicated by advertising. *You admit that this daily change basis for the booking of films is one of the most harmful phases of your business. Yet, because of your lethargy you are permitting the motion picture fan to force you into a daily change.* The biggest factor in the industry is not the motion picture fan. It is the larger number of those people who do not attend your show constantly—the group of people known as the motion-picture-going public. Your advertising should be directed at these people.

THESE suggestions may not solve the problem for your individual conditions. Possibly your neighborhood theatre cannot apply these ideas. But regardless of how different the conditions are in your territory, a careful analysis will reveal the fact that conditions are fundamentally the same as those set forth above.

THE THIRD ARTICLE OF MR. HOLAH'S SERIES WILL DEAL WITH CO-OPERATION AS IT CAN AND SHOULD EXIST BETWEEN THE EXHIBITOR AND THE EXCHANGE MAN.

The manufacturers and exchange men alone cannot regulate or change the custom of the daily change. This is only possible through co-operation with the exhibitor.

The manufacturer meets the demand of the exhibitor—the exhibitor is the mouthpiece of his motion-picture-going public.

The exhibitor can demand and the manufacturer will give as much variety in subject as the tastes of the motion-picture-going public dictate. In other words, to do away with the daily change, the exhibitor must first of all sway his market and educate them to a point where they do not demand a constant succession of varied films.

The "Shrinking Market" one of the bugaboos of the exhibitor of to-day is due primarily to the fact that the exhibitor does not cultivate "intensively" the neighborhood theatre market. The fact that pictures are being shown for one day only destroys the possibility of advertising successfully for that particular film. By the time many prospective patrons hear of the presence of the picture it has left your theatre. Consequently there is no opportunity for the public to get acquainted with the places where the films they want to see will be shown. As a result of the fact that the "fan" attends a theatre regardless of what is being shown, and that the public does not attend unless they have been first "sold" on a picture, the neighborhood theatre seldom has a capacity house.

LOOK over your house to-night. Is it as full as it should be? Are you carrying a capacity house? If not, look to this, one of the most essential points demanded by the motion-picture-going public. Between you, as an exhibitor, and the public, as your market, lie the films you book. Study the likes and dislikes of your patrons. Analyze the things that appeal to them—and see that they get them.

Summing it all up, these things are self-evident. First, that the neighborhood theatre owner or manager must acquaint himself with local conditions. Second, that using this knowledge of the territory from which he draws his patronage, in booking his films, he should select what appeals to the largest number. Third, if the neighborhood theatre is owned or controlled by an outsider (someone not familiar with the local field) he should allow the local manager full authority in handling his business.

The final success or failure of a neighborhood theatre rests solely with the man in charge. The manager is the custodian of the key that turns the lock of failure or success. His control of a theatre determines whether or not the theatre is a moneymaker or a "white elephant."

The development of your market in your territory requires a consideration of the people's taste—their amusement—their ambitions—their interest—their likes and dislikes, and then, with all these factors, select a picture that you believe will appeal to the largest number.

Boston Complains of Heavy Over-production

H. Rifkin, of the Eastern Feature Film Company, Boston, Mass., who was a visitor in New York last week, told a representative of MOTION PICTURE NEWS that the supply of film of all classes exceeds the demand in that territory to such an extent that exhibitors are compelled to run programs of three hours and more.

Boston, one of the first territories to adopt the twice-weekly change, has been brought face to face with the over-production problem. Films are a glut on the market. Vaudeville houses are showing twelve reels of film and six vaudeville acts for twenty-five cents. Picture houses run as many as ten and twelve reels for from ten to twenty-five cents.

There are twenty-five exchanges in the Boston territory. Exhibitors are now forced to book large programs because of the competition. Mr. Rifkin stated that few, if any, exhibitors are making money.

Pennsylvania Censor Deficit

The general deficiency bill for the various departments of the Pennsylvania State government was presented to the 1917 legislature last week, and it shows that the State Board of Censors, generally believed to be self-sustaining because of the fees collected for the examination of films, has a deficiency for the last two years of $687.

Utah Picture Men Now on Co-operative Basis

Screen Club Organized and Will Be Inaugurated by Ball—Theatre Heads, Exhibitors, Meet—Progressive Spirit Bred

A SPIRIT of better understanding among the various branches of the film business from exchanges to exhibitors, in Utah, was inaugurated as a result of several get-together meetings held last week.

First of all the Amusement Managers' Association of Utah, was organized with the following officers:

Frank J. Newman, manager of Pantages theatre, president; M. H. Hanauer, Broadway theatre, vice-president; E. Mehesy, Mehesy theatre, treasurer, and Geo. E. Carpenter, Paramount-Empress theatre, secretary, and H. E. Ellison, general manager of the Swanson theatres, chairman of the board of trustees which is made up of the officers heretofore named. Incorporation papers are to be filed Monday, and following a general call sent out by the secretary to every exhibitor and theatre manager in Utah, it is proposed to make the official roster more representative of the state at large as the entire board as it now stands is made up of Salt Lake men.

On the heels of the action of the theatre managers the managers of the eleven exchanges represented here met and discussed the general situation, they, too, being seized with the spirit of organization. Each exchangeman is now in communication with his head office with the object in view of securing permission to organize for the benefit of all concerned. As soon as all have been heard from it is expected that they, too, will form an organization.

In the meantime both bodies are holding semi-weekly luncheons. These meetings are conducive of better understandings, some good-natured chaff and incidentally progress.

This not being enough, both organizations got together Monday at their luncheon and organized the Utah Screen Club, announcing that the first thing on the program would be a big ball at the auditorium with several well-known screen stars to lead the grand march. It was also promised that among those present would be the headliners on the current bills at the Orpheum, Pantages, Salt Lake theatre. Simon Bamberger, the newly inaugurated Democratic Governor, and the members of the legislature now in session here may also be among those present. Everyone is now planning stunts for this occasion.

The lineup to date includes a grand automobile parade headed by a band and platoon of police; a bill-posters competition; booths for the different brands of pictures; an ambitious souvenir program, etc.

The Screen Club Committees now at work are:

General Committee — Frank Newman, Geo. E. Carpenter, Louis Marcus, W. P. Moran, and Messrs. Frazer, Cannon and Hanauer.

Finance Committee — Frank Newman, George Mayne, W. P. Moran, Ben Ketchum.

Advertising Committee—Frank Newman, Geo. E. Carpenter, H. E. Ellison, E. P. Levy.

Music Committee—Frank Newman, in sole charge.

Refreshment Committee—Finance Committee takes charge.

Tickets and Distribution—Ben Ketchum.

Rental Committee—Mr. Cannon.

Present indications are that the committees will work in conjunction with the Denver Screen Club which is to hold its ball, from latest advices, February 3. An effort is being made to secure the same motion picture stars for both events.

"The Adventurer," Best Seller, to Be Filmed

Herbert Blaché, president of the U. S. Amusement Corporation, announces he has secured the screen rights to Upton Sinclair's well-known novel, "The Adventurer," which was one of the most successful novels of a few years ago.

Marion Swayne, who has starred in a number of photoplays, has been engaged especially to portray the central figure of the story. According to the announcement she is precisely the type called for by the story, her attractive and sympathetic personality lending themselves admirably to the characterization. "The Adventurer," like most of Mr. Sinclair's stories, is not only intensely dramatic but it also conveys an all-important message.

Supporting Miss Swayne in this production will appear Pell Trenton, Kirk Brown, who appeared in the last U. S. Amusement Corporations art drama, "Whoso Findeth a Wife," and Yoland Doquette. The picture is being produced under the direction of Madame Blaché at the U. S. Amusement Corporation's studios in Fort Lee.

Amsterdam and Carson Buy Philadelphia Exchange

B. Amsterdam and L. Carson of Philadelphia, have purchased from Sol Lesser and Leon Netter the Philadelphia exchange of the Masterpiece Film Attractions including the Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland and District of Columbia rights to the pictures now owned by Masterpiece in this territory namely, "Cabiria," "Neptune's Daughters," "Purity" and "The Spoilers."

Mr. Netter will remain in New York devoting his entire time to purchasing states rights pictures for the Masterpiece concern including the Philadelphia office.

Mr. Amsterdam will himself manage the Philadelphia branch. T. G. Flynn the present manager will return to New York.

Mr. Amsterdam will still retain his interest in the White Film Company at 1237 Vine street, which handles features as well as service reels.

L. Moyer, formerly of Universal and more recently with V-L-S-E will be the Wilkes-Barre representative for the Masterpiece Film Attractions. Many sales have been reported.

Theatre Managers Organize in Newark, N. J.

The Theatre Managers' Association of Newark and Essex County became a permanent organization at a meeting held in the Strand theatre last Friday evening. The membership includes practically all the larger Newark playhouses. The meeting succeeded a conference earlier in the week when it was decided by practically the same interests to abandon card tacking, window card display and all forms of "lithographing," and depend for advertising entirely upon the billboards and newspapers. The new rule will go into effect this week.

The newly organized managers' association is the first of its kind in the State and is affiliated with the United Managers' Protective Association in the New York theatre building, New York City.

It is intended to have membership limited to managers of theatres with a seating capacity of 800 and more. The officers elected are: Thomas W. Miner, Miner's theatre, president; R. J. Crowley, Proctor's Palace theatre, vice-president; Morris Schlesinger, Broad Street theatre, treasurer. Among others in the organization are Mrs. A. C. Webbe, Goodwin theatre; William Putnam, Paramount theatre; John B. McNally, Strand theatre; George Jacobs, Paramount theatre; Louis J. Fosse, Keeny theatre, and Dr. A. Tunison, Lyric theatre.

Cleo Madison with Stern Co.

Cleo Madison is not to be the star of Bernstein Film Productions, it was learned this week, when it became known that Louis Jacobs, who came to the coast several months ago to serve as business manager of the Stern Film Company, has made a contract with Miss Madison, for a long period, and will star her in a number of productions of five, six or seven reels.

Isadore Bernstein is now negotiating with several other actresses, and work of preparing the studio on Stephenson avenue for production continues.

Mr. Jacobs declined to make any statements other than to verify the making of the contract, and that he is now negotiating for a studio site and motion picture rights for a number of the best stories by well-known authors.

Fight Against Censor Bill on in Utah

Salt Lake exhibitors have banded solidly together to fight the censorship bill introduced in the Utah Legislature by Senator Chez. At a meeting of the Utah Theatre Managers' Association the proposed measure came in for heated condemnation and at the conclusion of the meeting the managers effected the organization of a permanent organization.

Letters calling for the support of the exhibitors have been sent broadcast over the state.

Senator Chez's resolution in part provides for the Superintendent of Public Instruction to examine all films, and that he receive two dollars per reel for such work.

New Jersey Exhibitors' Ball Is a Festive Occasion

Prominent Citizens of Newark, Well-Known Stars, Join with New Jersey Exhibitors in Making Annual Ball an Event to Be Remembered—Mayor and Anita Stewart Lead March

MORE than 7,000 residents of Newark and environs enthusiastically approved of the New Jersey State Exhibitors' annual ball and reception, held in Krueger's auditorium, Thursday night.

Mayor Thomas L. Raymond, with Anita Stewart, led the grand march. Socially and financially the event was an achievement. Exhibitors, exchangeman, screen stars, operators, musicians and playhouse patrons became acquainted.

New Jersey exhibitors have given to Newark its biggest society event of the Winter season. Unlike many other society events the spirit of real democracy prevailed. The boxes were occupied by those well-known in public life, in society or prominent in motion picture industry. Mayor Raymond, F. C. Breidenbach, president of the Police Board; Henry Kalish, City Attorney; William Kimberley, secretary to the mayor, and Frank Donnelly, police sergeant, were the center of attraction in one box; Mr. and Mrs. Sidney Drew entertained a number of friends in another, while Herman F. Jans, president of the New Jersey Metro Film Service, and friends occupied an adjoining box. Representatives of Universal, Bluebird, Fox and Vitagraph all had boxes where they received and entertained during the evening.

F. E. Samuels, secretary of the committee on arrangements, to whom too much credit for the success of the occasion cannot be given, declared there were 104 representatives of twenty different film companies present. By actual enumeration more than 600 New Jersey exhibitors were in attendance. However, the interest of the large majority of the audience was centered in the promise that numerous screen favorites would be presented during the evening's entertainment.

In this respect too the exhibitors made good their promise. Among the first to arrive was Florence La Badie unanimously chosen by the committee on arrangements to act as chairman of the judges selected to pass upon the fifty contestants in the beauty and popularity contest. Anita Stewart arrived just before midnight in time to fulfill her promise to act as the companion to Mayor Raymond in the grand march. Leah Baird received a splendid reception when she was presented as was Florence Turner, Violet Mersereau, Alice Brady and Paul Panzer. Little Madge Evans and Katherine and Jane Lee received ovations none the less cordial than their older associates. Following the granch march and contest the exhibitors tendered the screen stars a luncheon at which Dr. Charles Hespe, president of the league, presided.

The beauty and popularity affair, terminated with the unanimous selection by the judges of seventeen year old Hortense Berger of Jersey City, as the girl to be given a year's training and schooling by the Thansouser Company, and then, if mutually satisfied, offered a contract.

A carefully arranged program consisting of novelty dancing acts and exceptional music was a source of variety appreciated by the large audience. Mr. and Mrs. Gordon Gray of the Vitagraph, were pleasing features of this program. Prof. MacDonald and Marguerite Cadell of the Grand Central Palace, consented to add to a program. The First Infantry Band and orchestra, in charge of Prof. R. Schaaf, furnished the music.

The executive committee having in charge the details of the reception and ball were, J. G. Crawford, Chas. H. Hespe and Philip Bornstein, joint general chairmen; Philip Bornstein, treasurer; W. C. Smith, B. F. Porter, chairmen lighting committee; L. E. Atwater and F. C. Cross, chairmen reception committee; F. E. Samuels, chairman program; David Hennessy, chairman ticket; Max Le Bow, chairman wardrobe; F. H. Mertens, chairman floor; Philip Bornstein, chairman printing; Sam Spedon, chairman publicity and press; Marguerite Courtot, chairman ladies' reception; H. J. Rockafeller, master of ceremonies; H. A. Austerman, chairman decoration and Martin Singer, chairman entertainment.

Associated with Miss La Badie on the Popularity Board were Louis Blumenthal, G. A. Falzer and Walter Meier, all of Newark.

Tax Committee Continues to Investigate

No Startling Revelations Are Disclosed at Last Hearing—Printed List of Forty-six Questions Sent to Important Companies

THE tax investigating committee, closed its third session at the Murray Hill Hotel last Friday afternoon after hearing the testimony of Theodore Wharton, of Wharton, Inc.; William Wright, manager of the Kalem Company; Samuel L. Rothapfel, of the Rialto theatre; W. W. Hodkinson, president of the Triangle Distribution; R. A. Rowland, president of the Metro Pictures Corporation, and Abraham Finch, assistant treasurer of the Astra Film Company, a contributory concern of Pathe.

The Wheeler committee is leaving no stone unturned in its efforts to ascertain which division of the industry can most justly bear a tax burden. In order to exhaust their subject as speedily as possible, the committee has sent out mimeographed copies of forty-six questions to all manufacturers and distributors.

It is safe to say that if the forty-six questions are answered completely and accurately the Albany committee will have in its possession more real facts concerning actual film conditions than has ever before been known by any one.

It is also safe to say that if the reluctance some of the witnesses have shown in the hearings is reflected in the written answers to the questions, the committee will know just about as much about the "inside workings" as they knew before they left Albany.

Theodore Wharton made an excellent witness. He did not evade his questioners; he talked directly to the point; he gave facts and figures; and he brought his yearly balance sheet along.

On the serials, "Patria," "Mysteries of Myra," "Beatrice Fairfax" and the feature "The Black Stork," he testified that his concern's net profits for the past year were $45,229. He mentioned the losses to which film producers are subjected and illustrated his point with an interesting example.

William Wright, general manager of the Kalem Company, was another witness on Wednesday. He declared that his company could not be taxed justly and to convince the investigators of the hazards which abound in this industry he pointed out that Kalem lost $100,000 last year on a single serial.

W. W. Hodkinson, president of the Triangle Distributing Corporation, spoke of the large surplus of water in the ordinary motion picture company's stock, which was there for trading and merger purposes. He firmly believed, he said, that no producer could be taxed justifiably.

S. L. Rothapfel, managing director of the Rialto theatre, obliged the committee by relating his life's story in full, from the time he was a bartender in Pennsylvania, and made his first effort, shortly thereafter, to introduce clean pictures in a mining community, to the position he now occupies as managing director of one of the finest picture theatres in the world.

Richard A. Rowland and Abraham Finch added further weight to the data already secured by the committee pointing to the growing belief that the industry is not taxable.

As in previous hearings, the Eastman Company, of Rochester, received occasional attention. In view of the constant recurrence of the raw stock topic in the hearings, there is a likelihood that the committee will conduct, or has already conducted, certain investigations not far from Rochester, N. Y.

Seattle Theatre Burns

One dead, one missing and eight injured was the casualty list resulting from a fire which destroyed the Grand Opera House, Seattle, Wash., a short time ago.

The first alarm was turned in early in the morning. Firemen were working on the roof of the building when it crashed in burying several and killing Assistant Fire Chief Gilham. Guests in an adjoining hotel were forced to leave the building.

The walls of the theatre are still standing.

The theatre was owned by a syndicate in which the controlling interest was held by the Amos Brown estate. The loss on the building is estimated at $45,000.

Griffith Committee Adopts Board's Standards

National Board of Review's Rules of Censoring Have Been Accepted by National Association for "Censorship from Within" Campaign

AT a recent meeting of the producers' branch of the National Association the conclusion was reached that it would be impossible for the producing companies to formulate any standards which would prove satisfactory, as the discussion brought out clearly the fact that the formulation of standards of judgment in motion pictures from the realm of morals could not be reduced to such rules, but that rather general principles were necessary which must be interpreted on the basis of particular pictures under review.

It was accordingly voted by the National Association that as the National Board had formulated standards through its nine years' work, and as all producing companies in the National Association were submitting their films regularly for review by the National Board, that the standards of the National Board be adopted officially by the National Association.

As a matter of fact they have always been in force and have been adopted officially by the individual producing companies, but had never been adopted by the association.

The standards of the National Board accordingly were adopted at the meeting of the association on January 19, and the Secretary of the Association, F. H. Elliott, was instructed to obtain the standards of the National Board from the National Board's office and send them out from the National Association with a letter from the association to all directors working for companies having membership in the association.

A special edition of the Standards of the National Board will be received from the press within the next day or two, and will be supplied to Mr. Elliott as secretary of the association for mailing.

At this same meeting the Secretary of the National Board transmitted to the members of the National Association the fact that the Board of Directors of the National Board of Review had carried on an extensive investigation to determine public opinion regarding the presentation of the nude on the motion picture screen; that this investigation had led the National Board to believe that its experiment in refusing to pass either for or against a feature picture containing the nude and placing it before communities for local expression of opinion had been effective, and that on the basis of this investigation the National Board had adopted as a present policy not to pass any more pictures in which the nude female figure was portrayed; that this position of the National Board would be incorporated in the new standards of the board.

Following this announcement the members of the National Association present voted that the action of the National Board be made the action of the National Association, and that all the members of the association should agree not to permit the directors in their studios to stage any more scenes in which the nude was portrayed.

Florida "Blue Law" Regime Alarms Picture Men

Arrest of Two Exhibitors Giving Sabbath Shows Thought Prelude to Legislation Against All Sunday Performances

FLORIDA is now feeling the effect of "Blue Laws" enforcements, which may result in the passage of a bill through the next legislature which meets in June curtailing the opening of motion picture theatres on Sunday. The arrest on January 14, of A. A. Tano, manager and owner of the Rialto theatre and Carl Kettler, proprietor of the Bijou theatre at West Palm Beach, charged with violation of the Sunday closing laws, is having a widespread effect on theatre owners and managers in other cities of the State, and seems to be an effort on the part of some to make the matter serious enough to bring it to the attention of the legislature.

As Florida is one of the Winter Playgrounds of the World, the effect of Sunday closing of theatres may do untold damage to the managers and owners of play houses. Some persons declare the theatre managers have brought it upon themselves by showing too many risque pictures, and sex problem productions, but the feeling of the theatregoers throughout the United States which appears general against these kind of pictures is also being felt in the State.

The Exhibitors League of Florida meets in Tampa during Gaspirrila Week, the annual carnival in that city, on February 5 to 7 inclusive, and will take up the matter in its entirety and try and find some solution to the problem facing the theatre managers and owners.

In connection with the arrest of the two exhibitors in West Palm Beach, the following statement was issued by them: "We have been advised by our attorneys, that it is legal for us to operate our houses on Sunday, and we think this statement must be true for the motion picture houses all over the State, in Jacksonville, as well as Key West, Miami and Tampa and other cities, which operate on Sunday. We have not shown any pictures at our theatres on Sunday which were not just as religious and moral in their tone and character as any sermon which could be delivered from the pulpit of a church.

We realize that our city depends entirely upon our tourist trade, which consists of ladies and gentlemen of the highest intellectual moral order, who are used to such harmless forms of amusement and naturally look for the same here."

The Tropical Sun, published in West Palm Beach, issued an extra on the arrest of the theatre managers, and dedicated their columns to the "Simple Simons of that city who are trying to make people do what they don't want to do."

Censorship for Missouri Imminent

A bill introduced to the forty-ninth general assembly of Missouri by Senator McClintic, if passed, will create a board of censors to be composed of three members, one woman and two men. One of the men will be chairman, and receive an annual salary of $3,000. The woman will be known as vice-chairman, and will get $2,500 a year, and the man will be secretary and will be reimbursed to the extent of $2,400 a year. In addition to this, there will be a chief clerk, with an annual salary of $1,800; two assistant clerks, one at $1,500 and the other at $1,200; two stenographers at $1,000 each and two at $720 each; a chief inspector at $1,500, and three assistant inspectors at $1,400; one operator at $1,400, two at $1,200 each, and one at $1,000; an assistant operator or patcher at $600, and another patcher at $480; and two messengers at $720 each. This totals up $28,860, and the board may spend $5,000 more, if necessary, for employees. The act further says that each member of the board will be allowed all expenses of whatsoever nature incurred by them in carrying out the provisions of the act.

The bill gives the board the usual power to inspect and cast out all films, stereopticon slides, banners, posters and advertising matter that may, in its opinion, tend to debase, offend or corrupt morals. A dollar for each set of slides and for each reel of a thousand feet of film will be the fee imposed.

The bill saddles an annual inspection fee of $25 on shows of less than 250 seating capacity; $50 on houses with capacity between 250 and 500; $75 between 500 and 750, and $100 on all theatres seating over 750

Passage of Censor Bill Looked for in Arkansas

Within the next week the Censorship bill now pending before the Arkansas Legislature is expected to be reached for passage. Advance indications are that unless active measures are taken against it the measure will become law.

At its introduction over two weeks ago a number of exhibitors flocked to Little Rock to fight the measure. Following a survey of the situation one of the leading picture men said that a compromise bill, fairly satisfactory to the picture interests, would go through the legislature.

The bill under consideration provides for the appointment of a censor commission of three members. Every motion picture intended for exhibition must be submitted for their inspection. A fee of two dollars a reel is charged for the examination, one-half of the proceeds going to the State Treasurer for a general school fund, and the other half going to defray the expenses of the commission and pay salaries.

Exhibition of an unapproved picture is punishable on first offence with a fine not less than twenty-five nor more than one hundred dollars. For each subsequent offence the fine may be from one hundred to two hundred dollars.

Arkansas exhibitors should unite for speedy and energetic action.

WITH THE EXHIBITOR

Winnipeg Exhibitors, Faced with Legislation, Organize

The motion picture exhibitors of the city of Winnipeg held a meeting Thursday, January 25, in the office of the Dominion theatre, Winnipeg, in regard to forming an exhibitors' association.

The following officers were elected: Mr. Hyde, manager of the Crescent theatre, president; Mr. Kershaw, manager of Wonderland theatre, vice-president; Mr. Jones, manager of Columbia theatre, treasurer; Mr. Wilson, manager of Lyceum theatre, secretary.

It has been decided that the name of the Association be "The Provincial Motion Picture Exhibitors' Association," and the following fees have been decided upon: all theatres with a seating capacity of over 500, $1.00 per month; all theatres with a seating capacity under 500, 50 cents a month; all theatres in the Province outside of Winnipeg, 50 cents per month.

It is rumored in this city that the Government is going to try and put into effect a bill which will mean the censoring of all newspaper ads. There is also talk of another bill going through which will give the Government power to recall any film showing in any theatre, providing a petition for its withdrawal is signed by twenty-five people.

St. Louis Association Takes in More New Members

Judging from the reports that have come to this office, the Theatre Managers and Motion Picture Exhibitors Association, of St. Louis, is one of the most active and enterprising organizations of the kind in this country.

The weekly bulletin, which is issued invariably, contains records of interesting and energetic action on the part of the association's members, as well as a healthily growing list of new members. At the last meeting, the following new members were admitted: F. X. Ehrlen, Mollie Mathews, W. Savage, L. B. Stoddard, O. R. McGiven, E. H. Howe, S. Bowman, F. W. Gebhardt, Sam Sherman. Many prominent people have spoken before the Association on questions vital to the film industry.

Minimum Admission Fixed by Toronto Houses

By common consent the following theatres in Toronto: Odeon, Arena, Kum-C, Criterion, King's Playhouse, Temple and Astor, have agreed to make their minimum admission price 10 cents on Saturday evenings, children under 10 years of age 5 cents, but all over the ten year dead line to pay the whole 10 cents with war tax.

This mutual agreement is laid to the strength of the Exhibitors' Association in Toronto, and is expected to be followed by more and a farther spread action.

Does Not Exactly Dare Us To Print This!

New Shining Star Found Among Our Correspondents Who Calls a Spade a Spade and Asks Your Help

THE following snappy letter doesn't have to issue a "dare" for admittance to our columns. As letters go, it is in the "star" class and could "hold us up" to any reasonable terms as exclusive distributors.

From the Princess theatre, Odebolt, Iowa, comes this thunderbolt at us:

Editor Motion Picture News:

Have noticed from reading your good magazine that you like to get the viewpoint of different cogs in the film industry, so here goes for the viewpoint of a small town exhibitor in the wilds of Iowa.

We have noted with concern and disgust the ever increasing salaries being paid to "stars," "would be" and "has been," and we wonder how soon the limit will be reached.

How long are the producers going to play into the hands of these film parasites, and do you think said producers will ever see the light? Why must the producers try and hog all the stars on the market, when by so doing they are cutting their own throats? Not only that, but the whole film industry is being threatened. Huge salaries mean, of course, huge rentals, and huge rentals mean that the small theatres must eventually close.

When the small theatre passes, then you can bank on it that the film industry as a whole is passing. It stands to reason that film rental from lots of small theatres amounts to more than the rental from a few big ones. Distribution is the backbone to success in the manufacturing of motion pictures and if there are no theatres to distribute to, how are the manufactures going to come out? They'll come out, but at the wrong end.

Two years ago we paid $30 a week film service. At the present time we average twice that much, not counting any special films we may run from time to time. At that we don't think we are paying the exchanges too much, for we know the exchanges are being literally "held up" by "stars'" salaries. What are you going to do?

If things keep up, we'll be very much in favor of a nation-wide boycott of big star films. Boycotts seem to work very nicely in real life, so why not in reel life?

We don't care to work our heads off for the doubtful honor of running Clara, Mary, "Doug." and Sir Charles. True, they are drawing cards, but not enough so to overcome the huge rentals asked for said stars. How these "Higher-Ups" must laugh (behind the scenes) the way manufacturers, distributors and exhibitors fall for their nice, little hold-up game.

And now poor, underpaid Douglas must have $15,000 per as his little bit for doing some more tumbling and looking happy (we don't see how he can help looking happy, the money he is handed). Douglas serves the ultimatum of producing his own pictures. If only he is allowed to do just that. Then he can worry about production, distribution, etc. If he makes $50,000 a week we won't begrudge him a cent, but we know and "Doug" knows that such a thing is not apt to happen.

Personally, we like acrobatics and the "Habit of Happiness," also we don't blame the young man in question for getting all he can, but we do blame the producer for falling for such "stuff."

The best remedy for the present high salaries is for the recipients of these salaries to produce their own pictures and market them themselves. They'll find out that the picture industry is not dependent for success on a few stars; also, they'll wonder how they ever got by asking $10,000 a week in "ye good old days."

We are not "daring" you to publish this letter, and don't care whether you do or not. We wish you would go after the high salaries evil though, so that the trade would take steps to put things where they belong. As the future of motion pictures depends to a great extent on the lessening of huge salaries, huge salaries should be given some "pitiless publicity."

Gay Outing for Exhibitors of Philadelphia

The Motion Picture Exhibitors' League of Philadelphia, comprising the independent exhibitors, has completed arrangements for a supper and dance to be given on the Bingham Hotel roof, February 15.

The supper will be confined to the exhibitors and their friends. Some 300 couples, many from New York, have already signified their intentions by buying tickets. The ball will be open to the public.

The Bingham House Orchestra will furnish the music. Many attractions are promised by the league. Prominent stars of filmdom are expected. Little Emmy Gorman of "Little Orphan" fame will be on hand. Original souvenirs will be distributed. Invitations have been sent to the mayor and other city officials.

A big publicity campaign is being waged by the committee, consisting of B. Amsterdam, treasurer, S. Blatt, J. Conway, A. J. Fischer, John Redmond and Benjamin Shindler.

Five hundred attractive posters have been placed in prominent hotels, theatres and other conspicuous places around the city and big advertisements are being run in the leading daily papers.

Efficiency Expert Replies to Criticism

Interesting Letter Predicts that Big Combine of International Scope Will Furnish Perfect Picture Programs at Low Cost

IN our issue of February 3 we published an answer to previous statements by an efficiency man which stirred up wide comment. We have found many persons since who have disagreed with this efficiency man, quite naturally, because he said the whole industry was wrong and among other things said the "fifteen cent price" was not a popular one. He suggested some very obvious "remedies" to those who know what ought to be, but he left entirely to the imagination of the reader how these remedies were to come about. He now clears up what he really meant in a long letter, extracts from which we publish herewith: EDITOR MOTION PICTURE NEWS:

"Permit me to reply to the letter . . . which disputes my statements.

"I will first explain what I mean by the business being corralled at a low rental rate. When the Paramount service started it furnished a high grade, dependable, continuous service . . . going a long way, perhaps, to making the Strand theatre, New York City . . . Now had the Paramount . . . made a price which would fit the gross receipts of all classes of theatres in all sizes of cities and towns . . . there would not have been the opportunity for others to break in.

"My deduction now is this: When the big organization (which I am credibly informed is now in process of formation) comes into full operation, with the right man at its head, the pictures will be the ones wanted, and the price will admit of no argument, and so the number of prints used will be so great that the profit to the manufacturers will be assured and the immensity of the whole enterprise will make formidable opposition impossible. I know this remark will raise a storm of protest, but please take note of the principles underlying the statement, namely, that the very best pictures will be provided and at the lowest price. What more can the exhibitor ask?"

Mr. Heal then calls attention to the fact that we now speak of "Charlie Chaplin" pictures where we used to say "Keystone"; that our stars have no standing abroad, in most cases, and that the International world market is the ultimate basis for figuring the full possibilities of the business; therefore stars are not to be a necessary feature of the big combine he says is coming.

He states that from facts widely published three years ago there were more changes in theatre ownerships then than there were theatres; and he says he has confidential statistics of relative receipts, capacity, etc., of foreign theatres as compared to American theatres, that would open our eyes if we knew them.

He suggests a business doctor would adjust the number of theatres in each community to a statistically indicated correct number relative to population.

"As to the salaries of stars and directors (reverting now to his actual words) . . . It is a blot on the intelligence of the picture manufacturers of America that they should allow themselves to be 'buncoed' into paying such extravagant salaries as some actors are reputed to receive . . . Theatrical business is down and out today, and yet the motion picture men step in and offer theatrical people salaries and terms of which they never dreamed in their time of greatest prosperity. Is it any wonder that the writer and others who have helped to 'Keep the Ball Rolling' have spoken very plainly about the film magnates and their lack of 'calibre?' I here reiterate, what I have said before, and I don't think the reform is coming from the exhibiting end.

"I don't think there are enough real, big exhibitors in the business."

Then Mr. Heal recommends a big, brainy, man at the head of a "general staff" combining theatrical instinct, intimate knowledge of the industry and executive ability amounting to genius, to direct the one or at most two big factions which shall control by operating on equitable grounds "observing the law as to restrictive business."

We have read this letter carefully, and while it frankly has substance and statistical facts behind it, we believe Mr. Heal lacks that "intimate knowledge of the industry" which enables him to speak with the authority he insists his statistical knowledge gives him. Will not somebody undertake to explain to Mr. Heal the reasons why an immense combine, even with the right man to lead, could not stifle all competition?

EXHIBITOR PERSONALS

ILLINOIS.—Arthur: Willard Fleming recently purchased the Garden theatre of this town from Frank Stanley and took charge at once. Mr. Fleming is not a stranger to the motion picture industry, having acted in the capacity of assistant to Mr. Stanley some years ago when motion pictures were first introduced in Arthur.

KANSAS.—Augusta: Mrs. Jack Reinbold accompanied her husband to Kansas City last week, as usual, to select pictures for the Idle Hour at Augusta, Kan. Mrs. Reinbold does most of the selecting; in fact, frequently making trips by herself for the purpose. She has been markedly successful. Augusta is a mining town, and she seems to hit off its tastes well. Billie Burke has made a hit there, and has been one of the most successful bookings made by the Idle Hour.

LOUISIANA.—New Orleans: Ernest Boehringer, general manager of the Boehringer Amusement Company, has returned from New York. Leon Grandjean, his publicity chief, directed the houses during his absence.

MARYLAND.—Baltimore: Mr. Arthur B. Price has taken over the management of the Mt. Royal theatre, North avenue near Linden street, Baltimore. He will manage the house in conjunction with the Rialto, of which he has been manager since its opening. The Mt. Royal is owned by the Mt. Royal Amusement Company and the Rialto by the Linden Amusement Company. While the corporations are separate, the interests in them are very close; in fact, Mr. Myer Fox is president of both organizations. Mr. Price opened the Mt. Royal over a year ago, after having taken a very active interest in its construction, and he held the management until a few weeks ago, since which time he has devoted his attention to the Rialto exclusively. On Monday, January 29th, however, the Mt. Royal was again placed in Mr. Price's hands, and he will take up the office as manager of both theatres. The Mt. Royal will be conducted along the lines as laid down by Mr. Price when he had the house before. He began the management by booking a couple of serials and it has been decided to have the days on which they will be shown known as serial days.

Mr. Frank H. Durkee has added another motion picture theatre to his line of houses, having taken over the New Elektra at 1039-1041 North Gay street, Baltimore. The lease of the theatre was secured from the United Theatre Company, Ltd., the former lessees. Mr. Durkee takes possession at once and is now conducting the performances. The consideration is withheld. The New Elektra has a seating capacity of about 350, and it is the purpose of the new management to present the leading photoplay features. In addition to the New Elektra, Mr. Durkee controls the Palace at Gay and Hoffman streets, the Plaza, Broadway, near Gay street, the Colonial, Gay street near Washington, and the theatre connected with the Community Building at Hamilton, a suburb of Baltimore.

MISSOURI.—St. Louis: The Pageant theatre, 5851 Delmar boulevard, which was built a year and a half ago by the Pageant Amusement Company, headed by A. E. Morelock, has been sold to Charles and Spyros Skouras, and Gustave Gallanis, who will operate the house under the name of the Marathon Amusement Company. The Skouras brothers, who already operate two theatres in St. Louis—the Lafayette, at Lafayette and Jefferson avenues, and the Olympia, at Fifteenth and Market streets—are known as very progressive and successful theatre managers, and they will continue the same policy of big features, which was maintained by Manager Morelock, who has been the active manager of the Pageant since its erection. This theatre is one of the largest and best equipped motion picture houses in the city, and enjoys a very profitable and high class patronage. The house seats 1,400 persons.

NEW YORK CITY: An escalator is the newest thing in motion picture theatre construction. Charles Steiner's $225,000 house, which is being built on East Houston street, will boast one.

VIRGINIA.—Lynchburg: Charles M. Casey, owner of the Belvedere theatre of this city, has leased the Isis theatre, which for the past year has been under the control of Jake Wells. The Isis is reputed to be the finest exclusive photoplay theatre in Virginia and Mr. Wells is said to have spent $2,500 in improvements when he assumed charge. Mr. Casey proposes to run the house as a five cent theatre and offer Metro, Paramount, World and Greater Vitagraph productions with the special Mary Pickford and Clara Kimball Young features on the daily change plan.

QUEBEC.—Montreal: The Idealograph theatre of this city recently burned to the ground and resulted in the death of four people and damage amounting to about $20,000. The origin of the fire is unknown. However, they suspect same was due to defect of insulation.

A fire was averted at the Globe theatre a few days ago owing to the booth being of the most modern construction. However, ten reels were burned, including a Pathe feature, and reels from the General and Universal departments.

Arthur St. Germain, controlling the Electra theatre of this city, has found a loophole in the new Provincial War Tax Law. He advertises extensively throughout all the trolley cars in this city as follows: "Admission ten cents, including war tax," thereby eliminating the tolling out of extra war tax tickets to the people, who in reality pay this, as the admission tickets are plainly marked, "Nine Cents Admission," and the one cent war tax is therefore included in the price of admission.

The London theatre of this city has been purchased by Sam Holman, the present proprietor of the New Grand theatre.

E. L. Perry, who has been in charge of the St. Dennis, Montreal's million-dollar house, for the past six months, has resigned to take the management of Keith's Riverside theatre, New York City. Gerald T. Gallagher, who has been associated with Mr. Perry for some time past, will assume the management of the St. Dennis.

SASKATCHEWAN.—Broadview: G. Saywell, proprietor of the Star theatre at Broadview, has disposed the same to Mrs. Jas. Foley of Broadview. Universal service is used exclusively.

BRITISH COLUMBIA. — Vancouver: The Opera House at Kamloops has changed hands, A. D. MacMartin being the new lessee and manager. Mr. MacMartin is an old theatrical man and a well known newspaper cartoonist. He will use Bluebird, Red Feather features and the Universal serial He reports that business is good in Kamloops.

OHIO—Findlay: Harry Boymiller has been appointed manager of the Marvin theatre, of this town.

Columbus: J. E. Wright and Emmet Cox, joint owners of the Northern theatre, Columbus, have just purchased the Sigma theatre, Tiffin. They will continue to operate both theatres.

ILLINOIS—Potomac: Alva C. Leonard, editor and publisher of the Record, a weekly newspaper of Potomac, recently sold his motion picture theatre to E. B. Spain, a native of Potomac.

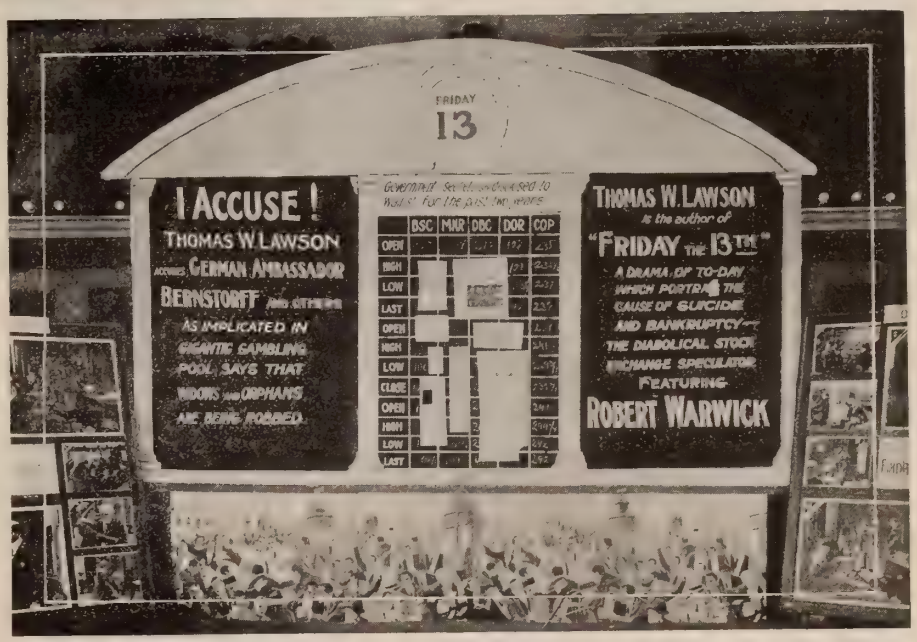
LIVE WIRE EXHIBITORS

Keeping Your Lobby Up to the Minute

If you can take advatnage of the cry that is on everybody's lips, the thought that is in everybody's mind at the moment, you can win for yourself fame and dollars. No business requires such consistent "up-to-the-minute" alertness as feeling the public pulse and providing throbs for the same through motion pictures.

M. Kashin, of the Midway theatre, Montreal has shown a capacity for this sort of accomplishment which is never failing, as seen by the accompanying illustration of how he has turned the "Leak Investigation," which has made almost as much of a stir in Canada as in the United States, to his immediate advantage.

Thomas W. Lawson and "Friday the Thirteenth" get a new impulse through this master of "catching on" to the instant thrills of the moment.



M. Kashin, Midway Theatre, Montreal, Lets No Opportunity Pass to Make Timeliness an Asset for His Lobby Display

Amateur Dramatic Club Uses Picture to Get Pointers

The Pretenders, an amateur dramatic club of Knoxville, Tennessee, pulled a brand new stunt when through the courtesy of the Paramount exchange in Atlanta and the Queen Theatre in Knoxville they had a private showing of the picture version of "Under Cover." The Pretenders are going to give "Under Cover" at a benefit performance on a local stage soon and they wanted to get acting pointers from the picture which contains in the cast Owen Moore and Hazel Dawn, both celebrated stage stars. All pronounced the picture a very fine and a very faithful adaptation of the play and felt that they had been much benefited from watching it on the screen. Members of the Club said they gained many fine dramatic points.

"Let Public Choose" Proves Beneficial Policy

William L. Sherry, president of the William L. Sherry Feature Film Company, distributors of Paramount pictures for New York State has inaugurated a neat scheme which is proving a business-getter to theatre managers.

The plan consists in the distribution to the theatre's audience of lists of pictures previously shown at the house. Each member of the audience is asked to check the picture he wishes to see rebooked, to write his name and address on the slip and return it to the usher.

A circular was prepared and sent to every exhibitor taking service from the William L. Sherry Feature Film Company a few weeks ago, and within a day or two after this circular was mailed a hundred thousand voting slips were requested.

Since that time there has been a total of 175,000 voting slips requested by the theatre managers of the state, who have immediately seen the advantage of catering to the public by letting it select extra pictures in addition to the regular program of two Paramount Pictures a week, and they have already placed bookings for these pictures, having collected the voting slips and arranged for bookings according to the votes cast.



"White Way" of Broken Bow, Nebraska. Lyric Theatre at Right of Picture

"Ad" Clocks a Baltimore Wrinkle

Bernard Depkin, for the Strand theatre, Baltimore, Md., among other live wire wrinkles, proposes to have a number of clocks all over the business section, on which will appear the slogan:

"At the Strand Spend an Hour Every Day
AND DRIVE DULL CARE AWAY."

Bright Lights of Broken Bow

Any day in the week you can see a picture of the grand theatres along New York's big show way, but how often have you seen the surroundings of a typical motion picture theatre in the middle western small town?

Here is Tenth avenue, Broken Bow, Neb., the "great white way" of this little city of the plains, and to the right is the new Lyric theatre; admission ten cents, feature nights, fifteen and twenty cents. It is a modern house, seating 450 people. On the second floor is the Odd Fellows lodge hall. This theatre was just opened.



Moving Mechanical Figures and Back-Drop Catch the Eye in This Lobby Display

SPARKS AND FLASHES

L. B. Skeffington, Publicity Manager for the Strand theatre, Rochester, N. Y., hopes to put over a half-holiday for the public schoolchildren, to visit the Strand and see Mutual's "Silas Marner."

George Cohen, Manager of the Good theatre at Beacon, N. Y., put over International's "Patria" in regular New York and Chicago style, with exclusive invitation advance showing to press, city officials, and prominent club and society people.

John J. Motl, of Mullen, Neb., runs Artcraft and other big pictures in the Opera House, at ten and twenty-five cent prices. Mullen has 105 population, with sparsely settled surrounding country. This enterprising manager writes a personal letter to every neighbor patron in advance of each big production he shows.

A. J. Laurie, The Canada theatre, Montreal, has issued a small booklet, four pages and cover, cheaply but neatly printed, with heart to heart talks about his house with no mention of stars or plays, which he writes, helped business. He distributed ten thousand, house to house, on "moving day" in Montreal, when he knew his neighborhood would have a lot of newcomers. The right thing, AT THE RIGHT TIME, always pays.

We like to see sincerity in advertising. The Circle theatre, Indianapolis, in a recent unusually attractive advertisement claims the reader's interest on the jump in this unusual way: "There were a great many pictures that we might have presented today, to-morrow, and Saturday,—but there was nothing just quite so charming, so filled with the little human touches and brightened by such a dainty and appealing little star as "Her New York" with Gladys Hulette—which is the reason you are going to see it at the "Circle." There's an irresistible charm to this little play and player. You'll cry a little and you'll laugh a little and you'll smile inwardly as well as outwardly at its quaint and tender story."

Please note the above did not say "featuring" Gladys Hulette, nor refer to "that greatest and superfine production with Pathe's supreme artiste." And the fact that the picture is just what it is claimed for it, in such appealing language, is a tip we feel we can safely add.

Mechanical Figures in Chaplin Display

From Los Angeles comes the accompanying picture of a "live" lobby display, in which mechanical figures attract passing crowds. Even the back drop of the scene "moves" and tells the story of the film as you watch the figures go by. Charlie pursued by a "cop," with the pawnshop proprietor bringing up the rear, appears first at the door on the right and moving across the miniature "stage" disappears through the door on the left.

Manager Gore of the Liberty theatre uses similar displays on all Mutual-Chaplin features, with S. R. O. results.

A "Dickens" of a Surprise Party

The Paramount Picture, "Oliver Twist," was particularly timely for the Y. M. C. A. boys of Seattle, Washington, for it was but a few weeks before this picture was anonunced for release that the young men had begun the study of Dickens in their evening classes. They began with some of the other books first and were in the midst of "Oliver Twist" when the picture came to town.

As a surprise to the management of the Coliseum Theatre, they arranged a street parade one evening, and marched to the theatre, three hundred strong, with the banner shown herewith, telling that they were on their way to see Dickens's immortal characters in pictures. The boys created a great deal of publicity, all their own idea, and the theatre did capacity business that evening. The boys want more such pictures, and the management, you can bet on it, will see that they get them.

Alhambra, Cleveland, Has Patrons "Review" Its Pictures

The Alhambra Theatre has recently concluded a contest in which patrons were asked to write criticisms of its film plays. Many hundreds have taken advantage of this unusual contest and reviews of the films show that the patrons of moving pictures are discriminating.

Most women reviewers showed a decided preference for movies with an intense love interest. But not the siren sort of movies. They wanted wholesome and convincing stories with a broad streak of sunshine in them, and an admirable heroine. Also they showed a preference for men stars with a gift for sugary lovemaking.

The men critics expressed a liking for pictures that were agreeably diverting. They had no use for pictures devoid of comedy. They didn't want mysteries or complicated plots, and didn't care how exaggerated the situations were so long as they held attention easily and entertained.

From all that, the management reached the conclusion that audiences of this theatre, made up of both men and women, of course, prefer stories which contain a "strong love interest, a little pathos, and some comedy."



Y. M. C. A. Boys Surprise Management of Coliseum Theatre, Seattle

Added Day Paid This Theatre

The accompanying picture of crowds outside the Queen theatre, Knoxville, Tenn., on the third day of showing of Marguerite Clark in "Snow White" is published as a lesson to the exhibitor who does not realize the tremendous pulling power of mouth-to-mouth advertising on a sure-fire feature. Two days is the usual "limit" on pictures at the "Queen." Saturday is not usually a heavy day, because Saturday is "country day" in Knoxville, and reissue Chaplins and nickel prices draw the Saturday crowds.

So great was the third day crowd, however, on this showing the management was threatened with arrest, because in a period of about twenty minutes during which the manager stepped around the corner to get a bite of lunch, the house got "plumb full" at a time when ordinarily the theatre would have emptied as fast as it filled, shows being continuous.

Meeting the Women Half Way

J. Jordan, exhibitor at the Electric, Manila, Ia., had trouble getting the parents to let their children come to his theatre—especially on feature night. So Jordan got every description possible of the pictures he had coming, and showed them to the ministers, the mayor and other public officials. Then he issued a statement signed in the handwriting of three ministers of the town's leading churches, and by the mayor. This statement was printed on the front page of the home paper every week. Monday night was feature night. The parents could not stand before this argument because the signers paid such high praise to the pictures.

Jordan insisted upon the public men being his guests at each picture to show them their faith in the printed reviews and other advertising matter had not been misplaced. The men who sign the statements are now satisfied to sign them on Mr. Jordan's say-so, often without reading the advance reviews.

Hints to the Manager

Speaking of words of wisdom from babes, don't forget that those who have the least right, perhaps, to pass judgment on your theatre, will make the most noise about what you are doing. The green scum surfaced canal serves its purpose just as well, for the boat skimming its surface, as the bounding ocean. It's not through what channels your purpose is served, but how well the distribution is made, which counts. Think this over carefully.

We try to tell in these columns the why of what other exhibitors are doing that you should know about, as well as the detail of it. What is good for them may or may not be good for you. And if you know why they succeeded, you may invent even a better way of reaching the same goal. And don't forget we can't give you ideas for others, unless we know what you and the others are doing, first hand. Please write "Ye Editor, With Exhibitors Department," and let your bright idea come to light, for the common good.

We have said often enough we wanted to help with your problems. We mean it.



Third Day of Showing "Snow White" at Queen Theatre, Knoxville, Tenn.; Proof That Longer Runs Pay, at Least on Sure-Fire Subjects

When Music Really Counts

THE city exhibitor, with his tens of thousands invested and his daily expense in three figures is to be envied his job compared to the small town owner and manager, who is up against the task of pleasing everybody in his "home town."

The important hero of such a show is often the piano player, who is the "whole show" sometimes, as told in the following true story from a Southern town where "Charley" is the idol of the front rows, with their wriggling, squirming kids, and in the local vernacular "sure does play the pitchers."

Charley generally strolls in leisurely during the showing of the first pictures, several of the bolder boys calling "Hello Charley" the meeker ones just smiling in the shy fashion of the ordinary boy.

But this particular night something surely was wrong, for Charley came in before the pictures began and started right off with some lively tunes. For about seven minutes the front rows listened, but they hadn't come for a concert; they didn't want to hear, they wanted to see. From somewhere shrilled a piercing whistle, in exactly three seconds there were a dozen or more, then some cracking hand claps.

You know just how it was. In an instant would come bedlam there in front. With no stopping of the playing Charley said to a chrysanthemum-headed youngster on the front row, "Come here a minute." Shockey went and a rapid sentence or two were exchanged. Shockey waved an imperative hand at the front rows. And into the momentary stillness that had settled on the rioters as they watched Charley and Shockey, daintily tripped and dipped the exquisite measure "It's a long ways to Tipperary."

The seats emptied of boys, they crowded close to Charley, who didn't mind it one bit, and they lilted the plaint of the homesick lad of the Emerald Isle. Then some school songs, The Old Oaken Bucket, Siss Boom Rah, My Bonnie. When Charley swung into Dixie, they cheered with a vim, and sang with a vim, albeit a bit wobbly about the words. But several of them filled in the weak spots with the Rebel Yell in a boyish treble. Then all at once there was a scramble and scurry for seats.

The 7.10 train had arrived, the show had come, and Charley had saved a small riot. For remember, everybody knew everybody else and to lay a restraining hand on one of the "kids" would have ruined that house forever.

Policy and Program Shelved to Show Essanay Film

For the first time in its history the Piccadilly theatre, Rochester, N. Y., Walter Hoff Seeley, manager, has departed from its usual policy, shelved its regular program feature for three days and will play instead, Feb. 8-10, Essanay's "Skinner's Dress Suit," released through Kleine-Edison-Selig-Essanay Service.

Mr. Seeley is regarded as an ultra-progressive manager and the Piccadilly shows to a class of spectators far above the point of mediocrity. It is said to be the only motion picture theatre in the State of New York charging a uniform price of admission of 50 cents. Mr. Seeley is able to get this price of admission because he has established the reputation of showing pictures of super-excellence. When he saw "Skinner's Dress Suit," screened for him at the suggestion of Kleine-Edison-Selig-Essanay's New York branch manager, William Raynor, he decided immediately that he had a feature worthy of the Piccadilly and for the first time in the history of that theatre the regular program was put aside for a three days' showing of "Skinner's Dress Suit."

THE EASTERN STUDIOS

MOTHER of Harry Corson Clarke, the well-known comedian, and grand mother of Fred Jones, a popular Metro player, Mrs. Adele Clarke, seventy-five years young, appears in Viola Dana's forthcoming Metro-Columbia feature production, "The Purchase Price," directed by John H. Collins. Mrs. Clarke is said to be the only great-grandmother acting in motion pictures.

AN unusually fascinating story, called "The Duchess of Doubt," by Charles A. Logue and Jorn Clymer, has been chosen as Emmy Wehlen's next vehicle for the Metro program. George D. Baker will direct this five-part Metro-Rolfe feature, which gives the attractive Viennese star opportunity to display the beautiful gowns for which she is noted. "The Duchess of Doubt" has a strong sympathy interest.

BETTY HOWE, International star, who had prominent parts in several of the episodes of "Beatrice Fairfax," has just been discharged from a hospital in Brooklyn, where she underwent a serious operation for appendicitis.

Miss Howe was in a critical condition for several weeks, but she is now in her normal health again, and expects to appear shortly in a new picture for the International.

BARON CARL VON WINTHER, a member of the Danish nobility, who plays the East Indian in Metro's serial, "The Great Secret," starring Francis X. Bushman and Beverly Bayne, is a director who has taken up acting to get the motion picture actor's point of view, having studied the profession from every other angle.

The Baron is an expert cameraman, and is familiar with every detail of laboratory work in connection with preparing of a picture for the screen. For the speaking stage, he studied at the Royal School of Acting in Copenhagen, Denmark, taking it up, as he says, "just for fun."

IF one may believe the protests of Marguerite Clark after her reckless disregard of the truth in "Miss George Washington," it is a very complicated process for an actress to play the role of an actress on the screen.

That is what the little Famous Players star has been doing in "The Fortunes of Fifi" in which she will soon be starred on the Paramount Program. The trouble lies in submerging her own personality, endowing the actress whom she is impersonating with a personality at the same time getting over the role which the supposed actress is playing. Miss Clark would class this type of acting under the general caption of hard work.

LOU-TELLEGEN and Mary Fuller are in Saranac, where they are staging the winter scenes for "The Long Trail," in which the former is to be starred by the Famous Players. Of course, it was purely a matter of accident—but they managed to reach Saranac at the one week in the year when that place is wildly exciting—Carnival Week. Both Lou-Tellegen and Miss Fuller, being excellent skaters, have threatened to show their skill on the ice during the performance.

PAULINE FREDERICK'S maid is desolate—as all French maids invariably become upon the slightest provocation. This time the desolation arises from the fact that Miss Frederick has completed "Sapho," and that the French atmosphere which has permeated the Famous Players studio during the staging of the picture is gone. No longer do the silver notes of her native tongue greet her ears as she waits outside the scenes for her mistress, and the maid is no longer happy.

DENVER, noted for its altitude, its hotel restaurant fountains, from which guests can choose their own mountain trout in the live state for later eating, and for the number of suspicious express packages imported from Cheyenne, boasts also of Rubye De Remer.

In a short space of a few months Miss De Remer has gained recognition on stage and screen. Her beauty first won her a place in the chorus of the Ziegfeld Midnight Frolic. Then in a small part in a comedy drama the Colorado girl attained her ambition to enter the pictures. Meritorious performance in "Enlighten Thy Daughter" brought her to the front in a dramatic role, and Ivan Abramson, recognizing her possibilities, immediately cast her as leading lady in "The Promise."

STILL further goes the search for reality and exactness of production. The latest instance was a search of "Poor Richard's Almanac" to obtain authentic historical data as to weather conditions in New England in the year 1778, to be used in reproducing scenes in the forthcoming Metro-Yorke production, "The Hidden Children," a picture version of Robert W. Chambers's novel. Harold Lockwood and May Allison are the stars in this picture, which is directed by Oscar Apfel.

THE trend toward reality—a portrayal of life as life is—which in the past few years has been the aim of the best directors, is perhaps best and most recently exemplified in the Vitagraph Blue Ribbon feature, "The Glory of Yolanda," written and directed by Marguerite Bertsch, and featuring Anita Stewart.

Miss Bertsch, with a score of successes to her credit, each embodying the deft strokes of character drawing, of humor and of truth to life portraiture which are characteristics of her work, is credited with bringing even more realism to the screen in this, her latest production.

In the six years Miss Bertsch has been with Vitagraph she has been responsible either for the originals or adaptations of such plays as "Vengeance of Durand," "Prince of Evil," "Mills of the Gods," "A Million Bid," "The Dust of Egypt," "Sal-



Mae Marsh Spoils a Quart of Champagne by Breaking it on the First Goldwyn Camera to go into Action. In the Group Surrounding Her are Samuel Goldfish, Marguerite Marsh, Arthur Hopkins, George Hill and Ralph Ince

vation Joan," "My Official Wife" and many others. Miss Bertsch not only wrote but directed "The Law Decides" and "The Devil's Prize."

P. THAD VOLKMAN has returned to the Rolfe-Columbia studios after a vacation of several weeks. He is assisting Harry Davenport in the production of Lionel Barrymore's forthcoming comedy drama by June Mathis.

Mr. Volkman's last work for Metro was with Julius Steger in "The Stolen Triumph." Formerly he was assistant director to Charles Horan, being associated with him in the direction of Lionel Barrymore in "The Upheaval," "The Quitter," and other Metro features.

THE popularity of George M. Cohan, even with Broadway cops, was put to the test one night last week in New York and proved that George M. stood in well with the menials of the law and order along the Great White Way. A cameraman from Mr. Cohan's studios propped up his machine on Times Square to get some night views of the blazing street for the first Cohan-Artcraft picture, "Broadway Jones."

To the amusement of the crowd that quickly gathered, a powerful limb of the law ferociously approached the photographer, and announced that he was arrested for blocking the traffic. "I just want to get a few feet of Broadway," pleaded the cameraman. "For what?" demanded ye cop. "For George M. Cohan's movie," came the reply. "George M. Cohan? Oh, well, that's different," exclaimed the powerful one, whereupon he urged the cameraman to go as far as he liked and savagely bade the crowd to move along.

OLIVE TELL, who by many self-confessed connoisseurs of feminine pulchritude is yielded the palm of beauty pre-eminent among all her sisters of the stage, has been engaged by Harry Rapf to play the principal role in the support of Robert Warwick in his Selznick-Picture version of E. Phillips Oppenheim's novel, "The Court of St. Simon." Miss Tell's most recent appearance was in the support of Lou Tellegen in "A King of Nowhere."



Louise Du Pie in "Old Ways and New." (Plimpton Epic Pictures)

R. A. WALSH, director of "The Honor System," served in the British Aviation Corps during the year following his graduation from Seton Hall College in South Orange, N. J. Walsh himself drove the aeroplane to which three cameras were lashed to get a bird's-eye view of the marauders sweeping down on the border village for William Fox's cinema spectacle, to be unreeled at the Lyric on Feb. 6.

TAKE it on his own word, Vincent Serrano was a fairly busy man during the filming of "A Modern Monte Cristo," the Thanhouser production. Half a dozen dives from a Harlem River bridge, as many more leaps into a rough sea, pearl fishing in a diving helmet, and a few little rescues by aeroplanes—all were in the day's work. Due to the variety of "stunts," more retakes were necessary than in any previous Gold Rooster play produced in the New Rochelle studio.

ROBERT CARSON, William Farnum's prototype, and who hails from the Nevada City whose name he bears, has been placed under contract by Metro. He will be seen in support of the Bushman-Bayne combination in "The Great Secret."

Prior to facing the camera, Carson was in vaudeville. He has previously appeared in the Fox production, "The Darling of Paris." The literary world has also seen his contributions of stories and novels under the pen name of Pritchard.

FOLLOWING a slight illness which kept her away from the studio for the past week, Mary Pickford has again resumed her activities over in Fort Lee in her latest screen subject, "A Poor Little Rich Girl," an adaptation from Eleanor Gates's play and novel.

THE pranks of motion picture photography was recently responsible for the retake of a number of scenes in "Her Beloved Enemy," featuring Doris Grey and Wayne Arey. One of Miss Grey's fetching gowns screened similar to another, and as particular attention is being paid to the star's costumes in the picture, the retake was ordered.

GRAND opera has lost a splendid villain or "heavy," as they call it in those restricted circles, while the motion pictures have made a corresponding gain, for Albert Massour, friend of Scotti, the world's greatest baritone, and whom such an authority as Boris Goudonoff advised to take a few more years in Paris, has joined the Metro forces and is playing the role of tough and gunman in the new big serial, "The Great Secret."

Mr. Massour decided to change from grand opera to screen drama when he was an invited guest at the making of a picture in one of the Metro studios, where Wm. Christy Cabanne was directing. There and then he became infatuated with the motion picture, and determined to devote studious attention to it.



Elsie Ferguson (Cardinal)

JEAN SOTHERN, the pretty little lady who is starred in the Van Dyke Company's Art Drama "Her Good Name," appeared in a new role at the Van Dyke studios recently.

The action called for the use of a kitten and a puppy. They were secured, and then the fun began. Fur flew when each caught sight of the other. Director Terwillinger received a scratched nose trying to separate the combatants. Then Miss Sothern appeared:

"Oh, how darling" she cried, gathering the struggling animals in her arms. Kitty purred (so says our informant). Puppy tried to stretch his tongue a foot toward Miss Sothern's face. And all ended happily.

ONE perfectly good bottle of sparkling, bubbling champagne is to be broken over the tripod of the first camera to be turned at the Goldwyn studios. This as a matter of ceremonial form only, of course. In addition, the players—such of them as bestir themselves early—will be served on the opening morning with a studio breakfast.

In the meantime Ralph W. Ince, Goldwyn's director-soon-to-be, is transferring his effects to the studio in Fort Lee, N. J., and arranging his personal staff. Announcement will be made later of the star whose destinies he will shape for Goldwyn, and a few days later work will be under full headway.

FRANK POWELL has engaged Anne Sutherland, the noted character actress, to appear in a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau feature pictures now being made by the Frank Powell Producing Corporation, to be distributed through the Mutual Film Corporation.

Miss Sutherland has been a stage favorite for many seasons in New York and other cities.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

IN the hope of better fitting the members for their work as directors, the Motion Picture Directors' Association, at a meeting last week decided upon a number of dinners where prominent men of all lines of trade will be speakers. A projection machine and screen will be installed at the organization's suite in the Alexandria Hotel, and there scenes made by different members of the association will be shown and criticised. For example, if a doctor is the speaker of the evening, sick room, hospital and accident scenes will be shown. Artists familiar with studios of Paris and other cities will speak when such scenes are projected, and newspaper men will criticise the technique of the printing shop. By these dinners it is planned that every kind of scene requiring special knowledge will be shown and discussed.

At the regular meeting of the association, five new members were elected, they being Directors Colin Campbell, Donald Macdonald, Frank Cooley, Ford Sterling, and Bertram Bracken.

UNUSUAL interest is now being manifested in the association, as election of officers for the ensuing year will be held within the next three or four weeks. Already a number of names have been suggested as candidates, and these will all come before the nomination committee at the first meeting the second Thursday in February. The election will be held two weeks later. The association is in a very flourishing condition with a membership of more than seventy-five, the leading directors of the west coast colony.

BIG owners of real estate in Los Angeles are seeking to anchor the business center in its present locality by bringing about the erection and finishing of the most elaborate motion picture theatre on the coast. An organization incorporated under the name of the Stability Building Company, has this work in hand, and the building is now being erected at Third and Broadway, Los Angeles. This house will probably be named the Empire, and will have a seating capacity of more than three thousand. A long-term lease has been made for the theatre by Sid Grauman, who has the Empress at San Francisco, one of the largest and most successful theatres of the northern city.

An interesting feature in connection with the building of this house is the fact that only California materials are to be used in its construction. The interior finishing will be of California Redwood. It is said the lease also specifies that only California-made films will be shown here.

"Clune's Review," is the name of a weekly newspaper to be published by the Clune Theatre Company, in the interest of the five houses this organization conducts in Los Angeles, Pasadena, and Santa Ana. The paper contains three pages of stories about plays and players soon to be seen at the Clune houses, and a page of advertising by local merchants. The house organ is to be distributed to every home in Los Angeles and other towns, where this firm has theatres.

CHRISTIE Comedies are playing at two leading downtown Los Angeles houses this week, the Garrick on Broadway and Alhambra on Hill street. In both instances managers report favorably on the reception of the one-reelers, stating that all patrons have enthusiastically criticised them favorably.

With the return of David Horsley from New York, the South Main street studio took on renewed activities, as negotiations were closed with the Mutual Film Corporation for the release of not only the Cub Comedies, but also Crane Wilbur features. The features consist of a series of six, known under the general title of "The Morals of Men." Three of these have already been completed, "The Painted Lie," "Love Everlasting," and "The Single Code." The next one to be taken up will be "The Eleventh Commandment," and another scenario already prepared has been titled "The Eye of Envy." One of the pictures will be released every four weeks, but no date has been set for the first release of the series.

ANOTHER contract made by Mr. Horsley provides for the foreign rights of all Cub Comedies, which was purchased by Charles F. Pope, who has been Horsley's New York representative.

Mr. Horsley also made the statement that he had disposed of the greater portion of the Bostock animals to the United Circus Corporation, of which Frank P. Spellman is the head. Only those of the collection of 115 trained for motion picture work will be retained.

In addition to the making of Cub Comedies and Wilbur features, Mr. Horsley plans to make other pictures, the first of which will be "Aladdin's Lamp," of the nature of a spectacle. He was accompanied to the coast by two players, a leading woman and a comedian, but would not announce the identity of either.

EVERYONE about the American studio took part in the reception tendered Gail Kane, who arrived Saturday, January 27th, with her mother from the East. Dressing rooms had been prepared for her, and Manager J. R. Crone with his staff had arranged everything for the new American star prior to her arrival. The following Monday make-up tests were made under the supervision of Director Rollin S. Sturgeon, who will direct Miss Kane during her American engagement, and the following day work was begun on the filming of the first subject, which is of a melodramatice type, titled "Who's Wife?" This is from a story by Cecil Arthur Bullivant, and the scenario was prepared by Doris Schroeder.

(Continued on page 1054)



Agnes Vernon Entertains Wilbur D. Nesbit of the Makin Advertising Company, Chicago, at Universal City

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Alexander, Sara
Anderson, Tillie
Angel, R.
Argot, Lange
Arsdale, Van
Beau, Lucas V.
Bell, W. H.
Bennett, T. W.
Bonce, Cosimo
Boyle, Miss
Carter, Nan
Clarke, George
Claflin, A.
Cohn, Martha L.
Cole, A. J.
Compton, Charles
Davies, Howard
Day, Joel
Decker, James
DeForest, Hal
Deely, Ben
De Lopez, Mme.
Diamond, James
Dickson, Lydia
Dillion, J. W.
Gilbert, Henrietta
Greene, Margaret
Hall, George
Holmes, Lulu
Hulse, Vaughan
Jensen, Emil C.
Jores, E. F.
Knoepfle, Rudolph
Lauillard, Edward
Lennon, A.
Lynch, Jack
McDonald, Wallace
May, Natalie
Mayfield, Charine
Mueller, Conrad G.
O'Dental, Marie
Pardee, Madeline L.
Pettus, Zuleme
Pierard, Jean P.
Rand, Anthony
Ruchti, J.
Salzman, Aaron
Stanley, Henry
Stuart, Austin
Sullivan, James R.
Tearle, Conway
Traverse, Madeline
Turner, Alice
Walters, E. J.
Willis, L. D.
Wilson, C. T.
Wilson, Carey
Wilson, Olive

SERVICE FOR THE PLAYER

¶ **The Studio Directory** is in every way possible making itself of service to the player.

¶ **The list** of uncalled for letters which we are publishing each week on this page is but one very small evidence of this fact.

¶ **Send us** your name and address when you are out of a position and we will endeavor to assist you in securing one.

¶ **Be sure that** we have full information concerning your career so that we can publish it in your free biography in the next Studio Directory.

¶ **This free biography** in the Studio Directory means unlimited free publicity for you as practically every casting director, newspaper editor and exhibitor in the country gets a copy.

¶ **And When You** back this free biography publicity up with portrait advertising—at but $88 per page including cut, smaller space pro rata—**you have secured a permanent agent working for you all the time** with every casting director, newspaper editor and exhibitor in the country.

Motion Picture Studio Directory

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729 SEVENTH AVENUE NEW YORK CITY

(*Continued from page* 1052)

The tentative title selected for the next Mary Miles Minter subject is "Lizz." The story was written by Director James Kirkwood, and George Fisher has been cast to play the male lead. Al Vosburg, formerly of the American, has been re-engaged, and will appear as juvenile. Another important part is taken by Jack Vosburg, a cousin of Al.

MEMBERS of the producing staff have daily been expecting the arrival of John R. Freuler, president of the Mutual, who is making a tour of the country and will spend several days at the American plant at Santa Barbara, and also visit the studios of the Signal, Vogue, Lone Star, and Horsley companies.

Edward Sloman directed the filming of the first scenes last week for the next William Russell drama, "High Play." The setting for this was that of a gambling saloon of a very fashionable and speedy type, and is one of the most attractive settings seen on an American stage.

X. K. Stout, who has been affiliated with the Mutual Exchange at San Francisco for the past fifteen months, has been appointed assistant studio manager of the American, and has taken up his new work. His wide experience from the exchangeman's field fits him for the position as assistant to Studio Manager J. R. Crone.

Lucile Young, until recently affiliated with the Fine Arts studio, who took the part of Mary Magdalene in "Intolerance," has been engaged by the American, and is now working in her first production in the female heavy role in the William Russell subject, "High Play."

WESLEY GRAY GILMORE, who has been identified with a number of coast studios, having served as auditor and business manager of the Centaur and Nestor Film Companies, and most recently identified with the Ince Culver City studios as superintendent, has accepted a position as business manager of the Signal Film Corporation and this week took up his new duties. This will relieve Mr. McGowan of many duties pertaining to the management of the company, and thus give him more time to look after the actual production of the company's subjects.

William Buhler is another new Signalite, who was engaged this week by Director McGowan to play an important role in the coming serial.

Three more members for the Shorty Hamilton adventure series have been completed at the Monogram Film Company by Director William H. Clifford. These have been titled "Shorty Plays Wildman," "Shorty Promotes His Love Affair," and "Shorty Goes Insane."

The Monogram Company is said to be the first one to place the author on a par with the star, and the statement was given out at the studio that Mr. Clifford and Mr. Hamilton, both being stockholders in the company, are to share equally in the company's profits. Clifford wrote the stories for the Shorty comedy series made for the Mutual program more than two years ago, and is believed to be the most appropriate man for the work of writing and directing this eccentric comedian.



At the end of a strenuous day in the Metro-Yorke Studio Harold Lockwood receives a baseball from Director Fred Balshofer to start some strenuous sport

A TRIPLE role comedy is in the making, known as "The One Man Story." In the opening and closing scenes, this character is the guest of honor at a club dinner, where he tells of his Western experience when he was the sheriff of Badman's Gulch. His twin brother arrives just after he had rescued a girl from outlaws, and the brother knocks the sheriff out and steals the girl after donning the sheriff's clothing and badge. Outlaws come upon him and he is killed. Then it is the sheriff revives and captures the outlaws and retakes the girl. At this point in the tale, the porter comes forward, disguised with a bear-skin, and the bold man disappears in a cloud of dust. Walter Newman prepared this story, which is being filmed by Robin Williamson, with Ben Turpin in the all important role.

"Easy Street," the ninth of the Chaplin-Mutual comedies, saw its last at the studio this week when the final editing was done and the negative shipped East. Mr. Chaplin and Vincent Bryan have been busy for the past few days preparing a story for the next subject, which will be cast within a day or two. As there are to be three more Chaplin subjects, and no announcement has been made of the screen comedian's future, many inquiries are to be heard in film circles as to what Mr. Chaplin's next contract will specify.

HENRY LEHRMANN, directing genius of the company that bears his name, is now on his way to New York for a conference with William Fox relative to the making of future subjects for that program.

A company has been organized to produce films at Redlands under the direction of Julius Frankenberg, and Vivian Rich has been placed under a two years' contract as star for the organiation.

The Thomas H. Ince production, "Civilization," is to be shown throughout the Orient, representatives of the Harper Film Company, Messrs. A. C. Nargelis and E. R. Champion having sailed from San Francisco on January 27.

Mr. Ince has had the title and sub-titles translated into eight languages for the Far East, and plans to have the first openings within the next eight weeks. Where the Eastern premiere will be held first, has not been decided but definite arrangements will be made by the representatives upon their arrival in China. E. H. Allen, business manager of the Ince studios, went to San Francisco to see the representatives before their departure.

SO favorable have been the criticisms of the first Enid Bennett subject from the Ince Culver City studio, that Mr. Ince has decided to at once release her second picture, which has just been completed and titled "The Little Brother," which will shortly be offered on the Triangle program. Miss Bennett is supported by William Garwood, who was specially engaged to play the opposite lead, and others in the big cast include Dorcas Matthews, Carl Ullman, Josephine Hedley, and the production was filmed under the direction of Charles Miller.

Miss Bennett has just returned from a vacation of a month spent with her sister in New York, and C. Gardner Sullivan has written a special story for her, giving her the role of a girl who is reputed to be a snob. Reginald Barker has been selected to direct the production.

JOSEPH deGRASSE, who went east during the holidays for a vacation and rest, found so many friends that he came back and assured acquaintances that he had not been resting but recreating. With the aid of Ida May Park, he is preparing a story which will shortly be put into production, with Dorothy Phillips, William Stowell and Lon Chaney as leads.

"Betsy's Burglar," Paul Powell is now directing, and it gives Constance Talmadge opportunity to play another role similar to that of the mountain girl in "Intolerance." Kenneth Harlan takes the male lead, Clyde Hopkins is the grocery boy who becomes a detective, and other principals are Monte Blue, Joseph Singleton, Josephine Crowell, Hal Wilson and Kate Bruce.

THE Bessie Love Fine Arts subject, first known as "The Doll Shop," and later titled "The Spitfire," is now to be known as "A Daughter of the Poor." This was made by Edward Dillon, and the final scenes having been made and the subject cut, it has been forwarded to the New York laboratories.

Complete itinerary for the Director Lloyd Ingraham-Robert Harron Fine Arts Company in their trip from Los Angeles to New York, provides for stops at El Paso, were two days will be spent, several days at New Orleans, and about a week at Atlanta, Ga. The company will be at Washington, and use the capitol buildings for a background and from there will go to New York, where the final scenes will be filmed. The day for their departure has not been fixed, owing to the interior scenes not being completed.

A few days of filming will make possible the completion of the first Dustin Farnum picture by Director William Taylor, which is an adaptation from the Bertram Sinclair novel, and will be released under the same title, "North of 53." This has been dated for release, but owing to delays it will not be ready at the time for which it is announced. Supporting Mr. Farnum in his debut on the Fox program are Winifred Kingston as leading woman, and a cast which includes Rex Downs, William Conklin, Jode Mullally, Edward Alexander, and others together with Queen, a bull terrier who is charged by the players with stealing all their scenes.

A NUMBER of changes are to be made in the Fox production "The Honor System" which is to be given its New York premier on February 6, and a number of scenes for the finale of the story were made at the studio during the past week. Fortunately Milton Sills, who was the male lead in the subject, was in Los Angeles filling an engagement, and secured for the retakes. The making of these scenes delayed the beginning of a new production under the direction of R. A. Walsh, which will offer Miriam Cooper, in private life Mrs. R. A. Walsh, as star.

Before this appears in print, Director Frank Lloyd will have made the last scenes for the spectacle film "The Tale of Two Cities," adapted from the historical novel of the same name by Dickens. During the week the storming of the bastile and the liberation of prisoners were made, requiring a large number of extras, estimated at more than a thousand.

NEW subjects are to be taken up within the next few days by Director Richard Stanton and Otis Turner. The former will continue with Gladys Brockwell as his lead, and George Walsh and Anno Luther will play for Director Turner.

Tom Mix has filmed his first two-reel Western Fox comedy, but title has not been made known. Four other Fox comedy companies are busy with productions.



Director Jack Blystone of L-Ko Doing a Scene with Alice Howell, Fatty Voss and Babe McKenzie

The new Lasky studio carpenter shops, the largest of any plant on the Coast, were put to use last week. These are so arranged that the raw material comes in one end, and by a progressive system advances to an assembling department and when put together there is taken directly on to the stage. Motor driven vehicles are to be added to carry the scenery and props from the factory to the point on the stage where they are to be used. The factory contains every kind of wood-working machinery needed, and is a model for completeness and efficiency.

ANOTHER new building was decided upon by the Lasky official this week, and erection was begun at once. This is to be used exclusively for experimental photography work, and will be in charge of Alvin Wyckoff, director of photography at the studio.

Tom Moore, who recently came west, has been engaged by the Lasky Company and will appear as leading man in subjects starring Mae Murray and produced by Robert Leonard.

A VERY thorough surprise was administered members of the West Coast film colony last week, when announcement of their marriage was made by Joe Moore and Grace Cunard. The couple went to a nearby city, Wednesday evening, after securing license in Los Angeles, and were quietly wed. The marriage did not become known until Friday. Mr. Moore, a brother of Owen, Matt and Tom, has been on the west coast for the past year playing for Universal and L-Ko companies. At the studio where the latter brand is made he first met Miss Cunard several months ago, where she had been engaged in filming "The Purple Mask," with Francis Ford. No one suspected a romance to grow out of the acquaintance and admission of their marriage came as a thunderbolt out of a clear sky.

WALTER WRIGHT, known at the Keystone as the sure-fire comedy thrill maker, has completed his latest Mack Sennett comedy which has been titled "Skidding Hearts." His two usual players, Ora Carew and "Baldy" Belmont, are seen to particular advantage in this story for both take double roles, she being the heroine as well as a Chinese maid, and Mr. Belmont appearing as the auto race driver and the Chinese cook. All of the auto racing scenes were made at the Santa Monica road course during the Grand Prix and other races held in November, and one of the big thrills injected is a comic attempt at suicide while a car is moving at a 100-miles per hour clip. The characters are in pairs, for besides the double roles of the principals there are two suitors, and the girl's parents, each one trying to pick her husband. This Keystone will not be released until in the latter part of February or early in March.

WILLIAM DUNCAN has begun the filming of the Vitagraph serial, "Hearts of Flames" and with his players are now spending several days on the Mojave desert. Carol Halloway, who has been in pictures for the past two years, following a short career in opera, has been selected as leading woman to play opposite Duncan. Her most recent work was in the American Beauty photoplays where she was engaged for a year. Other members of the serial cast are W. L. Rogers and Charles Wheelock.

Mack Sennett and his co-workers in the art of making laugh provoking comedies, have prepared two additional subjects which are now ready for release, raising the total to ten. "Her Nature Dance" is one, with Fritz Schade as a delicatessen owner, who becomes a cave man, or at

least wears that kind of costume. All the Keystone beauties take part in the nature dance which brings jealousy to the heart of Eva Thatcher, the delicatessen owner's wife, and the two-reeler is concluded in a whirlwind style. b

Gene Rogers and Cecile Arnold are two other principals of this story, which was directed by William Campbell. The other Keystone comedy finished has been titled "A Royal Rogue." It has royalty, imposters, crooks, love and jealousy and almost a wedding, and a big cast which includes Billy Armstrong, Ray Griffin, Raymond Russell, Hal Cooley, Martha Trick, Juanita Hansen and Jack Henderson. T. P. Kerr was the director of this picture.

PRODUCER FRED J. BALSHOFER, Harold Lockwood, May Allison, Lester Cuneo, and others of the Yorke-Metro producing organization, are in Bear Valley, where northwestern scenes for "The Promise" are being filmed. Reports from Bear Valley are to the effect there is much snow there, a great quantity falling after the Yorke players went to the high mountain retreat, and anxiety is felt as storms have broken telephone and telegraphic communication. They are expected back within a few days.

EDITH STERLING has been engaged by the Kalem company to play lead in the new "Stingaree" series opposite True Boardman. Miss Sterling has been in pictures for a number of years, and will be remembered for her very excellent work in western subjects made by the St. Louis company and released through the Universal. She is an excellent horsewoman and, like her husband, Art Accord, has won many prizes at stampedes. She but recently returned from Central America, where she played lead in the Nevada Company's production, "The Planter," opposite Tyrone Power.

The Pacific Film Laboratories, destroyed by fire several months ago, have been rebuilt, and the working organization, which has been located at the old Oz Laboratories, has moved to the new quarters.

This is the fourth plant built by William H. Faust, owner of the laboratories, and by men of the industry it is spoken of as complete in every detail. Innovations have been introduced in the new plant which make it a commercial studio with unusual facilities. The Pacific Laboratories will take care of the developing and printing of producing firms working at their studios, or private laboratories with tanks, printers, drying frames can be rented, where their own people may look after finishing the production. The printers installed are the products of the Bell and Howell and A. Fried factories.

In connection with the new plant Mr. Faust has added an enclosed studio, sixty by seventy feet, with a twenty-four-foot ceiling. The open-air stage is 110 by 130 feet and alongside are dressing rooms, carpenter and paint shops, and property rooms, all completely equipped, ready for instant use. Henry Kohler, who has been affiliated with the Pacific Laboratories for the past two years, has been selected as manager for the new plant.

(*Continued on page* 1095)

Hollywood Hookum

Feb. 17, 1917 **NEWS** **MORE NEWS**

ANSWERS TO QUERIES

Maybelle: The dimple in Herby Rawlinson's chin is there for life. No, it is not grease paint.

Archibald: You should not address pretty Betty Compson in the tone you did. She is too young to wed. We're serious about this.

Blue Eyes: Certainly Big Bill Russell is as handsome as he looks on the screen.

Movie Fan: Clara Williams is not an Italian. She just makes up that way. Seattle was her birthplace.

Memphis Maid: Roy Stewart's first motion picture scene was as a prize fighter. He has since played caveman types and graduated into the class of successful heroes. He's not superstitious.

Gwendolyn: We cannot mention the kind of toothpaste Eddie Lyons uses. The Adv. Mgr. won't permit.

Budding Scenarioist: Hampton Del Ruth is the man who writes the funny stories for the Keystone. Try writing at 3 A. M. and you may be able to burlesque melodrama.

Serious One: Marshall Neilan is not appearing in pictures. He's directing for Lasky. That's the reason you missed his handsome face.

Freddie: No. Louise Glaum is not a vampire off the film stage. She's just weird.

Old Sol batted around a thousand all week.

Ptomaine is the name of Harry Carey's dog.

Jim Colwell, American P. A., was down from Sabee, to tell our people about Gail Kane gettin' here.

Herm Lucas, a filmster, eloped the other week with Beatrice Place, and they were married at Riverside.

Fine Art studio boasts of the handsomest leading men in pictures, Roy Stewart and Kenneth Harlan. (A fellow dared Hookum to print this.)

Walter Long, Lasky heavy, is trying to break the Consolidated Crepe Hair Trust by growing a mustache between every picture. Four weeks old and it's looking fine.

Hookum acknowledges receipt of a thousand word story titled "A Movie Maker," being an interview from the o-o-o-old dramatic critic Calder Johnstone. (Space forbids.)

Sessue, to add realism to his recent imaginary trip to Honolulu, has taken it upon himself to master the thumbing of a ukulele. His dressing room door bears this sign: "Pest House."

This will serve to inform all press agents and publicity writers that Hookum waste paper basket is filled every week with imitations of Wallace Irwin's "Togo" letters to stars. Have a heart for the janitor.

Universal Fred Kelsey believes in the eat and grow thin propaganda. His three-a-day always consists of enough to satisfy a thresher and he's only a director. Fred claims he dropped fifty-three pounds. (Adv. U City Cafe. 1 time.)

Dustin Farnum pulled a good one on Fox players at Truckee the other week by offering beautiful prizes for skiing, tobogganing, skating, etc., and then winning all the prizes himself. We could not learn what happened to the judge.

Jim Kirkwood attributes the development of his artistic taste to his early job in a Grand Rapids furniture factory where he learned wood carving. He is still at it and he has whittled one store box all to pieces at Santa Barbara.

Santa Cruz country is all stirred up. A mysterious grave was found and the officers went to the bottom of the mystery with shovels. Then the villagers remembered Fine Art players made a scene where a corpse was laid to rest. The earth was soft a foot down.

Walter Edwards, Chester Lyons, and Bill Desmond are reported to have gone up in the air this week. Seal Beach was the scene of the high flying and Bill had it on them as the picture of him flying had to be shot from above, requiring director and cameraman to ascend first. Some breeze, they say.

The Week's Best Tough Luck Tale: Hank McRae and band of Universalites worked all day Sunday, Sunday night and until noon Monday without a stop. Tuesday morning after sufficient pep had been mustered all returned to the studio to learn all scenes would require retakes because of static.

As boxing contests are held on the second and third Tuesday of every months, it was necessary for officers of the Motion Picture Directors' Association to call a special meeting on a Thursday evening to get a vote on changing the meeting night to the second and third Thursday of each month, instead of holding them on the second and third Tuesday evening. (We love our art.)

Louise Lovely has lost her dog.

Wedgewood Nowell, we are told, is soon to become a Universal director.

Mr. Selig Stork played a joke on itself this week by presenting the zoo with three cub lions.

Harry Todd sang in a Rolin plunge scene, and now his voice is only good for the silent drama.

Bebe Daniels has been seen of late in a new 1917 Chandler 4, a creation of brown trimmed in black with red seat covers.

If the party who sent a pink shirt to a Fox leading man for Christmas will supply receipt to prevent fading, no questions will be asked.

Theodore Roberts has found it convenient, because of the manner of moving buildings about the Lasky studio, to have his dressing room paged every morning.

Billie Rhodes has found that the making of beach scenes in Calitornia in January is a good substitute for double exposure. The shivers make possible the portrayal of dual roles.

Elliott Dexter, in the absence of friend wife, is batting around the century mark with respect to attending fights. He hasn't missed one within a radius of fifty miles of Los Angeles.

Louis Chaudet had a celebration all his own this week, for from the local exchange he found that twenty-seven of the pictures he had directed, mostly Nestor comedies, were shown in Los Angeles during the previous week.

George French has played so many minister and justice of the peace parts for wedding scenes in Christie comedies, that he can recite the marriage ceremony backwards, crosswise and checkerboard style, whatever that is.

The new schoolhouse at Foxburg was opened this week. The equipment contains everything from colored chalk to a picture of George Washington, and the children are now busy four hours every day learning their three R's.

Helen Holmes went shopping this week and bought cows, and calves, and hogs, and plows, and everything for her Utah farm. Her needed presence at the studio prevented her from driving the new tractor through the eighteen hundred miles to the patch.

Frank E. Woods believes that people should see America first in films, for he has written a story which provides for a continental tour ending at another Broadway. Gosh, how the players hate it! Lloyd Ingraham is thankful for the opportunity to get away from the hold-up men.

Alliteration Mary, the Mutual Maid, and her Dir., Jim Kirkwood, from SaBee, were in town this week.

Wedding bells have been ringing according to neat and nifty announcements. Congrats to Paul Gulick.

Tony Marino is raising and rearing his own mustache and Consolidated Crepe Hair has dropped two points since it became known.

Oscar Apfel won first and third prizes at the county poultry show with his White Rocks—a kind of chickens, not a temperance drink.

Milt Hoffman, Lasky studio general manager, contends that renewals of contracts tend to break up his efficiency system, for it takes so long to read all the whereases.

Wally Reid is appearing as a convict who works in the prison carpenter shop and every workman at the Lasky studio agrees with Wally that as a carpenter he is some fiddler.

Chet Withey drove up to the Fine Arts studio Thursday in a bright blue taxi, and all film folk, forgetful of his New Year resolutions, thought something had happened to him, but Mr. Withey was in perfect health.

An L-Ko dummy fell under one of our street cars and now the vehicle has a flat wheel. The accident caused a panic. One woman fainted, for she thought it was Dan Russell. Archie Mayo tells this story for the truth.

Upon returning from Fort Bragg, Harold Lockwood said he caught a ten-pound trout, Lester Cuneo reported shooting two bears, and May Allison told us she found a pearl in an oyster. Fred Balshofer explained what was the matter with them.

Bill Brunton, Signalite, has stepped into the limelight as manager of the recently organized teams of the ice hockey association. Bill is an old skater—ice skater—who hockeyed all over British Columbia before movie magnates saw his curly hair.

"Mickey," Mabel Normand's first picture, is spoken of as the director's Waterloo, Richard Jones being the third director on the subject.

The mother of Virginia Corbin told a publicity writer the child was "precocious," but as the story had "ferocious"—the writer has taken to the woods.

The boys at college want George Walsh to come back so they can have him on the football team, but he can't be persuaded to return to the days of cramming.

May Allison volunteers to be umpire for the Yorke-Metro baseball team, and Gladys Brockwell insists she will be captain of the Fox Film Girlies' Club. Looks like an early spring.

ADVANCE OFFERINGS OF THE PROGRAMS

Added Subjects in Essanay's Marriage Series

"Is Marriage Sacred?" Essanay's series of dramatic photoplays dealing with problems of matrimony, as announced in last week's MOTION PICTURE NEWS, has been extended.

The first of the added photodramas will be "The Pulse of Madness," a dramatic offering hinging on an inconsequential quarrel between a man and his wife which develops into home-destroying proportions.

Other subjects added to the series will be "The Pallid Dawn," "The Wifeless Husband," "Meddling with Marriage," and "The Tomb of Romance."

These productions, as has been the case with previous units of the "Is Marriage Sacred?" series, will have a screen time approximately of thirty minutes. They will be released through the General Film Service.

Plan Two Ultra Subjects as Full Evening Program

The first of a series of two and three reel dramas will shortly be released by Ultra Films, Inc., under a novel plan. The idea is to give an entire evening's program in two subjects, made up of one three-reel subject and a two-reeler.

The first offering will consist of "Doom," two reels; "Romance and Ransom," three reels. "Doom" has to do with the love affair of a military inventor whose new explosive formula destroys the man who tries to steal it. One of the unusual scenes of the picture shows the demolition of a ship by the new explosive, which acts only upon contact with water.

"Romance and Ransom" centers about intrigue in two small states in Central Europe, and the action carries one back to the days of the medieval robber barons when romance and ransom were linked in well nigh every political episode.

Leading Fox Players on February's Program

Theda Bara in Another Siren Role—Valeska Suratt and Her Gowns—June Caprice and Stuart Holmes Will All Be Seen

FOUR of the biggest stars under William Fox's management will appear in a group of photoplays which the Fox Film Corporation offers for the first three weeks in February. Five large productions will be crowded into the month.

Those who have the stellar roles in the announced quartet of releases are Theda Bara, Stuart Holmes, Valeska Suratt and June Caprice.

On Feb. 5 Miss Suratt will appear in "The New York Peacock." The picture is said to have many startling effects in scenic settings. As Zena the siren, the star wears a startling collection of gowns and millinery creations. Harry Hilliard, Eric Mayne, Alice Gale, Claire Whitney, W. W. Black, John Mackin and Frank Goldsmith are in the supporting cast. Mary Murillo is author of the scenario and Kenean Buel the director and both are favorably known.

"The Scarlet Letter" presented on Feb. 15 features Stuart Holmes. Mary Martin and Kittens Reichert are prominent in the cast. Carl Harbaugh made the picturization from Hawthorne's novel, and Georges Benoit directed the production.

Miss Bara is seen in another vampire part as the Princess Petrovitch in "The Tiger Woman" which will be released Feb. 19. J. Gordon Edwards filmed the script which was written by Adrian Johnson from the story of James W. Adams. Supporting Miss Bara are E. F. Roseman, Louis Dean, Emil De Varny, John Webb Dillon, Glen White, Mary Martin, Herbert Hayes and Kittens Reichert.

"A Child of the Wild" released simultaneously with the Bara feature, stars June Caprice in the role of a mountain girl.

"Lost and Found" Features Fawcett

William N. Selig announces "Lost and Found," a Selig feature drama, with George Fawcett, for release in General Film Service. The production was directed by Al Green who is also the author of the story. Mr. Fawcett and Vivian Reed are seen at their best, and the play is of unusual excellence.

"The Saddle Girth" is the name of another Selig drama scheduled for General Film Service. The production features Louella Maxam and Tom Mix.

The Selig-Tribune will continue to be released every Monday and Thursday in General Film Service and will spare no expense in presenting the latest in news pictorials.

"A Strange Adventure" Released

William N. Selig announces the release in General Film service of "A Strange Adventure," said to be a shorter length subject of unusual merit. The subject, written and directed by Marshal Neilan, presents Jack Pickford and Bessie Eyton in versatile roles. Miss Eyton is the Princess incognito, while Mr. Pickford is stricken with love at first sight of her. Then things are said to happen in rapid succession.

Brenon as a Leading Man

The two-act comedy drama, "The Girl of the Hour," with Herbert Brenon in the leading role, will be released on Feb. 13 by the Universal Company.



Miriam Cooper Reclines in Furs Surrounded by Valeska Suratt, Both Fox Stars



Scenes from Short Subjects That Lend Variety to Universal Program

Live Subjects Predominate on "U" Program

Releases Bring Popular Stars to Screen in Strong Features—Comedies and Cartoons Lend to Variety

TOPPING the Universal program for the week is the Red Feather five-act feature, "The Terror," a photoplay of the underworld. The story was written and produced by Raymond Wells, from the scenario of Fred Myton. The leading role is played by Jack Mulhall, who depicts a young gunman whose finer qualities are brought out by the love of a Salvation Army lassie. In the cast supporting Mr. Mulhall are Malcolm Blevins, Noble Johnson, Jean Hersholt, Virginia Lee, Grace McLean and Hugh Hoffman. "The Terror" will be released Monday, February 12.

The comedy element of the program is supplied by the Nestor, L-Ko and Joker brands. "A Hasty Hazing," the Nestor of February 12, features Eddie Lyons, Lee Moran and Edith Roberts and shows the manner in which a bridegroom gets all the hazing rightly due a freshman. It was produced by Louis Chaudet from a scenario by Bess Meredyth. "The End of a Perfect Day" is a two-reel L-Ko, released on Wednesday, February 14. Another L-Ko, "Brave Little Waldo," featuring Fatty Voss, comes on Friday, February 16. The Joker aggregation, headed by Gale Henry and William Franey, appears in a picture entitled "Mule Mates," released on Saturday, February 17. This offers something novel in the way of comedy, owing to the presence of Fred Woodward in the cast. Mr. Woodward is a well-known animal impersonator and is seen in the garb of a donkey in "Mule Mates."

The Gold Seal of Tuesday, February 13 entitled "The Indian's Lament," lends three reels of drama to the week's program. Marie Walcamp is featured with Lee Hill. The one-reel Victor picture released the same day, "The Girl of the Hour," is a dramatic subject starring Herbert Brenon and Vivian Prescott. "The Girl Reporter's Scoop," a two-reel Imp drama of newspaper life, issued on Wednesday, February 14, has Irene Hunt and Roy Stewart as principals.

Carter De Haven and Flora Parker De Haven appear in "The Losing Winner," a two-reel Victor comedy drama for Thursday, February 15. "The Half Breed's Confession," a Big U Western drama, is the companion picture for the same day

"The Fourth Witness," released Friday, February 16, as a two-reel Laemmle, is a dramatic picture with a touch of mystery. Louise Lovely and Lee Hill are the featured players. The seventh issue of the Universal Screen Magazine comes on the same day.

The three-reel picture "Robinson Crusoe," based on the well-known work of Daniel DeFoe, with Robert Leonard and Margarita Fischer starred, is released as a special feature the week of February 12. Special advertising, including a variety of paper and window card posters, has been prepared for this subject.

A two-reel melodrama, a story of Wall street, entitled "John Osborn's Triumph," is a Bison release of February 17. Murdock MacQuarrie and a strong cast of Universal favorites appear.

"Broken Hearted," a one-reel Laemmle, released February 17, starring William Shay, and a "Mr. Fuller Pep" cartoon, "Mr. Fuller Pep—He Does Some Quick Moving," which is split with a Dr. Dorsey educational, released under the Powers brand on Sunday, February 18, add variety to the program.

The eighth episode of "The Purple Mask," "The Secret Adventure," is the remaining picture of the week. Francis Ford and Grace Cunard continue their precarious adventures in this.

Advertising Matter on Caine Picture Ready

A special line of paper and advertising matter has been prepared for the Arrow Film Corporation's state rights picture, "The Deemster," featuring Derwent Hall Caine, son of the author, Hall Caine.

Two styles of twenty-sheets, two styles of six-sheets, three styles of three-sheets, and three styles of one-sheets have been prepared for this attraction. In addition to this line of paper, special press sheets, lobby display and other materials have also been prepared all of which will doubtless aid the exhibitor in the showing of this film, one of the most remarkable reproductions of one of Hall Caine's works.

Varied Topics Embodied in Gaumont Program

The Gaumont Company opens the week of February 18 with the entertaining "Reel Life." This issue, No. 42, is worthy of note for the diversity as well as the interest of the subjects it contains. There are comprehensive pictures of "Oysters on the Mississippi Coast." The "Properties of Water" is a revelation to those unacquainted with its power and possibilities On the same reel are "Making an Individual Dress Form," "Training Man-Hunters" (bloodhounds), and "Dance of the Rainbow," an aesthetic open-air dance

The second release of the week is "Tours Around the World" No. 16, reaching the screen February 20. It provides pictures of the Scottish Highlands, Heidelberg, Germany; Monte Carlo, Monaco, and the neighboring watering place, Mentone, France. The pictures from Scotland are of the northeastern part of the Highlands in County Cromarty.

February 21 Gaumont will release its split-reel "See America First" and the Gaumont Kartoon Komic. The scenic, No. 76, is Vicksburg, Miss., and the National Military Cemetery there. The humorous contribution from the pen of Harry Palmer is "Polly's Day at Home," revealing chapters in the life of a mischievous parrot.

On the same day the Mutual Weekly is issued from the Gaumont laboratories.

Satanic Majesty Film Riles Ohio Censors

"The Devil's Pay Day" has been barred from Ohio by the Ohio Board of Censorship on the ground that it is immoral. It is being questioned whether the censors took the same stand on this film as they did on "The Devil's Daughter." It was said then that the Ohio Board of Censorship went on the theory that, as there was no definite knowledge the Devil had ever been married, there was doubt as to whether he was the fond papa of a devoted daughter; therefore the title was misleading. Exhibitors are now wondering whether in this case the Ohio censors argued that there are no salary lists known in the warmer region; therefore the Devil could not walk up to the cashier's window and collect his stipend on a pay day, which is unknown in Hades.

Triangle Presents Two Stars in Week's Releases

Dorothy Gish and William Desmond are the stars of the Triangle feature releases for February 25. Miss Gish will appear in a Fine Arts comedy drama, entitled "Stagestruck," written by Roy Somerville and directed by Edward Morrisey. William Desmond will have a vehicle well suited to his personality in "The Last of the Ingrams," an Ince-Kay Bee production, written by John Lynch and directed by Walter Edwards, under the supervision of Thomas H. Ince.

In "Stagestruck" Dorothy Gish is given unusual opportunities for displaying her versatility in satirical comedy roles. She plays the part of an orphan in a small town, where she lives with a crusty old uncle and aunt. Her soul yearns for an artistic career and she answers an advertisement in a newspaper to study drama by taking lessons in a school for acting. Frank Bennett plays the leading masculine role opposite Miss Gish. The other principals in the cast include Kate Toncray, Jennie Lee, Spottiswoode Aitken and Fred Warren.

William Desmond plays the title role in "The Last of the Ingrams." It concerns the regeneration of a young ne'er-do-well, through his meeting with the village Magdelene, and of his conquest of the narrow-minded bigots who strove to drive the two from their altar of sacrifice.

Five Contracts Daily Record of Vita Branch

Under the management of W. C. Gookin the Kansas City exchange of Vitagraph V-L-S-E. has added 121 new accounts in the thirty consecutive days between December 15 and January 15, often reputed the worst time of the theatrical year.

The new contracts are all for Vitagraph Blue Ribbon feature service, and, with two exceptions, include "The Secret Kingdom," Vitagraph's new adventure serial.



Mary Miles Minter Grown Up with her Hair Up (American)

Morality Play in New Form, Mutual Release

"Damaged Goods" Reissued in Seven Reels—Shorty Hamilton and Ovey Comedies, Weekly and Topicals Balance Program

A NEW edition of "Damaged Goods," one of the most successful dramas with a moral produced on stage or screen, will be released on the Mutual schedule for February 12. Richard Bennett, who is responsible for both the legitimate and picture productions, has personally supervised the revision of this picture, which is presented in seven reels. A new introduction has been made and the entire production has been carefully re-edited.

Aside from being a preachment on morality, "Damaged Goods" illustrates by a living example what harvest may accrue from even a thoughtless sowing of wild oats, and presents an unusually strong, powerfully gripping, drama.

Appearing with Mr. Bennett are Adrienne Morrison, Maude Milton, Olive Templeton, Josephine Ditt, Jacqueline Moore, Florence Short, John Steppling, Louis Bennison, William Bertram, and George Ferguson.

The eighth chapter of the Mutual series "Perils of Our Girl Reporters" will be released this week under the title "Birds of Prey." Helen Greene and Earl Metcalfe have the principal roles and are assisted by Edith Sinclaire and Arthur W. Mathews.

In this story Helen Greene, as Claire Bristow, the girl reporter, in search of a story answers an advertisement as companion to Mrs. Durkee, an eccentric and very wealthy widow. In this position Claire unearths the plot of two foreign crooks, posing as friends of Mrs. Durkee, to get possession of her almost priceless jewels.

The fifth of the "Adventures of Shorty Hamilton" series, "Shorty Turns Wild Man," will be released on February 12. In this story Shorty, in another attempt to assist Anita Keller in her Secret Service work, makes up as a wild man and attempts to frighten thieves away from a radium mine.

David Horsley presents George Ovey in a Cub Comedy on February 15, under the title "Jerry's Big Mystery." Supporting Mr. Ovey appear George George, Claire Alexander, Goldie Colwell, Jefferson Osbourne, M. J. McCarthy, Arthur Munns, Ray Lincoln and Tom Riley.

On February 18 Vogue films contributes "Lured and Cured," in which Lillian Hamilton and Paddy McQuire create the principal laughs.

Mutual Tours Around the World, ready February 12, takes the travelers to three countries. First Mount St. Michel, in France is visited, the Lake Iseo, Italy, and then a jump is made to Africa where views of Morocco of yesterday and today are shown.

Mutual Weekly, No. 111, will be released on February 14. On this day also appears "See America First," which this week shows views in and around Los Angeles, Cal. The usual Kartoon Komic completes the reel.

Reel Life, issued February 18, is made up of five subjects, "Oysters on the Mississippi Coast," "Properties of the Water," "Making an Individual Dress Form," "Training Man Hunters" and "The Dance of the Rainbow."

Market Soon to Have First Conquest Pictures

THE first five-reel grouped release of Edison Conquest Pictures has been assembled and will be placed on the market as soon as the final arrangements for the distribution of these productions have been completed.

The outstanding feature of the initial program is a three-part production of Ralph Henry Barbour's well-known story of "prep" school life and football, "The Half-Back." It is produced in co-operation with two widely known preparatory schools that are located in the vicinity of New York, with all of the atmosphere of campus life, and introduces an actual spirited football game. The struggles of Joel March for knowledge and fame and his ultimate triumph on the athletic field and in the class room, is said to produce a fitting picture for the first Conquest Pictures program.

The subjects completing the first program are "The Passing of the Red Man," a visit to the reservation of one of the last tribes of Blackfeet Indians; "Puss in Boots," a presentation in animated silhouettes of the well-known fairy tale; "The Life History of the Silk Worm," a quasi-scientific film made in the Edison Laboratories under Mr. Edison's personal direction, and "The Dinosaur and the Missing Link," a comedy actual models, in motion, of prehistoric man and his curious pets.

While no definite date can be fixed for the initial release of Conquest Pictures, it is stated that they will be placed on the market within a very few weeks.

Davenport Is Metro Director

Harry Davenport has been added to the directing staff of Metro Pictures Corporation, and will direct Lionel Barrymore in his next five-part screen production, a comedy drama by Juno Mathis. Mr. Davenport is a member of the famous Davenport family, being a brother of Fanny Davenport and of Edgar L. Davenport. His father was the celebrated E. L. Davenport.

Mr. Davenport recently went into motion picture work as an actor, having appeared on the speaking stage in a number of Broadway successes. He spent a year with Pathe, then went to Vitagraph.

Kitty Gordon Picture Completed

The first of the Kitty Gordon series of World Pictures has been completed in Cuba. The subject is a screen version of "Forget-Me-Not." Montagu Love is seen in the supporting cast.

HOW PICTURES ARE BOOKING

Biggest Houses Book "The Girl Philippa"

Extended Engagements to Be Played in Large Amusement Centers—Souvenir Book-Musical Score Supplied Exhibitors

FOLLOWING its record-breaking run at the Rialto theatre, New York, "The Girl Philippa," Vitagraph's eight-reel presentation of Robert W. Chambers' famous novel, with Anita Stewart in the title role, last week began its country-wide exhibition.

Chicago, Boston, Seattle, Birmingham, Cleveland, Tacoma, Des Moines, Providence and other great amusement centers have all booked the production, which Vitagraph officials declare is the biggest money-maker yet released through Vitagraph V-L-S-E.

The big Ziegfeld theatre, Chicago, began its run of "The Girl Philippa" on February 3. Reports were that the house was sold out of its reserved seats for the first week. The Modern theatre, Boston, shows the Vita feature for two weeks, beginning February 5. A request was made by the management for the privilege of extending the run if desired, but this could not be guaranteed because of heavy bookings.

In Seattle, the Clemmer theatre opened a two weeks' run of the production on January 28, with widespread interest promising crowded houses. The Strand, Birmingham's largest photoplay palace, will show "The Girl Philippa," starting February 11. Tacoma opens with the feature on the same day as Seattle, January 28.

In Des Moines the Majestic theatre begins an engagement of the picture February 25 at what is said to be the highest rental ever contracted for by an Iowa house. Providence, R. I., will see the spectacle at the Modern theatre, a two weeks' run beginning February 12.

A special souvenir book on "The Girl Philippa," with its cover printed in three colors and its type matter on sepia paper, has been sent to all Vitagraph V-L-S-E. exchanges for the use of exhibitors among their patrons. The book is supplied at cost price. A third edition has been printed. Each edition has totaled 250,000 copies.

Free musical score sheets for full orchestra, prepared by S. L. Rothapfel for "The Girl Philippa" when it was shown at the Rialto, also are available.

Western Cities Take Scenics

Consolidated Film Corp., of Los Angeles and San Francisco, Cal., who are handling in that territory scenics and educational films, report that they have just signed a contract with Eugene H. Roth, of the Portola theatre, San Francisco, calling for one year solid booking of these subjects.

Another contract has been closed with T. L. Tally of Tally's Broadway theatre in Los Angeles, for eighteen solid months' booking.

Small Towns Booking Features for Long Runs

Walter W. Irwin, general manager of Vitagraph V-L S-E., was in receipt last week of four contracts for approval and closing from different localities, the contracts in each case being for yearly feature and short-reel service from Vitagraph in the leading theatres in the respective localities.

The Rialto theatre, Detroit; the Strand, Evanston, Ill.; the Grand, Madison, Wis., and the Princess, Joliet, Ill., all have contracted for Blue Ribbon features for a year, beginning at once.

In every case the contract calls for a Blue Ribbon feature every week, with the length of the run anywhere from two to four days.

Two remarkable contracts were signed for "The Fall of a Nation" last week. The Gay theatre, at Knoxville, Tenn., will run this production, which is now released through Vitagraph V-L-S-E. exchanges, for four days, marking the longest run ever accorded a picture in that city.

The city of Morristown, Tenn., very evidently is going to its one theatre in relays, for the Princess there has contracted for "The Fall of a Nation" for four days. The population of Morristown is a little less than 4,000.



Gladys Hulette (Thanhouser)

Nebraska and Iowa Like "Snow White"

The reception being given "Snow White" by Nebraska and Iowa exhibitors bids fair for the progress of children's matinees. While not all the bookings are for special children's days, most of them are and in a number of cases the exhibitors are paying voluntary tribute to the worth of the picture.

J. E. Wallace, superintendent of schools at Shaler, Ia., booked the picture for two days, and gave a special matinee of his own which was a big success. C. W. Bartlett of the Majestic, Fairbury, Neb., declared when in Omaha the other day, "As a box office attraction, it's a winner and best of all, it satisfied my patrons. Both children and grownups were so well pleased they stopped at the door to tell me about it." William Hemsky of the Palace, Cedar Rapids, Ia., after a first showing re-booked the picture for three more days. "I showed it to a thousand school children and teachers, and I know that many saw the picture twice before they left the theatre," he said. "They praised it wonderfully." Mrs. R. S. Tate of the Opera House at Sidney, Ia., said she showed it to capacity houses the day after Christmas—a hard day—and everybody spoke highly of it as a charming picture.

"More pictures of this kind would certainly head off this censorship talk," was a frequent expression by exhibitors.

Postcard Canvass Brings Praises of Gaumont Weekly

Announcement was recently made that the Gaumont staff was kept informed of how the Gaumont Pictures were pleasing exhibitors by a frequent postcard canvass as well as by reports through Mutual Branch Managers. The latest release through Mutual concerning which the Gaumont Company has made inquiries is the Mutual Weekly. This was by means of post cards, and the replies have been highly gratifying.

This news-reel owes its popularity in part to the European connections of the Gaumont Company through which events of importance abroad are secured.

South Praises Gaumont Series

Reports from Southern exhibitors indicate that the Mutual-Gaumont series, "The Vampires," is playing to the S.R.O. sign at the majority of houses.

From the Hauber theatre, Pine Bluff, Arkansas, has come a report that the crowd attending on the first day's showing of the first episode could not be handled. A similar testimonial is sent from the Elite theatre, Jackson, Tenn. The Mill-Clapp theatre, Okolona, Miss., reports that "The Vampires" has made a greater hit than any serial previously booked.



Robert Warwick Has Strong Emotional Opportunities in the Selznick Release, "The Court of St. Simon"

Run on Exchanges for "Seven Deadly Sins"

Demands of exhibitors for bookings of "Seven Deadly Sins," the McClure series of five-reel pictures is exceeding all expectations according to reports from the Triangle exchanges.

The widespread publicity campaign, followed by meritorious productions are given by the producers as reasons in explanation of the large bookings.

C. B. Price, Western division manager for McClure Pictures has ordered double the number of prints first called for. In the East, Joseph Partridge, manager, reports he is unable to take care of the numerous calls for bookings of the series and almost every mail brings in additional requests.

Solid Loew Booking for "Big V" Comedies

Marcus Loew has contracted for forty days' solid booking on all of Greater Vitagraph's "Big V" comedies. This contract, which went into effect on February 2, beginning with the New York theatre, was secured by George Balsdon, Jr., at the New York exchange of Vitagraph V-L-S-E. Twenty-seven of the Loew houses are now running "The Secret Kingdom," Vitagraph's new adventure serial, as a first-run attraction. The "Big V" comedies will be featured in the same way by the Loew chain.

Twin City Houses Contract for "V" Pictures

Finkelstein & Ruben, controlling several of the largest motion picture theatres in Minneapolis and St. Paul, last week signed a contract with W. K. Howard, manager of the Minneapolis exchange of Vitagraph V-L-S-E, for the use of Greater Vitagraph features and short-reel subjects in all their houses.

With several leading releasing companies without a first run in either Minneapolis or St. Paul, the efforts to secure such a contract were unusually spirited among the local exchanges.

Reviewers High in Praise of "Patria" Serial

Press Describes Pathe-International Picture as "Dainty," "Beautiful" and "Thrilling"—Mrs. Vernon Castle Applauded

IN corroboration of exhibitors' reports, the press in many sections of the country has acclaimed "Patria," the Pathe-International serial with Mrs. Vernon Castle as star, as one of the best and most delightful pictures produced

R. E. Pritchard says in the New Orleans Item: "'Patria' reveals one of the most beautiful productions ever shown on any screen. Probably every one in the audience was surprised at the daintiness of the production, the wonderful photography and the clever acting, but these things were not accomplished at a sacrifice of thrills, for there is action every minute, and the ending of each episode leaves the spectator hardly able to wait for the next.

"We have been led to think of Mrs. Castle merely as a dainty dancer, but in this serial she proves herself to be one of our best actresses. There is an unusually strong cast supporting her. Apparently nothing has been spared to make this serial a big success. As it stands now, there has never been a better serial made."

"A thrill a foot might well be the advertising description of 'Patria,'" says the Detroit Journal.

"In the first three episodes Mrs. Castle had ridden a horse at breakneck speed, swam for her life, motor-boated, scaled a ship's side hand over hand up a rope, dove off an ocean liner, shot out a fuse that threatened to blow her out of the picture, and crouched in a racing motor that zipped through guarding gates across the very path of a speeding express train.

"If there remained any more things in the realm of humanly possible, undoubtedly the director has saved them for the succeeding episodes."

John De Koven in the Cleveland Leader says:

"Mrs. Castle in 'Patria' not only swings a pistol as swiftly as W. S. Hart, but jumps from the mast of a burning ship, races a motor and launch, clings to a life buoy in an icy sea, operates a machine gun in the trenches, flies an aeroplane, wrestles with Mexicans and Japanese, plunges over a waterfall into a whirlpool—and wears an assortment of styles that will make Billie Burke ill. This serial is heralded to have cost a million. It will be, we should say, easily the serial hit of the year."

The Birmingham Herald, at Birmingham, Ala., in announcing the presentation of "Patria" at the Rialto theatre says:

"'Patria' is heralded as the greatest serial of the age, with the best-known woman in America as the star, and backed by the greatest advertising and publicity campaign ever launched. The first episode has drawn and delighted thousands at the Rialto. It is indeed the serial supreme, as claimed by its producers."

Howard S. Clemmer of the Clemmer theatre, Spokane, wired Pathe's New York office as follows:

"We had the pleasure this evening of showing 'Patria' to over twelve hundred Spokane society people. Two shows to accommodate crowd in elegant ballroom new $3,000,000 Davenport Hotel. Whole affair wonderful success."

Broadway Showing of "Skinner's Dress Suit"

The Rialto will give the premier showing in New York of the Essanay production "Skinner's Dress Suit" for the week starting February 18. An advance showing convinced Mr. Rothapfel, manager of the playhouse that the picture was one of the best released in some time.

The story was written by Henry Irving Dodge, and was first published in the Saturday Evening Post and later in book form. It is now reckoned as the third best seller on the market, rapidly overhauling the two leaders. The picture is said to be intensely human and to possess dramatic features of the highest order.

Bryant Washburn has the lead in the production. Hazel Daly, Harry Dunkinson, James C. Carroll and U. K. Haupt are in the supporting roles.

The endorsement of tremendous weight w building for permane Exhibitor can ignore T ment of These Leaders who have achieved su

BLUEBIRD

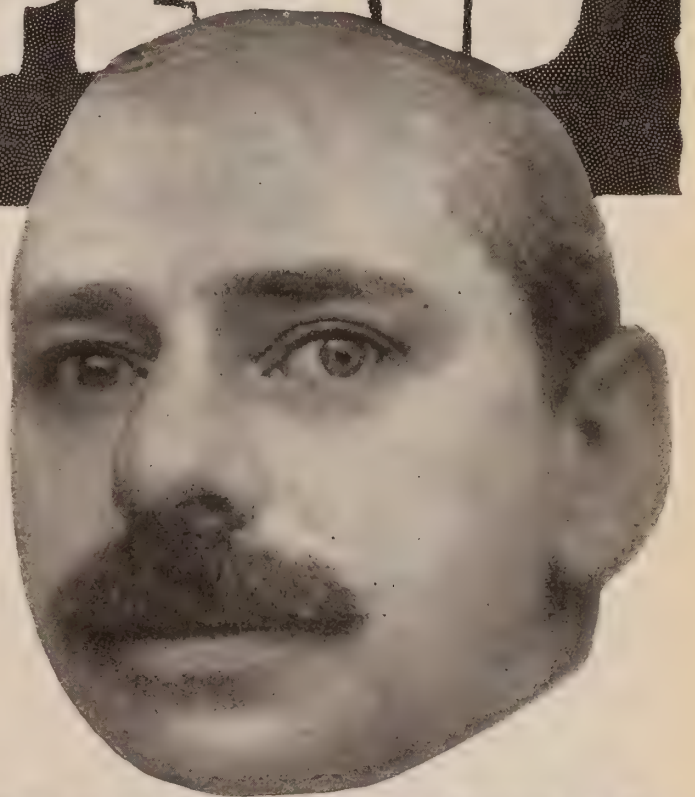


S. L. ROTHAPFEL needs no introduction to the Trade. He is known (if not in person—by reputation) to every Exhibitor in the business. Mr. Rothapfel, by virtue of his exceptional managerial ability, keen foresight and knowledge of what the public wants, has achieved a brilliant success. That is distinctly why we doubly emphasize the fact that in Mr. Rothapfel's choosing BLUEBIRD PHOTO PLAYS for the Rialto (America's Finest Moving Picture Theatre) he has set an example that will be followed by the shrewdest Exhibitors in the Trade. IT'S A PRETTY SAFE BET TO FOLLOW THE FOOTSTEPS OF SUCCESSFUL MEN. Think it over.

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A magazine's success is measured by its advertising. Look at the "News!"

Which? Specialties or Regular Releases

Special Releases on the Universal Program for the Week of February 26, 1917.

RED FEATHER—"THE GIRL AND THE CRISIS"—(Five-Reel Drama). W. V. Mong and Dorothy Davenport.

NESTOR—"A MILLION IN SIGHT"—(One-Reel Comedy). Eddie Lyons and Lee Moran.

L-KO—"SPIKE'S BIZZY BIKE"—(Two-Reel Comedy). Dan Russell.

REX—"THE RENTED MAN"—(Two-Reel Drama). Claire McDowell, M. K. Wilson.

VICTOR—"THEY WERE FOUR"—(One-Reel Comedy). Neal Hart.

UNIVERSAL SCREEN MAGAZINE No. 8.

BISON—"THE TORNADO"—(Two-Reel Western). Jack Ford.

JOKER—"PASSING THE GRIP"—(One-Reel Comedy). Gale Henry and Wm. Franey.

POWERS—"MR. FULLER PEP—AN OLD BIRD PAYS HIM A VISIT"—(Comedy Cartoon)—and "The Land of Buddha Seen by Dr. Dorsey"—(Split Reel).

Regular Releases on the Universal Program for the Week of February 26th, 1917.

GOLD SEAL—"MARY FROM AMERICA"—(Three-Reel Comedy Drama). Douglas Gerrard and Ruth Clifford.

VICTOR—"A NOVEL ROMANCE"—(One-Reel Comedy Drama). Flora Parker DeHaven and Paul Byron.

UNIVERSAL ANIMATED WEEKLY No. 61.

IMP—"A NIGHT OF TERROR"—(One-Reel Drama). Matt Moore and Jane Gail.

IMP—"EVIL HANDS"—(One-Reel Drama). Edith Roberts and Edward Hearn.

BIG U—"A BATTLE OF WITS"—(Two-Reel War Drama). Harold Lockwood.

LAEMMLE—"UNDOING EVIL"—(One-Reel Drama). King Baggot and Jane Gail.

IMP—"TANGLED THREADS"—(Two-Reel Underworld Drama). Lorimer Johnson and Ted Sloman.

BIG U—"BURIED ALIVE"—(One-Reel Western Drama). Wallace Reed and Dorothy Davenport.

The Two Combined Constitute the full UNIVERSAL Program

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

To the Exhibitor Who Runs an "Open Booking" or "Feature" House

You are always on the lookout for distinctly good specialties that will strengthen your show, popularize your house and add to your profits. The specialties in the smaller circle above are the finest of short reel subjects that can be booked anywhere. Look over the list, and thank the Universal for so arranging the great Universal program that by paying a slight advance you can book these marvelous attractions and be assured that you have crowd getters no matter what else you may have on your program. This list is made for your convenience. Read it carefully and then communicate with your nearest Universal Exchange or with the home office at the address given below.

To the Exhibitor Who Runs a "Program" House

If you are running a program house and are not getting the patronage you think you are entitled to look at the twenty-nine reels included in the releases listed in BOTH circles above. These twenty-nine reels constitute the regular UNIVERSAL PROGRAM—the most varied and scientifically balanced Program on earth. Look at the high class Dramas with well-known stars, in two and three reels; look at the comedies, Nestors, L-KO'S and Jokers; look at the Universal Animated Weekly and the Universal Screen Magazine, the two greatest one-reel features in the world; look at the Westerns, with more punch to the reel than most other five reel Westerns; look at the Red Feather five reel feature, the peer of any five reelers on the market. You can't beat this layout, gentlemen. Better get in line for good business to-day by writing to your nearest Universal Exchange, or to

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - - - - - - - - - New York

Book the Complete UNIVERSAL Program

Many a packed house is directly traceable to an advertisement in the "News."

"20,000 Leagues Under The Sea"

Territory Going Fast



Look at the Map

STATE RIGHTS

On this—the most remarkable picture ever filmed—the stupendous production that is still the sensation of Broadway, where at the Broadway Theatre it played to $22,000 in two weeks—are going rapidly as a glance at the map will show.

This remarkable realization and visualization of Jules Verne's great dreams and future prophecies as foretold in his 50 year old classic "20,000 LEAGUES UNDER THE SEA" cost a half a million dollars to produce and was over two years in the making.

It is an ideal State Rights production, because so long as people can read, Jules Verne's wonderful tale will be read, and the people will clamor to see the story in this great picture. It will be as great a box office attraction five years from now as it is today when it is breaking all records wherever shown.

Write today for the magnificent book giving full particulars regarding every detail of this mammoth production, including advertising props, etc. Address all communications to the STATE RIGHTS DEPT. of the

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Undersea Photography Made Possible by the Williamson Bros. Inventions

"This is Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL



STATE RIGHTS
Now Selling

State Rights Men and Exhibitors who *understand* the Box Office value of State Right Productions, will need no selling arguments to convince them of the golden flood of profits in "HELL MORGAN'S GIRL". One single inspection of a sample print will *SELL* any State Rights man and book any Exhibitor in the country

"HELL MORGAN'S GIRL" altho' powerful of title, is one of the greatest pieces of direction ever known—the story is unusual—the scenes and settings lavish and faithful to the last degree and there's not one single iota of suggestiveness in the entire five reels. It's a money getter from the word "Go". Wire for territory, terms and information to the STATE RIGHTS DEP'T of the

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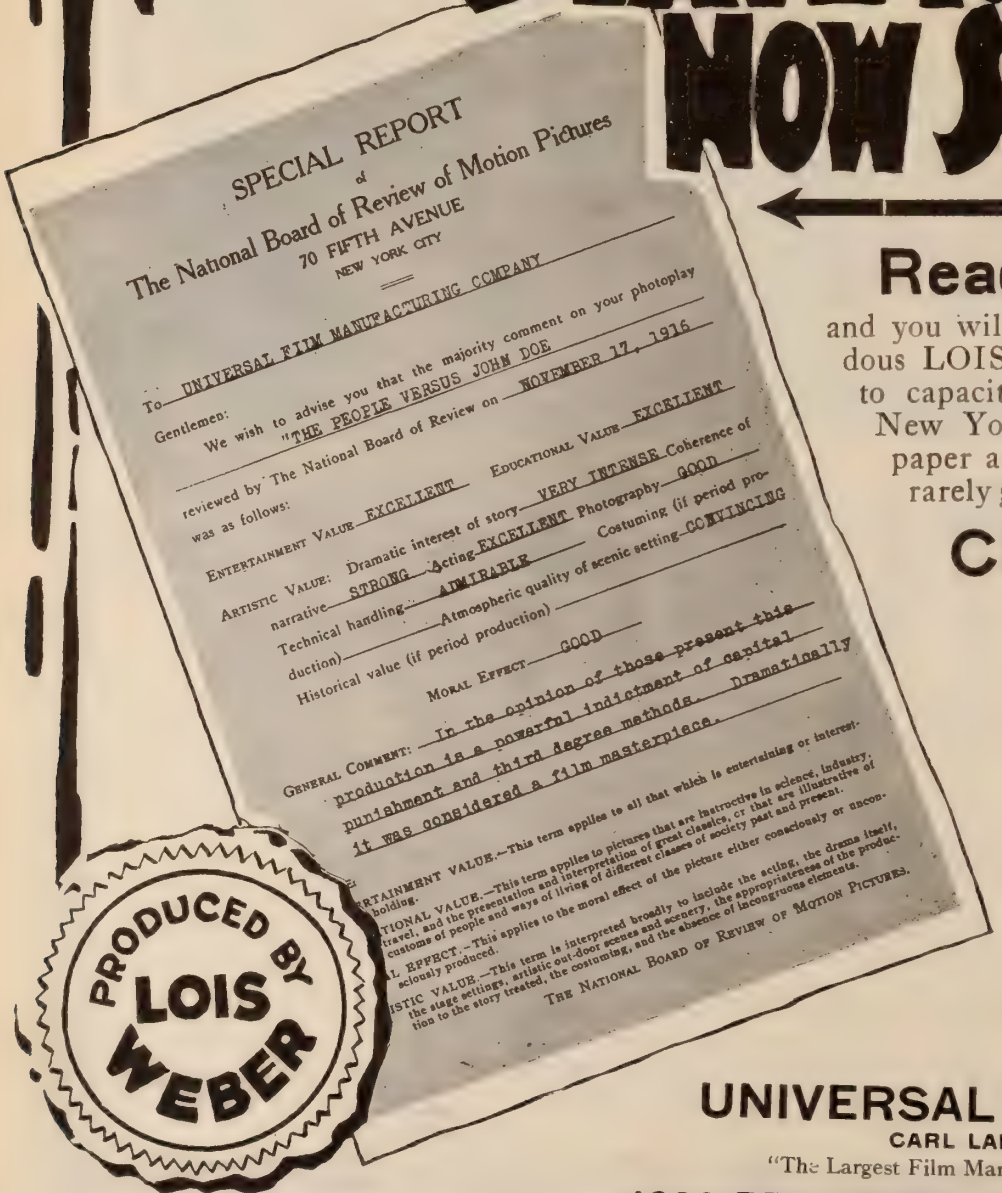
1600 Broadway NEW YORK

"The PEOPLE AGAINST JOHN DOE"

Produced by Lois Weber

Producer of such notable successes as "Where Are My Children?"...."Shoes"....
....."Scandal"....."Jewel".....
"Hypocrites".....and others.

STATE RIGHTS NOW SELLING



SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To UNIVERSAL FILM MANUFACTURING COMPANY

Gentlemen:

We wish to advise you that the majority comment on your photoplay "THE PEOPLE VERSUS JOHN DOE" reviewed by The National Board of Review on NOVEMBER 17, 1916 was as follows:

ENTERTAINMENT VALUE—EXCELLENT EDUCATIONAL VALUE—EXCELLENT

ARTISTIC VALUE: Dramatic interest of story—VERY INTENSE—Coherence of narrative—STRONG—Acting—EXCELLENT—Photography—GOOD—Technical handling—ADMIRABLE—Costuming (if period production)—Atmospheric quality of scenic setting—CONVINCING—Historical value (if period production)—

MORAL EFFECT—GOOD

GENERAL COMMENT: In the opinion of those present this production is a powerful indictment of capital punishment and third degree methods. Dramatically it was considered a film masterpiece.

...RTAINMENT VALUE.—This term applies to all that which is entertaining or interest-holding.

...TIONAL VALUE.—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

...L EFFECT.—This applies to the moral effect of the picture either consciously or unconsciously produced.

...STIC VALUE.—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

PRODUCED BY LOIS WEBER

Read This Report

and you will understand why this stupendous LOIS WEBER production played to capacity at the Broadway Theatre, New York, and received from newspaper and film critics an endorsement rarely given to any cinema production.

Choice Territory Still Open

This is the ideal type of State Rights production. It not only gets the capacity crowds, but it starts discussion in Press and Pulpit, as well as among the People themselves. Choice territory still available, but quick action is necessary. Write today for handsome illustrated and descriptive folder which tells you all about this big production; advertising props, paper, etc. Address all communications to the STATE RIGHTS DEPARTMENT

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

CHICAGO NEWS AND COMMENT

Gay Time Is Promised at Reel Fellows Ball

The Reel Fellows Ball, to be held at the Essanay studios, Saturday, Feb. 10, promises to be a huge and brilliant affair. President Geo. K. Spoor of Essanay is cooperating in every way to make the occasion the most successful in film history. During the evening every prominent Essanay player will be seen working under the Cooper Hewitts. Four sets will be run full-blast. Mr. Spoor has put all the facilities of the Argyle plant at the disposal of the Reel Fellows, including the use of the carpenter and scenery departments for decorating the studios.

Dancing will start at 9 o'clock, and the grand march will begin at 10.30. Music will be furnished by a 15 piece orchestra supplied by Benson.

The ball is being advertised by slides run in all the down-town and North Side picture houses. Window cards are being placed in stores on the north and west sides. A vigorous advertising campaign will be conducted in the newspapers. The editors of the newspaper photoplay columns are boosting the event vigorously. These aggressive advertising and publicity measures are expected to produce an attendance of 5,000.

The admission price is $1.00. The receipts will be donated to the fund now being raised by the Reel Fellows Club for its new quarters at 207 So. Wabash ave. These rooms will be officially opened at a smoker to be held in them Saturday evening, Feb. 3.

Rothacker Donor of Unique Wedding Present

Miss M. B. Morrison, who has for six years been the private secretary of Watterson R. Rothacker, president of the Rothacker Film Mfg. Co., was recently married. Mr. Rothacker and R. G. Gradwell, vice-president of World Pictures, gave outright to Miss Morrison the complete ownership of the Typewriter Film & Slide Company. This company is an Illinois corporation organized and formerly jointly owned by Messrs. Rothacker and Gradwell. It is believed that this is the first instance in business history that ownership in a duly incorporated concern has been transferred as an absolute gift.

John M. Harlan, a prominent Chicago attorney, and son of former Chief Justice Harlan of the Supreme Court of the United States, has volunteered to give Miss Morrison free legal advice whenever she needs it. This offer was also a wedding present to Miss Morrison.

R. S. McCullum who has been connected with the local Universal Exchange, is now assistant manager of the Minnesota Triangle office.



Chas. C. Pyle, Sales Agent, Bartola Instrument Company

Newsy Notes About Town

Loop theatres are finding the "better pictures and longer runs" policy a profitable one. "Intolerance" continues its success at the Colonial; "A Daughter of the Gods" still packs them in at the Studebaker, and "Panthea" will be held another week at the La Salle. Other attractions that will be continued another week are "The Man of Mystery" at the Ziegfeld, and "Are Passions Inherited?" at the Bijou Dream.

Gareth Hughes, a sensitive Welsh actor, recently brought suit against a Chicago film company to restrain it from releasing a film in which he was started. He objected to its title, "Why Girls Won't Tell." A compromise has been effected, and the feature is now christened "The Sins Of The Daughters."

Simeon B. Griever, a prominent Chicago exchange man, has organized a company known as "Chicago Agents for Mid-west Exhibitors." This concern was formed to give out of town exhibitors Chicago representation, and also to furnish them with advertising and publicity material suitable for best exploiting the films booked by members of the association.

The Chicago F. I. L. M. Club has been corresponding with the New York F. I. L. M. Club regarding a national convention. The New York organization agrees that Chicago deserves the honor of the first convention, owing to the fact that the Chicago exchangemen's club was the pioneer organization.

Jack Leaverton, manager of the Lea-Bel Company, a Chicago exchange handling feature films, announces that his concern has acquired the rights for this film for the entire United States.

(*Continued on page* 1086)

Were You Aware That—

Wm. Fox is offering a number of cash prizes for the best replica of the painting in the Studebaker Theatre lobby. The painting is a life-sized study of Annette Kellermann. The lobby at times has the appearance of an art school, filled as it is with Windsor ties and velvet coats.

Fred Linick recently came here to take up his duties as local sales representative of Unity Photoplays. Another recent arrival was J. W. Brickhouse, who left St. Louis to cover Northern Illinois for Art Dramas, Inc.

The Chicago Selznick office will distribute "The Masque of Life" in Illinois, Indiana, Kentucky, and Michigan.

F. M. Brockell and Harry Weiss, joint managers of the local Selznick offices, are being familiarly hailed as "Potash & Perlmutter." Their success in grabbing bookings entitles them to the sobriquet "The Gold Dust Twins."

Wm. M. Schwartz, president and general manager of Schwartz Films, Inc., announces that the first release of the Ella Wheeler Wilcox pictures will be "Lais when Young," instead of "A Married Coquette." Schwartz Films, Inc., is distributing the picturizations of the poetess' works in Illinois, Indiana, and Wisconsin.

R. R. Nehls, general manager of the local laboratory of the American Film Company, was given an elaborate gold-mounted fountain pen upon his retirement as president of the Reel Fellows Club. This auriferous stylus is being used by its owner to sign the weekly salary checks. Very appropriate, n'est pas?

The ideas incorporated in the forthcoming Selig picture "Beware of Strangers," were conceived by Walter Howe, city editor of the Chicago Tribune.

Lubiner & Trinz have booked the McClure series "Seven Deadily Sins" for their entire circuit.

J. Wesley Smith, a member of the Rothacker Film Mfg. Company's camera department has just returned to Chicago after a twelve weeks' business trip to Denver, Colorado.

Harry Leonhardt, Western district manager of the Fox Film Company, has just left his headquarters in Chicago for a tour of all the Western Fox exchanges, including Alaska and Honolulu. This makes the sixth time during the year that Mr. Leonhardt has taken this trip. He is expected back in Chicago about the middle of March.

LIVE NEWS FROM THE PRODUCERS

Maxine Elliott to First Appear in Anspacher Play

Maxine Elliott's first screen play will be the work of Louis K. Anspacher, author of "The Unchastened Woman." The theme or character of the picture is not revealed.

The charming stage star will face the camera for the first time at the Goldwyn Fort Lee studios on Feb. 15. Announcement has been made that she will be directed by Allen Dwan.

Miss Elliott declared last week that her preparations for a picture debut has tested her patience to the utmost. Thirty-one gowns, she said, have been called for up to the moment, with more to come in the future. And Miss Elliott has accomplished the task of obtaining the gowns in twenty-seven days.

James Aubrey in Western "V" Comedies

James Aubrey will hereafter be featured in the "Big V" comedies, which now are being made at Greater Vitagraph's western studios. Another member of the "Big V" company is Edward Dunn. Billie Leslie and Virginia DeLillies are additional members of the troupe.

"Masks and Mishaps" will be the first of the western pictures in the "Big V" comedy series, dealing with domestic woes.

Cobb Story with Mae Marsh in Course of Production

The filming of a story by Irvin S. Cobb, with Mae Marsh in the starring role, is the first Goldwyn Production to get under way in the Fort Lee studios. Ralph W. Ince is directing the subject.

Marguerite Marsh, Mae's real sister, is to be her screen sister also, having been engaged by Goldwyn to play a role opposite the star.

Fortune in Advertising of Linder Comedies

Appropriation of $125,000 Set Aside by Essanay Company to Exploit Pictures of the Noted French Comedian

ESSANAY has begun a national advertising campaign on the Max Linder comedies, the first release of which, "Max Comes Across," is dated February 26. One comedy a month will be released thereafter.

President George K. Spoor has set aside $125,000 for a newspaper campaign that will be nation wide for the benefit of exhibitors booking these comedies.

At a meeting of all the branch managers of United States and Canada at the Kleine-Edison-Selig-Essanay offices in Chicago, Sunday, January 28, at which Mr. Spoor and George Kleine were present, the first of the Linder comedies was shown. The branch managers were enthusiastic over the comedy. They were so enthusiastic, in fact, that they requested that a triple amount of paper issued on five-reel features be gotten out on each subject and double the amount of all other advertising material. The request met with approval on the part of President Spoor.

In addition to this advertising, several contest and novelty advertising "stunts" are being projected for the benefit of the exhibitor.

At the meeting there were fifty-five branch managers and salesmen in attendance. In addition to twenty-four K. E. S. E. branch office managers, there were thirty-one salesmen especially employed by Essanay Film Manufacturing Company to sell the Essanay-Max Linder Comedies during the next twelve months.

These salesmen had been drawn from all parts of the country, and were selected because of their especial adaptability, wide acquaintance with exhibitors and past records as business-getters. They will cooperate with K. E. S. E. branch office salesmen, but will be under the direct supervision of E. R. Pearson, whom George K. Spoor, president of Essanay, has employed as general supervisor in connection with this campaign.

The intensified campaign just launched is to be co-operative with the exhibitors booking Max's comedies. President Spoor offers to go fifty-fifty with the exhibitors on newspaper displays advertising the productions. In other words, Essanay will pay half the expense incurred by every exhibitor in newspaper advertising of Max Linder Comedies at his theatre.

The major portion of this huge advertising fund will be expended, it is thought, within the next ninety days. Whatever results are obtained will serve as a guidance for further appropriations.

Lewis to Direct Mystery Story

Edgar Lewis who directed the filming of Rex Beach's "The Barrier," left New York for the South last week to make a picture which he claims will surpass anything he has yet attempted.

The nature of the story, the location and for whom the picture is being made is being kept exceptionally quiet.



Max Linder in His Second Essanay Comedy "Max Wants a Divorce"

Margaret Illington Departs for West Coast

Margaret Illington, announcement of whose engagement as a Lasky star to make her motion picture debut in Paramount Pictures was recently made, departed from her home in New York last Wednesday, and is now en route for the Lasky studio at Hollywood, Cal. Immediately upon her arrival at the Lasky plant, Miss Illington will begin work on the adaptation of Basil King's successful novel "The Inner Shrine" which has been chosen as the vehicle of her first appearance on the screen.

While in Hollywood, Miss Illington will occupy the same bungalow which housed Geraldine Farrar when she was engaged at the Lasky studio.

Ever since her engagement by Lasky, Miss Illington has been a frequent visitor at the Famous Players studio where she has been a very close student of the various processes of production.

Van Dyke Co. Gets Will Davis

Will S. Davis, for the past two years prominently connected with Fox, has been engaged to direct the forthcoming Van Dyke Film Co. production "The Cloud" which will be released by Art Dramas.



A Trio of the Latest Photographs of Mary Garden, the Most Recent Addition to Goldwyn's Growing Constellation

Cohan and Company Go South

George M. Cohan, accompanied by Joe Kaufman, his director, Marguerite Snow, his leading lady, and other members of the "Broadway Jones" Company, have gone to Florida where the exteriors for the initial Cohan-Artcraft picture will be taken.

A large factory has been taken over for a week at Jacksonville, where the scenes involving the chewing gum plant will be staged. Just prior to their departure a large ball-room scene was filmed at the studio on West Fifty-sixth street, in which several hundred people took part. The scene in question portrayed one of the lavish parties given by the wild "Broadway Jones" in the course of the story and the set occupied almost the entire floor space of the big studio.

New Lead Opposite Mae Marsh

Speculation which has been rife since the parting of the team of Mae Marsh and Robert Harron, as to who would be Miss Marsh's new leading man, were met with the announcement last week that Vernon Steele, a legitimate actor, would have the place.

Mr. Steele played as leading man for Billie Burke in "Love Watches." He first came to this country with Marie Tempest. In England he played Shakespearean roles and was in Arthur Wing Pinero's production "The Mind the Paint Girl."

All-Star Cast in Ivan Picture

The first release of the Enlightenment Photoplay Corporation, of which Henry J. Brock is the directing head, made its initial bid for public favor at the Park theatre a short time ago, when "Enlighten Thy Daughter" opened for an indefinite engagement.

The cast which includes players from all the larger companies is an exceptional one including as it does Zena Keefe; Frank Sheridan, Marie Shotwell, Katherine Kaelred, James Morrison, Arthur Donaldson, Violet Horner and Rubye De Remer.

Mary Garden Signs with Goldwyn Corporation

Famous Operatic Star Will Appear in Series of Pictures—"Salome" Is Predicted as the First Subject

MARY GARDEN, international opera star, is to appear in Goldwyn productions. This announcement emanated from the offices of the producing corporation last week and was the subject of wide comment by trade and lay press.

Though it is too early for official announcement to be made of her first subject, metropolitan critics are one in predicting she will be seen in Strauss' "Salome" in which she achieved tremendous operatic success.

The terms of Miss Garden's contract with the Goldwyn Corporation call for her to make a series of motion pictures. She will shortly sail for Paris to arrange for the designing and making of her costumes for the first productions.

The signing of the American star, whose spectacular personality as well as artistic ability has made her one of the greatest public favorites here and abroad took place in Miss Garden's apartment at the Ritz-Carlton, and set at rest conflicting rumors that have gone around concerning her plans, for several months.

When Miss Garden came to America to be the chief star of the Hammerstein operatic ventures she was already established as a great operatic and dramatic artist in France. Immediately she challenged the attention and gained the friendship of her fellow Americans.

It has been said of Miss Garden that she has received greater exploitation than any other woman in modern history, and that she possesses a keener knowledge of how to hold the public's attention than the redoubtable Colonel Roosevelt.

Miss Garden's publicity escapades are historic, which fact certainly will not tend to lessen her value in films. Her most recent exploit on the front pages followed her appearance at midnight in a tramp's retreat in Chicago, where she sang for several hundred specimens of bedraggled humanity. Her addition to the Goldwyn roster is welcome news to screen followers.

Speaking Sub-Titles Success in Clune Production

One of the attractive features of the Clune Production, "The Eyes of the World" now enjoying a remarkable run at the Auditorium, Los Angeles, is the method, seldom used, by which the sub-titles record the words spoken by the characters during the action of the scenes.

As the character gives utterance to his part of a dialogue, the words which his lips form suddenly "fade in," and after a proper length of time softly fade out of the scene.

The producers of the spectacle, deciding that the ordinary sub-title appeared incongruous, and broke the thread of interest, decided to use their method whereby the title flashes in and fades out without removing the characters from the screen, and results seem to warrant their conclusion that such a process really adds to the illusion.

Fans See Star in Person

Frankie Mann, star of the Ivan producduction, "Sex Lure," is making a tour of various theatres in western Pennsylvania which are showing the film. In conjunction with the feature Miss Mann gives a short talk on the making of pictures. M. Silverman of the Liberty Film Renting Company is conducting the actress' appearances.

Change in Title of Vitagraph Feature

The motion picture title of Hamlin Garland's novel, "The Captain of the Gray Horse Troop," photoplay rights to which were acquired some time ago by Vitagraph, has been changed to "The Long Fight" and production of this story has been begun at Greater Vitagraph's western studios. Edith Storey and Antonio Moreno are co-starred in the subject.

Simultaneous World Showings for Williamson Pictures

AN ambitious and radical move, which will inaugurate simultaneous showings and exploitation of feature productions in the larger cities of the world, has been worked out and is to be put into immediate practice by the Williamson brothers of Submarine Picture fame, according to announcement last week.

It has been known for some time past that the Williamson Brothers were perfecting arrangements to launch their own organization on rather a big scale for the producing and marketing of their future pictures.

George Williamson, secretary of the corporation, explaining the basic reasons for the marketing scheme which will be put into effect, declared his opinion was that the marketing of productions in this country by American manufacturers for a period of time before foreign release reacted against the best results which might be obtained by simultaneous showing in foreign countries.

As the first step in carrying out this plan, arrangements have been made for three special representatives to go abroad: Russell E. Shanahan, to represent interests in England and Europe, including the Scandinavian countries; Stephen T. King, who sails this week for South America, where he will handle productions and arrange business affiliations throughout the Latin-American countries; and Stanly H. Twist, who sails within a fortnight on a complete round-the-world trip, during which he will visit South and East Africa, India, Burmah, Ceylon, Strait Settlements, Java, Samatris, Siam, the Orient, Philippines, Australasia and Hawaii. Mr. Shanahan is already in London, which he intends to make his headquarters

Development of Frohman Co. Brings Farnham as Officer

CARRYING the comprehensive titles of business manager, assistant to the president and director Plenipotentiary in Exploitation of Super-Feature Productions, Joseph W. Farnham has cast his lot with the Frohman Amusement Corporation, according to announcement of President William L. Sherrill. Arrangements were definitely concluded and a contract executed early last week.

The acquisition of Mr. Farnham, according to President Sherrill, is but another step in the efforts of the corporation to acquire men who will maintain and further build the prestige and standards of the concern.

More than eight years ago Mr. Farnham first came into the motion picture field as the writer of the Gordon Trent column for a picture page of a New York newspaper. Next he became assistant general manager of the Film Supply Company of America, remaining with the firm until its dissolution, when he became American representative for several English and Canadian motion picture manufacturing companies. Work on a trade paper followed, then Mr. Farnham became associated with the All Star Feature Corporation as director of advertising and publicity. Later he succeeded to the position of general manager and director of that company following the resignation of Harry Raver.

In 1915 he was commissioned by the Carnegie Peace Foundation to represent them on a special mission to the belligerent countries of Europe, and he remained abroad for that organization for seven months. Returning he joined the Lubin Company, and later came to New York again, opening offices under his own name to exploit special productions. Shortly after the Farnham interests were merged with the Amalgamated Photoplay Service, from which corporation he has resigned to go with the Frohman Corporation.



Joe Farnham

Markowitz Starts a "Query Bureau"

Organization of a newspaper motion picture service in Southern California territory is occupying the time of L. Markowitz, general manager of the California Universal Film Exchange in San Francisco, who has been visiting Dave Bershon, manager of the Los Angeles branch. Mr. Markowitz has already approached and interested a number of newspapers in northern California on this scheme.

Editors of the California exchange will serve as editors of a query department, and all queries sent to the newspapers interested will be correctly answered by the exchange men.

Six-Reel E. I. S. Picture Complete

Dixon Boardman, president of the E. I. S. Motion Picture Corporation, announces that "Trooper 44," the new six-reel feature, in which for the first time in the history of the screen the famed "Black Hussars," the Pennsylvania State Mounted Police, figure prominently, is now practically complete. Following the return of the "Trooper 44" company from the Pennsylvania mining regions, Mr. Boardman and Roy Gahris, who directed the picture under Mr. Boardman's personal supervision, have been busy cutting and assembling.

During the past week Major John C. Groome, superintendent and founder of the State Police, through whose courteous co-operation the troopers were allowed to appear in the most active parts of the feature, visited New York, and as the guest of Mr. Boardman witnessed several of the scenes in which his dashing troops appear run off upon the screen. He expressed himself as greatly gratified with the results, and declared that he had never realized before the wonders of the motion-picture camera. Major Groome will in all probability be a guest of honor at the premier private showing of the picture, which will take place shortly, and to which the most prominent men of the country will be invited.

The plot of "Trooper 44" deals with the adventures of Trooper Jack of the Mounted in breaking up a gang of outlaws. He falls in love with the daughter of one of the desperadoes, and exciting events follow thick and fast.

Supporting him are June Daye, Roy Gahris, W. W. Black and Roy Sheldon.

Sturgeon Signed by American to Direct Gail Kane

Following negotiations conducted by S. S. Hutchinson, president of the American Film Company, Rollin S. Sturgeon, recently director-general of the Western Vitagraph studio, last week signed a long-term contract with the American company and will join his forces at Santa Barbara.

Mr. Sturgeon's initial enterprise will be the production of a photoplay starring Gail Kane, whose acquisition by the American recently was announced by Mr. Hutchinson, and who was expected to arrive from the East last week.

In accordance with the policy of "Only big stars for Mutual," the combination of noted actress and prominent producer is expected to add much strength to American-Mutual releases. Photoplay material which has been selected as Miss Kane's first vehicle under the supervision of the president will be of highly dramatic type, of a caliber to meet the star's reputation for ability in emotional roles.

Rollin S. Sturgeon has established the reputation for painstaking, analytical regard for the logical and details of his productions and for striking effects and "atmosphere." Among his latest successes, both from a box-office and popular point of view, are "God's Country and the Woman" and "Through the Wall."

Mr. Sturgeon is a native of Rock Island, Illinois, and a graduate of Harvard Law School.

Favorite Subjects Reissued by Vitagraph

Two Vitagraph pictures which attained great vogue when first produced, "A Million Bid" and "Captain Alvarez," are shortly to be reissued in de luxe form. A number of changes in cutting and titling will be made in each subject.

Anita Stewart is the heroine of "A Million Bid," with Harry Morey playing opposite her. Ralph W. Ince directed the production.

The story of "A Million Bid" is wound around a scheming mother who plans a wealthy marriage for her beautiful daughter. Desperate under her mother's constant pleading, the girl marries the man of her mother's selection. She does not love him. Their honeymoon is tragically interrupted when the yacht on which they are touring is wrecked.

Unknown to each other, the husband and the wife are saved. The man, through the shock and a number of complicating events that offer Miss Stewart exceptional opportunities for highly emotional work, loses his memory. Interest is held from the beginning of the picture to a strong dramatic climax.

Edith Storey is cast in the role of a Spanish Girl in "Captain Alvarez," which was directed by Rollin S. Sturgeon.

Briefly, the story of "Captain Alvarez" is that of an American who visits South America. There he falls in love with a Spanish girl who sympathizes with the revolutionists, although a man who is in love with her is a spy for the other side. In order to prove his devotion, he joins with the rebels under the assumed name of "Alvarez." Eventually, and after many daring escapades in which he and the girl join, the country is made a republic.

Utah Exchanges May Close

Notification has been given three exchanges located in Salt Lake City, and operating throughout Utah, by the respective head offices, that in the event the Chez Censorship bill becomes law they are to close up and vacate the territory.

Brady Company to Turn Out Comedy Features

Success of "Tillie Wakes Up" Leads to Decision to Produce Light Subjects Probably at Month Intervals

ENTHUSIASTIC acceptance on the part of public and exhibitors of the Marie Dressler farce, "Tillie Wakes Up" was the prime cause of several conferences of William A. Brady and other officers of the World Film Corporation last week on the advisability of adopting a more elastic policy than heretofore in the concern's productions.

As a result decision was reached to modify their exclusively dramatic output and manufacture a series of comedy productions to be released at stated intervals of perhaps one a month.

The Dressler subject was first comic picture made by the World-Brady interests in more than five months. The last previous experiment of this corporation in light entertainment upon the screen was called "The Summer Girl," successfully issued last August. Since then World pictures Brady-made have adhered to the serious side of the drama.

Mr. Brady, in discussing this altered view of what the public wants, said:

"I am free to say that what happened to Miss Dressler's picture took me completely by surprise. The farce had been made purely in the way of an experiment, and I was inclined to be skeptical regarding the outcome—the more so as it was a radical departure from our settled plan, but results warrant our new decision in the matter.

"It is not always good business to induce the public to look for a certain line of product and then shift over night to the direct opposite.

"Long ago in my career as a producing manager I relinquished the idea of telling the public what it wanted, and took up the more rational pursuit of listening. Occasionally this policy has been criticized as commercialism, but I have found it quite popular at the bank and profitable to the World Film Corporation.

"We recently eliminated all our male stars excepting Carlyle Blackwell in response to a clearly developed demand for woman stars, with results of a most satisfying kind, and now we will start producing comedies as a regular thing along with our highly popularized serious plays."

Silent Drama Draws Edward Ellis, Stage Star

One of the last of the prominent theatrical stars to take up picture acting is Edward Ellis, noted for his "crook" characterization in "The Dummy," which enjoyed a year's run at the Hudson theatre in New York and proportionately long engagements elsewhere, and for the character of his acting in association with Holbrook Blinn in the Princess theatre productions. Mr. Ellis is also author of "Any Night," a play which exposed "The Raines Law Hotels."

In "The Law that Failed," by Louis Reeves Harrison, Mr. Ellis will play a character to which he is admirably adapted. Apollo Pictures, Incorporated, will produce the picture for the Art Dramas Program.

Kalem and Bechdolt Pleased

In negotiating for the services of Frederick R. Bechdolt, one of the foremost short story writers of the day, to prepare the stories for its new series "The American Girl," the Kalem Company believes they have made a ten strike.

Mr. Bechdolt intends intimately concerning himself with the production of his stories, and will spend a great deal of his time at the Kalem studios in Glendale, California, suggesting bits of realism and local color.

In "The American Girl" series, which it is expected will be the most popular ever marketed by Kalem, Mr. Bechdolt is recreating for the screen the many varied and exciting experiences he has had as a newspaper reporter with the running to earth of the notorious Death Valley-Scotty.



Two Well-Remembered Vitagraphs Promised as "Re-Issues De Luxe"—In the Centre, Scene from "Captain Alvarez"; at Left and Right, "A Million Bid"



First Published Scenes from "A Poor Little Rich Girl" Seem to Promise "Little Mary" at Her Best in That Artcraft

Mary Pickford to Desert East for California

Trip Is for Purpose of Presenting Her New Artcraft Pictures with Different Locales from Those Recently Made

UPON completion of her latest picture "A Poor Little Rich Girl" Mary Pickford is to temporarily forsake her Eastern studios and take up production of several new Artcraft releases on the West Coast.

A big studio has been taken over for her in Los Angeles and work on the next Mary Pickford-Artcraft picture will be commenced shortly after her arrival there. From present indications Miss Pickford's work in connection with "A Poor Little Rich Girl" will be completed in time to allow her to leave New York February 7.

It is understood that Miss Pickford will appear in several subjects during her stay in California, among these being "Rebecca of Sunnybrook Farm," the well known Kate Douglas Wiggin story and play which was recently secured for her by the Artcraft Pictures Corporation.

Mary Pickford's trip to California makes it possible for this most popular star to appear in subjects presenting entirely different locales from those in which she has already starred for Artcraft Pictures. "Less Than the Dust," "The Pride of the Clan" and "A Poor Little Rich Girl" were staged in the East and with the facilities such as are offered the photoplay producer on the West Coast, it is felt that Mary Pickford productions of an absolutely different setting from those in which she has already appeared for Artcraft, will result in disclosing "Little Mary" in various strikingly novel creations. On her transcontinental trip Miss Pickford will be accompanied by her mother, Mrs. Charlotte Pickford and her personal representative, Edward Hemmer.

Activity Is Horsley's Motto in Eastern Stay

DAVID HORSLEY returned to Los Angeles last week with a number of contracts for his productions to testify to his activities during his eastern stay.

In the East Mr. Horsley arranged for the release of his Cub Comedies and Wilbur features, sold his collection of Bostock animals, marketed his Cub Comedies in all foreign countries, and also completed arrangements for distributing facilities to cover further production activities aside from the Cub and Wilbur companies.

In view of the fact that these deals concern the trade in general Mr. Horsley issued the following statement to the trade press upon his arrival in the West:

"Through contracts I signed while in the East, David Horsley productions are again marketed through the exchanges of the Mutual Film Corporation. These productions are the Cub Comedies and the Crane Wilbur features.

"The Cub Comedies are already on the Mutual market, the first release having been made on January 4. My contract with the Mutual calls for a new subject in one reel for fifty-two weeks, following the release of the first picture.

"The Crane Wilbur features comprise a series of six five-reel subjects starring Mr. Wilbur. The general title of the series is 'The Morals of Men.' We have already completed three of the six pictures, namely, 'The Painted Lie,' 'Love Everlasting,' and 'The Single Code.' No release date has been set for the first picture, but that information will be forthcoming shortly.

"A Wilbur picture is to be released every four weeks following the first release date until the series is completed. We feel certain that the series will be among Mr. Wilbur's most popular subjects."

Aged Actors Witness Undersea Picture

Thirty inmates of the Actors' Fund Home, West Brighton, Staten Island, were the guests of President Carl Laemmle of the Universal Company last Thursday afternoon at a performance of "Twenty Thousand Leagues Under the Sea" at the Broadway theatre. Officials of the Universal Company lent their automobiles for the trip to and from the theatre.

New Comedy Company Producing

The Sierra Photoplays, Inc., of which Dr. C. William Bachmann is president, has been producing one-reel comedies for the past several weeks at a studio in Glendale. Roy Clements is director, and the featured players are Ed. Sedgwick, Ruth Hennessey and George Barnes. Al. Herman is assistant director, and Fred Hartman is the cameraman. The comedies will be known as the Three Star Brand, and the six completed to date have been titled "Bungalow Bliss," "We Women," "Adam's Baby," "What Could Dugan Do," "Clean Clothes" and Mr. Careful, the Constable."

Third Glyn Story Pictured

Rounding out a trilogy of screen adaptations of Elinor Glyn's famous novels, "Three Weeks" and "One Day," the B. S. Moss Producing Company issues supplementary announcement that "One Hour," with scenario by Paul McAllister, is now undergoing active preparation. The entire company, including Zena Keefe and Allan Hale, have gone to Saranac Lake, with the usual battery of cameramen and others. After a month the company will journey to Jacksonville, Fla., to complete the film for initial showing on March 1.

Mr. McAllister will direct the feature, and it was he that chose the locations, a difficult problem of four weeks. The scenic contrasts of snow and flowers will have backgrounds of splendor calling for a large outlay.

Blackton Names New Assistant

William P. S. Earle, who has staged many Vitagraph successes, will hereafter be assistant to Commodore J. Stuart Blackton. This position was previously held by Harold Bolster, who has since become business manager of the Brooklyn studios.

With the increase in the output of the Greater Vitagraph plant and the heavier demands upon Commodore Blackton's time, he found it imperative to have an assistant who would be ready to aid him at all times in the actual production of Blue Ribbon features, special releases, and the many other pictures in the weekly output.

Adventure Club Praises "Buffalo Bill" Picture

That the "Adventures of Buffalo Bill," Essanay's feature picturizing the life of the late Col. William F. Cody, is one of the real adventure films on the market was the verdict of the Adventures Club of Chicago following a private showing of the picture.

The Adventures Club is an organization composed of prominent Chicagoans who have gained fame through thrilling experiences in various parts of the world. Among its members are Captain Robert Foran, who traveled with Roosevelt through Africa and later was a commander of the British East African mounted police; Medill McCormack, noted newspaper man, and globe-trotters, war correspondents, explorers, ex-filibusters, and others.

"Adventures of Buffalo Bill" was released as a special on January 29 through the Kleine-Edison-Selig-Essanay Service. Colonel Cody is seen as the hero of the photodrama, having posed for the camera only a short time before his death. Other heroic figures of the early West, including Lieutenant-General Nelson A. Miles, Major-General Jesse M. Lee and Brigadier-Generals Frank D. Baldwin and Marion P. Maus, actually appear in the picture.

Another Stage Play Adapted

Earle Williams will be starred in Greater Vitagraph's forthcoming production of "The Hawk," the stage play in which William Faversham and Mlle. Dazian, celebrated French actress, were seen a season ago in New York. Supporting Mr. Williams in the Blue Ribbon version of "The Hawk" will be Ethel Gray Terry, Julia Swayne Gordon, Katherine Lewis, Denton Vane and Mario Majerone.

Paul Scardon will direct the production, which was adapted for the screen by Garfield Thompson.

Unique Booking Record

A record of placing service in every house on Main street, Montreal, was made by the Universal exchange last week. Seven of the theatres are within a stone's throw of each other.

Wide Booking of "Patria" Shows Public Pulse

Extensively Advertised Serial Promises to Establish in Public's Mind the Present High Trend of Picture Industry

THE showing of "Patria," the International serial, by leading vaudeville houses in seventy-five of the important cities of the country will be, in the opinion of a number of prominent exhibitors, a direct benefit to the motion picture industry.

First, and most important, it is pointed out that a new class of patronage will be created for pictures from the ranks of those who in the past have supported only the vaudeville and the legitimate theatres. Reports from all parts of the country show that increasing crowds are viewing each episode of "Patria" in the big first-run houses. This, according to J. A. Berst, vice-president and general manager of Pathe Exchange, demonstrates that there is no audience in the country too "high class" for the right kind of picture.

"Patria" is being extensively advertised through billboards and newspapers by the Keith, Proctor and Orpheum circuits, each episode being announced as one of the feature acts. This, it is pointed out, will establish the serial in the minds of the public as a high-class production that has played to one-dollar and two-dollar audiences.

"What does it mean?" is the question that the bookings bring on all sides. The vaudeville performers, in particular, are wondering what this move portends. Prominent managers, as well as some of the vaudeville publications, have stated that the booking of "Patria" will have an important bearing on the present agitation for closer relations between vaudeville actors and managers and will be productive of much good.

Valeska's Mole and Millinery in White Light Play

All the glitter and fascination of the White Lights is reflected in "The New York Peacock," a William Fox photoplay released February 6, in which Valeska Suratt displays more scintillating costume styles than ever before.

Through the medium of the screen, women are promised a fashion show more gorgeous and more sumptuous than a dozen mannikins could show.

Two of the many sartorial triumphs achieved by Miss Suratt in "The New York Peacock" are the big spider-web hats which she wears and a magnificent gown closely adorned with beautiful peacock feathers.

Harry Hilliard has the chief role in Miss Suratt's supporting cast. Important parts are also taken by Eric Mayne, Alice Gale, Claire Whitney, W. W. Black, John Mackin and Frank Goldsmith. Mary Murillo wrote the script.

The story is that of Billy Martin (Harry Hilliard) who comes to New York to put through a war contract for his father. Martin is steered to a gambling den where the machinations of Zena (Miss Suratt) causes him to lose the $100,000 he brought with him to clinch the deal.

Many adventures follow, and Zena finds, too late, that she loves Billy.

Detroit Papers Praise "Patria"

The Orpheum theatre of Detroit, one of the leading vaudeville houses that has booked "Patria," the International serial released by Pathe, held a special advance showing of the first three episodes for the benefit of the Detroit newspapers.

"A little selected audience of Detroit's men and women," stated the reviewer of the Journal, "had their first glimpse of Mrs. Vernon Castle in the series of daring exploits as Patria Channing, in a film entitled 'Patria,' that rival and really outshine anything her slim and graceful husband has yet done for England. 'A thrill a foot' might well be the advertising description of 'Patria,' for between the star and her hero and a pair of machinating foreigners there is something doing right off the reel."



Left: "The Mystery in the North Case" Center and Right: "A Lady in the Library" (Mr. and Mrs. Sidney Drew)—General Film Program Releases



Ann Murdock's first picture for Mutual. "Where Love Is" is fraught with human interest touches

General Film to Screen Best of S & S Fiction

Hundreds of Stories Published in Street & Smith Magazines Will Be Chosen from; One Release Each Week

BY an arrangement just concluded with Street & Smith, the General Film Company has secured the sole rights to a vast amount of motion picture material which has heretofore remained undeveloped.

Street & Smith are publishers of Ainslee's, Popular, Smith's, People's Top-Notch and Detective Stories, all popular and widely circulated magazines.

From the 10,000 stories of romance mystery and adventure published in these magazines, the most vivid and sensational are being selected for production, and will be released by the General Film Company in a weekly series of four-reel photoplays, beginning March 2.

The details of the plan are given by the General Film Company in the following statement:

"In effecting this arrangement with Street & Smith we secure control of what is undoubtedly the richest mine of motion picture material ever developed.

"Street & Smith buy more fiction annually than all other magazine publishers combined. They pay the highest prices. They command first choice from the work of the world's leading fiction writers. The stories their able editors select are recognized as the most gripping, thrilling, red-blooded fiction published. On the strength of these wonderful stories alone—without even the aid of illustrations—these magazines have built up a reading clientele of nearly 15,000,000. Every fourth family in the United States reads one of the Street & Smith magazines.

"The first release will be founded on 'The Inspirations of Harry Larabee,' by Howard Fielding celebrated for his extraordinary stories of intrigue, complex situations and baffling mystery. This story appeared in the Popular magazine. It contains enough incident and action for an excellent five-reel picture; in four-reel form every moment is vibrant with action, suspense and vital human interest.

"The most comprehensive national advertising campaign yet attempted for motion pictures will announce and continuously accompany this series. A single or double page advertisement in every issue of all the Street & Smith publications, reaching nearly 15,000,000 interested readers, will make the following announcement:

"Our fiction has for years been the object of keen interest on the part of motion picture producers. Our six magazines, publishing the best work of the leading fiction writers of America, have naturally offered a tempting field to the progressive producer who knows what the public wants and is on the alert for the best material for scenarios.

"After careful investigation of the field and close study of the leading companies in the industry, we have decided that the General Film Company, with its great releasing system and its group of competent and experienced manufacturers, offers us the most advantageous connection."

Society Applauds at Special "Patria" Showings

Two more society showings of "Patria" were held during the week of January 21, one in Denver, Colo., and the other in Spokane, Wash.

In Denver, prominent army and navy officers attended the showing in the Brown Palace Hotel. The pictures were warmly greeted, the audience rising to its feet and cheering as the orchestra played "The Star Spangled Banner."

The Spokane showing was held in the Davenport Hotel. More than twelve hundred people turned out, and it was found necessary to hold two showings and on both occasions the house was crowded.

Howard S. Clemmer of Spokane, who has booked "Patria" is very enthusiastic over the production. This is his first experience with a serial, and he stated recently he was glad he did not miss this opportunity.

The Bijou, vaudeville house in Knoxville, reports capacity business with the first episode of "Patria."

Second Public Showing of "Secret Kingdom" Outdraws First

THE second big public showing of the first two episodes of Vitagraph's serial "The Secret Kingdom"—a sequel to the exhibition at Dreamland Rink, Chicago, was given last week on the South Side of the city.

The latest showing was at Riverview Amusement Park and more than 25,000 people, armed with coupons which they had cut from the Chicago *American*, witnessed the picture.

In addition to exhibiting the first two episodes of the serial, Manager Abel ran off the prologue of "The Girl Philippa," which opened at the Ziegfeld Theatre for a run on Feb. 4.

In his report on the latest public showing of "The Secret Kingdom" in Chicago to Walter W. Irwin, general manager of Vitagraph V. L. S. E., Mr. Abel wrote:

"The only difference between the Dreamland showing and the Riverview exhibition was that the first had so whetted the appetites of those who had not been present at the Dreamland rink, that we really were compelled to close the doors when more than 4,500 people were still outside seeking vainly for admission.

"Needless to say, perhaps, all Chicago is talking 'The Secret Kingdom,' and 140 theatres which already have started showing the serial here are doing a big business. The sealed packets, illustrating one of the details in the third episode, proved very attractive souvenirs for the women present and we gave away more than 16,000 of them during the evening.

"The management of the six-day bicycle race, which is shortly to be held at Dexter Pavilion, has put up a 'Secret Kingdom' prize in addition to the program awards, so popular has our serial become among the general public in this city."

The Lewises Again Together

Mitchell Lewis who recently jumped into the limelight through his work in Rex Beach's "The Barrier" has left the company of Mme. Nazimova in "Ception Shoals" to go with Edgar Lewis, director of "The Barrier," in a new picture which he is now making.



First Published Scenes from "Mothers of Men" Show Madam Sarah Bernhardt in War Torn France

Scots Praise Clan Picture

Since the release of Mary Pickford's current Artcraft picture, "The Pride of the Clan," many laudatory letters from prominent Scotchmen have been received by "Little Mary," as well as the Artcraft Pictures Corporation.

Dr. F. Houston Shaw, consulting actuary at Bloomington, Ill., and vice-president of the Caledonian Society of Lexington, Ky., is among the Scots who indorse the picture.

"Harlequin Comedies" Promise Big Surprises

Well Constructed Plots, Not Slapstick Action, to Be Used by Famous Stars Pictures for "Perfect Results"

"HARLEQUIN — The Comedies with the Counterplots!" is the slogan that has been adopted by the Famous Stars Pictures Corporation for their forthcoming productions of two-reel comedies. But aside from the fact that these comedies will be noteworthy because they will contain that sterling ingredient "counterplots." Harlequin comedies are guaranteed by the "Powers that be" to be real and human laughter inspiraters. The "powers that be" refers to Hynson, Derr and Company, one of New York's best known banking and brokerage firms, who are the financial representatives of the organizers of the Famous Stars Pictures Corporation.

"You can take our endorsement of the Famous Stars Pictures Corporation for all it may mean—financially and otherwise," said Mr. Derr in an interview, shortly before we went to press.

"Of course, the firm of Hynson, Derr and Company is, primarily, interested in the financial success of its clients. To be successful in any line of endeavor, whether it be that of the manufacture of films, clothing or automobiles, one must make the kind of product that will give complete satisfaction, first to the middle man, then to the consumer, or the public. It is for that very reason that we have such unlimited faith in the men who comprise this new film company. They have set out to make the very best comedies producible."

Further details regarding the Harlequin comedies at the present moment would be a trifle premature, as it is intended to give out a complete statement of plans within a very short time, However, I can say this: "Harlequin comedies will not depend upon 'slapsticks' and vulgarity to extort laughter from a blase audience. Their comedies, several of which are ready for filmization, are the works of expert writers of comedy, who based their well constructed plots upon plausibly funny situations."

The personnel of the Famous Stars Pictures Corporation, will be made public in a future announcement.

Aside from the Harlequin Comedies, the Famous Stars Pictures Corporation intends to produce a number of super-features More definite announcements regarding these productions will be forthcoming within the next few weeks, according to officials of the company, who are now busily at work on numerous big plans.

Problem Dramas, Rightly Handled, Are O.K., Says Abramson

IVAN ABRAMSON, author and director of "Enlighten Thy Daughter," the problem feature now playing at the Park theatre, was the guest of honor of the National Board of Review at a special meeting at Wurlitzer Hall, January 25.

After a review of the picture, Mr. Abramson addressed the gathering. He said, in part:

"My idea of the mission of the drama, silent or spoken, is two-fold, namely, the eradication of existing and the prevention of future evils and the promotion of high ideals.

"The film play, although in its day of dawning, appeals today to a far greater part of humanity than the spoken drama, because its mirror-like properties reflects more easily and more simply the hidden evils and griefs of life as well as its goodness and joy.

"In the field of this new art we find today two kinds of productions. One is a mere story, that we term a pseudo drama—the other is the realistic life problem story, which tells the truth, deals with facts as they are and at the same time teaches a lesson.

"It is my contention, that an author has the right to use the base phases and facts of life in depicting a problem play, providing, however, such phases be delicately handled, and used as a means to a worthy end, and not for the mere purpose of financial gain.

"It is often difficult to touch upon a life problem without offending the sensibilities of some; but I have always felt and sincerely trust that you, ladies and gentlemen, will agree with us that shocking the feeling of a few is far less injurious to a community than keeping silent about a great evil and permitting its existence and its sway.

"Censors should judge a drama according to its aim, rather than by its individual scenes. Censors should judge the drama written to express a high ideal differently from that produced solely for gain."

Changes Expected When Film Men Meet in West

Los Angeles is to be the LaJunta of film magnates within the next week. President Carl Laemmle and P. A. Powers, treasurer, of Universal are expected early during the coming week. John R. Freuler, president of the Mutual Film Corporation is on his way to the coast to pay the studios where productions for that program are made a short visit. Heads of the Triangle Film Corporation, H. E. Aitken, Charles Bauman, Ad. Kessle and others are said to be coming westward for a conference with heads of the producing studios. President S. S. Hutchinson of American, Signal and Vogue companies will reach the coast the first week in February.

At the several studios directors and players speak of the coming of the chiefs as indicative of changes in policies that will materially increase production, this view being entertained by many because of the glowing tales of prosperity in New York City.

IN THE STATE RIGHTS FIELD

Fourteen Territories Already Closed for "Dope"

Single Advertisement in Motion Picture News Results in Quick Sale for Big Productions Film Corporation Picture—Territories Nearly Closed

A RE-ISSUE of the six-reel drama, "Dope," in December, as announced exclusively in MOTION PICTURE NEWS, has already been disposed of in fourteen territories.

According to W. Ray Johnston, who is secretary and treasurer of the Big Productions Film Corporation, the prints of this subject have been placed in the folowing points:

New York State to Popular Exchange, Buffalo; New England to Narragansett Film Exchange, Boston; Greater New York City to S. A. Huffman, New York City; Southern territory to Specialty Feature Service, Atlanta; Ohio to Buckeye Film Company, Columbus; Michigan to Wisconsin-Michigan Feature Company; Minnesota and Iowa to Enterprise Features, Minneapolis; northern Illinois and Wisconsin to National Motion Picture Service, Chicago; Missouri, southern Illinois and Arkansas to Specialty Feature Service, St. Louis; and California to W. R. Barber, at Los Angeles.

"We are greatly pleased with the result of our experiment," Mr. Johnston said, "and with the success and sales we received from a half-page advertisement in the NEWS, which is the only advertising we have done. All of the exchanges report a good business on 'Dope,' and we expect to close out the entire territory within the next sixty days. Then we will take up the foreign distribution of the picture."

"Dope," it will be remembered, starred Laura Nelson Hall and Herman Lieb.

Mr. Johnston also stated that practically the entire United States has been disposed of on Al Jennings' picture "Beating Back," which is a dramatization of Jennings' life story written by Will Irwin and published in the Saturday Evening Post.

Wilcox Poem-Films Are Sold in Middle West

Bookings for the Ella Wheeler Wilcox poem-films have been made in Indiana, Wisconsin and Illinois. The Schwartz Films, Incorporated, people are highly gratified with the assured success of the Ella Wheeler Wilcox picture. In Chicago the Ella Wheeler Wilcox dramas are going well. Among the first bookings was a circuit of theatres, including Covent Garden and the "Michigan" theatre on the south side, together with eight others.

The territorial sales organization for Schwartz Films, has been completed, and the road men are now out booking. Jack M. Schwartz will be in charge of Indiana, Wm. Weinshenker in Illinois, I. Maynard Schwartz and Paul DeOto in Wisconsin, and Louis Rosenthal, Ed. Woski and William M. Schwartz in Chicago and surrounding territory.

"The Crisis" in Louisville

The first presentation in the South of "The Crisis" was given at Louisville, at the Mary Anderson theatre the week of Jan. 22, and the run of this film was so successful that the production was held at the theatre for an additional week. The Big Feature Rights Corporation of Louisville, which controls the state rights to this picture in several southern states, spared no expense in advertising "The Crisis" in Louisville. In addition to heavy newspaper advertising and displays in store windows, the Mary Anderson theatre, where the production was screened, was decorated especially for the engagement.

"Soul of a Child" Sold in South

"The Soul of a Child," the first feature produced by the Pioneer Feature Film Corporation, has this week concluded negotiations for distribution in the eleven southern states.

Mr. Nathan Hirsh, president of the Pioneer, closed with the Golden Eagle Film Company, of Waco, Texas, whereby that concern will become exclusive distributors of "The Soul of a Child" for Texas, Louisiana, Oklahoma and Arkansas. The states of North and South Carolina, Georgia, Mississippi, Tennessee, Florida and Alabama have been acquired by the Queen Feature Service, of Birmingham, Alabama.

The Pioneer is at present concluding the filming of another picture featuring Em Gorman.

"Civilization" Sold in South

Mr. J. Parker Read, Jr., General Manager of the Harper Film Corporation, announces that the All Star Features Company, Jacksonville, Florida, have acquired the state rights of the Thomas H. Ince spectacle, "Civilization." This is one of the biggest deals consummated by Mr. Read, in the state righting of the picture. The territory disposed of includes the states of Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. The offices of the All Star Features Company are in the Realty Building, Jacksonville, Florida, and southern exhibitors are advised that bookings may be effected with the company at that address.

"The Deemster" to Be Shown

On Thursday morning, Feb. 8, the Arrow Film Corporation will give a special trade showing of Hall Caine's master picture, "The Deemster," at the Strand theatre, at 9:30. The showing is to be held for state rights' buyers, and friends of Hall Caine and Derwent Hall Caine exclusively.

The picture has been set to music by a Russian composer, and at the private showing the full Strand Orchestra, under the direction of Edouard, will render the score. This is the first public presentation of the Arrow Film Corporation's version of Hall Caine's novel.

Moss Film Ready February 15

"In the Hands of the Law," the latest product of B. S. Moss, is ready for initial presentation on February 15. Distribution will be made by state rights.

Lois Meredith stars "In the Hands of the Law," which will represent her first appearance as a Moss star.

The cast includes Eugene Strong, Corenne Grant, Henry King, Lucille Dorrington, Arthur Morrison, Ethel Fleming, George Moss, William Lampe, Fred Whitman, Richard Johnson and Daniel Goldfether.

State Rights Office in Atlanta

The Big Feature Rights Corporation of Louisville, Ky., which has acquired States Rights for Kentucky, Indiana, Georgia, Florida, the Carolinas, and Alabama, and is also exploiting "The Little Girl Next Door" in the southern country, has opened a branch office in Atlanta, at 75 Walton street.

U. T. Koch is booking "The Little Girl Next Door," and Hugh L. Cardoza, who has been with the Jake Wells enterprises for the past fifteen years, is handling "The Crisis."

"Pamela's Past" for State Rights Sale

W. Ray Johnston of New Rochelle, who recently state-righted "Dope," and who also disposed of the territory on the Al. Jennings feature, "Beating Back," announces in an advertisement in the current issue of MOTION PICTURE NEWS a new five-reel subject to be placed on the state right plan.

The new picture is "Pamela's Past," starring Maude Fealy, with Irving Cummings, Mignon Anderson, Lucy Peyton, Harry Benham and Frank Farrington.

"Pamela's Past" is a dramatization of Frances Aymer Matthews' novel "Pamela Congrieve," and was produced under direction of W. Eugene Moore.

The new picture will be handled through the Pamela's Past Feature Film Company, with offices at 46 Main street, New Rochelle, N. Y.


BLUEBIRD
Photoplays Inc Present
Franklyn Farnum's
"THE MAN WHO TOOK A CHANCE"
A Perfect Bluebird Entertainment
Directed by Wm Worthington

BLUEBIRD PHOTOPLAYS

MARCUS LOEW

The Most Successful Moving Picture Circuit Theatre Owner in the United States, Chooses

BLUEBIRD PHOTOPLAYS

for his entire list of Theatres in New York
Indisputable evidence that Mr. Loew fully understands the ways and means of success in the Picture business.

THE bare announcement that Marcus Loew chooses BLUEBIRD PHOTOPLAYS for his entire list of Picture Theatres in New York *must impress* every serious minded Exhibitor in the United States. The Exhibitor who turns his back on evidence of this character, either *does not know* that Marcus Loew is the largest and most successful individual owner of Moving Picture Theatres in the United States or else connot be seeking growth, profits and prestige. Mr. Loew is successful in all of his houses for one BIG reason and that is—Mr. Loew does not *guess* what his audience like best—HE KNOWS. Thus—every Exhibitor in America can succeed by following the methods of Mr. Loew,—eliminating all guesswork, and giving the public what they pay for and what they want—perfect photoplays,—really delightful entertainment—answered by BLUEBIRD PHOTOPLAYS every week—52 weeks in every year.

In spite of the fact that more than a dozen costly features containing Stars, were offered in the same week Mr. Loew chose "GOD'S CRUCIBLE" to the immense satisfaction and pleasure of his patrons and with profits and prestige to all his houses. Mr. Loew realizes that in spite of all the talk about Stars in plays,—its the *perfect play* after all that makes people want to go to the theatre.

Mr. Loew believes with BLUEBIRD that "The Plays The Thing" Mr. Loew realizes that no Star on earth can make every picture a winner. It hasn't been done and it can't be done, because the majority of the present day Stars demand plays written to please the vanity of the Star. Its exactly the reverse in BLUEBIRD PLAYS.

In BLUEBIRD its the PLAY FIRST, last and all the time, with the perfect cast (Stars and otherwise) to portray the perfect play AND THAT'S WHAT THE PUBLIC HAVE SHOWN THEY WANT AND THAT'S WHAT BLUEBIRD PHOTOPLAYS ARE GIVING THEM. That's why BLUEBIRD PLAYS HAVE ARRIVED. That's why BLUEBIRD PLAYS will eventually supplant the wave of ordinary, mediocre features now flooding the country. THE GREAT NATIONAL DEMAND IS "FINER PICTURES AND FINER PLAYS"—and *BLUEBIRD* IS THE ANSWER.

Bluebird Photoplays (Inc.)
1600 Broadway, New York





Glimpses of the Big States Rights Production "The Whip," as Picturized from the Famous Drury Lane Melodrama

Plan Marketing of "Girl Who Didn't Think"

The Creative Film Corporation, organized some months ago when the production of "The Girl Who Didn't Think" was begun, have taken offices in the Strand theatre building, 1585 Broadway, New York, and have begun an active campaign looking to the sale of the concern's initial release. Leon Wagner, president of the company; Jack Weinberg, the treasurer, and Donald Campbell, secretary, are to be found at the new offices.

"The Girl Who Didn't Think," which has been shown to a number of prospective territorial purchasers, has been favorably received. The story, by Violet Stuart, is intensely human and lives up to the claims of the producers in being very much a page from everyday life.

Jane Gail, whose past screen performances both in this country and in Europe have attracted a great deal of attention, plays the leading feminine role and is said to have one of her best parts. Stanley Walpole plays opposite Miss Gail and May Simon, the well known Russian tragedienne, is also prominent in the cast.

New Studio to Be Erected for Problem Plays, Inc.

General Manager G. P. Hamilton of Problem Plays, Inc., has purchased a five acre tract of land on Lucile street, Hollywood, and plans have been prepared for the immediate erection of studio buildings where future photoplays of this company will be produced. Mr. Hamilton will have an open air and artificial light stages built at once, and other buildings needed will be completed later.

A lease has been taken on the Norbig studio on Allesandro street, near the Keystone plant, and here the Problem Plays producing unit composed of Dorothea Farley and William Conklin, leads, Murdock McQuarrie, director, and Walter Lundin, will at once commence the filming of their next subject, "Can the Past Be Forgotten?" which will be made in six or seven reels. The new plant will be ready for work within four weeks.

"Enlighten Thy Daughter" Opens at Park Theatre, New York

"ENLIGHTEN THY DAUGHTER," which is the current attraction at the Park theatre, Columbus Circle, New York, seems to have caught onto public fancy at that house. A constantly increasing patronage from the opening night, January 28, until press time, shows a daily increase of about twenty per cent. with the advance sale continuing to grow.

The Enlightment Photoplays Corporation of which Henry J. Brock is the head, is sponsoring the production at the Park.

The Reverend Thomas Gregory in a full column article in the New York American on January 30 referred to the picture as the greatest moral force the screen has ever shown and made a plea that every mother in the land should go, and take her daughter.

The criticisms of the daily reviewers were generally good. The New York Sun took exception to the fact that it was a propaganda picture. Later Ivan Abramson, author and director of the feature convinced the editorial department of that paper that he had made no pretence that "Enlighten Thy Daughter" was a propaganda and admitted that he produced it as an entertainment solely, and the fact that various people considered it an excellent propaganda, was no fault of his.

The picture opened at the Park to nine hundred dollars Sunday, January 28. Monday, an especially inclement day proved an exception, and Tuesday the business took a jump, and on Thursday with five shows, the gross receipts exceeded sixteen hundred dollars.

The engagement at the Park theatre will probably be continued for a period of eight weeks. Already theatrical managers from Boston, Brooklyn, Philadelphia and Chicago have sought the picture for presentation in their cities. Mr. Brock has not committed himself, but will probably begin the selling of the feature on a state rights basis at once.

One of the novel advertising stunts to be sent to exhibitors to aid in their work in behalf of the picture, will be a huge sheet containing the endorsement of three hundred clergymen. A special performance was given to ministers only last Friday, and was well attended.

Lea-Bel Buys "Mother Goose"

J. M. Leaverton, manager of the Lea-Bel Company, of Chicago, has purchased for his company the world rights for "Modern Mother Goose." This is a five-reel juvenile film, produced by the Fort Dearborn Photoplay Company of Chicago, a concern that is specializing in the artistic production of children's films.

The Lea-Bel Company will book this feature direct to exhibitors in Illinois, Indiana, Wisconsin, and Michigan. All other territory will be disposed of on the states rights plan.

"Modern Mother Goose" has been endorsed by the Illinois Parents-Teachers' Association, and by the Illinois Congress of Mothers.

The Lea-Bel Company will specialize in securing high-class educational and religious films.

West Under Five-Year Contract with Caws Company

Billy West signed a contract with the Caws Comedy Corporation for a period of five years at a salary of approximately $25,000 per year. These pictures will be distributed by the Caws Comedy Corporation to the film industry on the state right basis.

While there has only been three pictures of Billy West comedies put on the market, the demand for them has been so great that a special company was formed to promote these pictures exclusively.

The Caws Comedy Corporation is backed by such well-known film men as Arthur M. Werner, N. H. Spitzer, Charles Feature Abrams and Samuel Cummins. These pictures will be released single reels, two a month. The first release will be put on the market the first of March.

AMONG THE EXCHANGES

No Additional Censor Restrictions for Kansas

Amusement Association Active, and Exchanges' Fees for Censoring May Be Minimized—Other Kansas City News

CONCERTED efforts of exchange men and exhibitors who make up the Amusement Association of Kansas have made it practically certain that the present censorship laws will not be made any more drastic during this legislative session. Assurance is also given that there will be a reduction in the fees which the exchanges have to pay for the censorship.

One of the bills introduced this session provides for the removal of the censors' offices to Kansas City, Kan. Heretofore the censoring has been done in the basement of the State House. This saved money which might have been spent for rent, but it caused heavy expense on the exchanges for shipping films to Topeka and back again, and for representatives to see that the films went through the censorship

If the new bill passes, the censoring will be done where films can be taken on the street car to the inspection rooms.

Activity has been the watchword among middle western exhibitors the past ten days. P. C. Wreath, manager of the Artcraft, Kansas City, Mo., has been on a tour of southern Iowa and northern Missouri, and Mrs. Rose Savine, representing the Federal Film Service, returned from a trip in the interests of bookings of "The Little Girl Next Door" with a report of exceptionally prosperous conditions in the picture business in Nebraska.

J. W. Tillory, Missouri, and George Wace, travelers for the General Film Company at Kansas City, held a conference with J. W. Hicks, manager, on plans for the release of "The Valley of Lost Hope."

The Federal Film Company is opening a branch in the film center of St. Louis to handle features. William Beckenstein, formerly with Fox, is on the road out of Kansas City for Federal now.

L. G. Parkhurst, former Pathe manager at Detroit, is now assistant manager of the Metro exchange at Kansas City and is already well in the harness.

Gossip of Southern Exchanges

District Manager Worthington, William Fox's Southern ambassador spent the week end in New Orleans to have a confab with Allan Moritz who manages the local lair.

D. L. Cornelius, assistant general manager of the Saenger Amusement Company and H. L. Gee, treasurer, have joined the local executive forces of the company, under E. V. Richards, Jr., with headquarters at 918 Gravier street. Mr. Cornelius will be the resident manager of the Strand theatre, which the Saengers are building at the corner of Baronne and Gravier street.

Heustis and Charley King, prominent gulf coast picture men were mid-week visitors to New Orleans recently. This is the first visit "J. H." made to New Orleans in the last four years.

The jolliest colony of exchange managers that New Orleans has yet beckoned to for permanent residence has been augmented by Harry Owens of Triangle and Bert Moran, representing George Kleine. Moran says he is glad to escape the wintry blasts of Manhattan; and Owens a connoisseur of things culinary is rushing the far-famed restaurants that abound here.

Naugel's Territory Increased

The territory of Western States Represetntative Harry Naugel of the Vitagraph, has been increased from eight to eleven states, and will now include Kansas City, Cincinnati, St. Louis, and New Orleans exchanges, in addition to those of the coast and mountain states. Mr. Naugel has just returned to his territory after a conference trip with the officials of the company in New York.

Film Salesmen's Dinner Feb. 17

The first annual beefsteak dinner of the Film Salesmen's Association will be held Saturday evening, February 17, at Keen's Forty-fourth street chop house.

It was finally decided that a dinner in preference to a ball reflected the majority of desire of the members of the organization, and a lengthy entertainment is promised.

The entire cabaret feature of the evening has been employed exclusively for the occasion, and several well-known vaudeville actors have, in addition, volunteered their services.

Chairman Corn, who has arranged the evening's entertainment, promises a lively time to all.

Peerless Branches Out

A new exchange, the Peerless, is about to be opened in Philadelphia. Earle Sweigert, former manager of the International in the Quaker City, will be manager of the Peerless, which is said to be controlled by the Stanley Company. The new exchange will handle special features as well as Christie Comedies. The home of the Peerless is to be 1335 Vine.

Mutual Expands in Philadelphia

William H. Rippard, former manager of the Mutual exchange of Wilkes-Barre, Pa., has been appointed assistant manager of the Philadelphia exchange, of which B. R. Tolmas is manager.

William Schmid has been appointed manager of serial releases and D. Segal chief sales representative in the same exchange.

Vitagraph Branch Changes

H. M. Lentz, for some time assistant manager of the Los Angeles exchange of Vitagraph V-L-S-E, and often the acting manager, has been promoted to the branch managership, beginning January 22.

H. J. Bayley, salesman in the Cleveland branch of Vitagraph V-L-S-E since August 28 of last year, has been promoted to be assistant manager under Branch Manager J. R. Johnson.

Mr. Reed, formerly with the Cairo, Illinois, office of the Mutual, has joined the staff of the St. Louis exchange of Vitagraph V-L-S-E, as head of the shipping and poster departments.

The territory of the Seattle exchange of Vitagraph V-L-S-E has been newly divided so that it now is consolidated into two blocks instead of the previous three. The "blocks" are in charge of Ashley McRae and R. Allen, working, of course, under the direction of Branch Manager G. A. Faris.

Changes in Mutual Managers

W. J. Drummond, formerly manager of the Los Angeles exchange of the Mutual Film Corporation, has been transferred to San Francisco as branch manager.

T. C. Malcolm, lately manager of the Montreal Mutual branch, will go to Los Angeles to fill the position of manager left vacant by the transfer of Mr. Drummond. These changes will be effective January 22.

Recent changes in the eastern branches of the Mutual Film Corporation include the appointment of M. Goldstein as manager of the New Haven Mutual exchange, and the installation of C. J. Fitch as manager of the Newark Mutual exchange.

Dennison Resigns to Exploit Holmes' Pictures

D. Leo Dennison, for two years manager of the Detroit and Chicago offices of the Famous Players Film Service, Inc., and for the past six months personal representative to James Steele, secretary and treasurer of Paramount, has resigned his position to take effect February 1. Mr. Dennison will act as special representative of the Paramount-Burton Holmes Travel Series. He will also assist Evan Evans of Chicago in exploiting all of the Burton Holmes pictures throughout the world. Recently Mr. Dennison purchased the control in the Motion Picture Specialties, Inc., of Pittsburgh.

Sam Barrett Promoted

Sam H. Barrett, has been promoted to assistant division manager at Detroit for the Universal, and will be assistant to M. S. Bailey, manager. He will also continue to handle the Bluebird department. Mr. Barrett started with the Universal exchange about nine months ago.

New Additions to V-L-S-E Exchange

George Balsdon, manager of the New York exchange of Vitagraph V-L-S-E., has engaged Harold Spector, formerly associated with the World Film Corporation and the International Film Service, on special statistical work, analyzing and tabulating the records of the New York branch.

Charles R. Letts, formerly salesman with the General Film Company, has been engaged by Manager Balsdon for Vitagraph V-L-S-E. as salesman, and will travel the up-Hudson cities in Mr. Balsdon's territory.

Hoffman on "Pep" Campaign

With a purpose of personally visiting every Bluebird branch manager, and imparting a few words of peppery advice, M. H. Hoffman, general manager of Bluebird Photoplays, Inc., has taken to the tall timbers West of the Hudson for a short visit.

He has a proposition to make to branch managers on the question of increasing business and gain immediate reward in cash prizes and a raise in salary, $500 a year, if they ring the prize bull's-eye five times. He means that his branch managers shall know all about the general popularity of Bluebirds; is going to tell them what Marcus Loew, man of many theatres, recently wrote in a letter commending Bluebirds; what Director Rothapfel, of the Rialto, said about "The Mysterious Mrs. M.," after it had finished last week at his house, how Mr. Rothapfel acted about booking two more Bluebirds, and so forth.

Shifts in Canadian Exchanges

James Travis, former Pathe representative at Toronto, Ont., is now manager of All-Features Limited. Wally Davidson, formerly of Mutual and Bluebird has succeeded him at the Pathe branch, known as the Specialty Film Import, Ltd. Mr. Davidson's brother, who was with the Vitagraph office at Toronto has also left, and goes to Chicago.

Announcement has been made that W. F. Barrett, Toronto Mutual manager will henceforth have general supervision of the Mutual Branches in Eastern Canada, while J. H. Boothe, manager of the Winnipeg branch will be general supervisor for the West.

Against Misuse of Film Boxes

Manager J. H. Calvert of the Bluebird exchange in Omaha, Neb., has warned exhibitors they are liable to a fine of $1,000 for returning advertising matter, photos, etc., in film boxes. The aim is to have the matter returned as shipped, in separate packages. As it is charged by weight, the cost is no more.

Mutual Branch Closed

The Cairo, Illinois, branch of the Mutual Film Corporation has been closed, and bookings for this service in southern Illinois will be handled direct from St. Louis. T. W. Chapburn, the former Cairo manager, has gone to Tampa, Fla., where he will spend the winter with his wife.



J. C. Graham, Special Foreign Representative for Famous Players-Lasky

Vita. Opens New Sub-Branch

In order to better serve exhibitors of Blue Ribbon features and Vitagraph serials and comedies, Walter W. Irwin, general manager of Vitagraph V-L-S-E, has authorized the creation of a new sub-branch of that company in Milwaukee.

The new office will be under the supervision of Sydney E. Abel, manager of the Vitagraph V-L-S-E exchange in Chicago, but it will be administered directly by Frank W. Redfield. The sub-branch is located in Suite 54 of the Loan and Trust Bldg., Milwaukee.

Omaha Likes Plan of General

Manager C. W. Taylor of the General exchange in Omaha, Neb., has heard from a large number of exhibitors saying they are delighted to hear of the General's new policy which will enable them to book only General pictures every day in the week and still show a big enough variety to satisfy any public.

Unity in Kansas City to Move

The Unity Film Corporation, Kansas City, Mo., which has been located in the Gloyd Building, moved February 1 into the building at Twenty-second and Grand streets, where it will occupy 4,500 square feet of space. The exchange will handle the pictures of the Art Dramas Company. Inc., in addition to its regular line of Unity subjects and the Mutt and Jeff films.

New K-E-S-E Office

The K-E-S-E Film Company has opened an office in Milwaukee at 600 Caswell building and placed Chubby Florine in charge. Florine is well known to exhibitors in the territory, having formerly been with the local branches of Mutual and General.

Exchange Man Advanced

C. T. Sears, formerly a salesman in the St. Louis exchange of Vitagraph V-L-S-E, has been promoted to be assistant branch manager of that exchange.

Paramount Exhibitors' Lunch at Washington

Following the Paramount policy of promoting closer relations with the exhibitor, the Famous Players exchange of Washington, D. C., held its third exhibitors' luncheon on January 29, at the Hotel Dupont, Wilmington, Del. The guests represented all parts of Delaware and nearby points in Maryland. Both in point of attendance and of results this affair surpassed even the very successful ones previously held in Baltimore and Washington.

W. W. Hines, general sales manager of the Paramount Pictures Corporation, and George M. Mann, manager of the Famous Players exchange, addressed the meeting, speaking on various questions of interest to all branches of the business. Each point was also subjected to general discussion among the exhibitors themselves.

The necessity of the deposit system, both for the protection of the exchange and of the responsible exhibitor, was strongly presented by Mr. Mann. This point seemed to be of particular interest to the exhibitors.

Advertising methods received much attention. Newspaper advertising, house programs, mailing lists, lobby display, etc., were all considered. The question of care of film was also carefully presented.

There were present: Messrs. J. N. Ginns, Wm. H. Warren, D. Lee Short, W. T. Heis, T. M. Breeding, H. A. Newman, C. C. Hubert, H. P. Fenimore, A. A. Armour, C. C. Marshall, W. H. Tunis, W. W. Hines, G. M. Mann, E. R. Carr, H. P. Mulford, Dr. Breeding and Mr. Dorson, editor of the Federalsburg Courier.

News of Kansas City Exchanges

J. W. Hicks of the Kansas City office of General Film Company is visiting Chicago for several days.

C. M. Hood, formerly business manager of the Henry W. Savage productions in the Southern district has joined the sales force of the Universal Film Company, Kansas City, Mo. Mr. Hood was on the legitimate stage for 12 years, on the Keith and Orpheum Circuits. He played Captain of Hussars with Lasky's Imperial Musicians with Jesse Lasky in vaudeville.

Charles W. Harden, manager of the Metro Exchange, Kansas City, Mo., left Monday for Topeka, Kansas, to secure bookings on several of the Metros.

Bluebirds in New England Through Metro

Bluebird photoplays are now distributed in New England through Metro, instead of Universal. The addition of Bluebird, together with the popularity of the Bushman-Bayne serial, has made it necessary to enlarge the Metro quarters in Boston and take on sixteen additional employees. Connecticut Bluebirds, which were formerly handled from New York, are now distributed from Boston.

A Very Young Exchange Man

Manager Walkley of the Vancouver, B. C., Universal offices is the proud father of an eight pound baby boy. Both mother and child are doing well, and a career is already being framed for the youngster.

JUST FOR FUN

By LONGACRE

OTIS B. THAYER, who is working for Selig, has been supplied "with a capable company of players and some beautiful sets." This certainly is raising courtesy to the director to the *n*th power.

THE low rumbling heard in Los Angeles and vicinity every morning is not caused by an earthquake or anything like that, we are told; but merely by Margarita Fischer playing with her bulldog, Peter the Great.

CARL LOUIS GREGORY is the latest gentleman of the film business to join the ranks of the benedicts. On Saturday, the twentieth of January, nineteen hundred and seventeen, Miss Myrta Belle Strong became Mrs. Carl Louis Gregory at Jacksonville, Florida. Carl, as most people know, claims everything from scenario writing to camera operating to his credit. To coin a phrase, we wish the newly mated pair all happiness on the sea of matrimony.

LEST you forget the whole country is still in a deadlock over the suggestion that "pix" be substituted for the word "movies," we mention it here so that justice may be done to Terry Ramsaye's four-page story about it.

WHAT is so rare as a trade journal not carrying an advertisement of a picture endorsed by S. L. Rothapfel?

THEDA BARA says that she receives her greatest inspirations for vampirish parts while taking a bath. Rather lucky that she doesn't stick to the pure and simple roles.

ALSO, Miss Bara receives an average of one hundred proposals a week, which makes it easy for the press agent to figure the year's total at 5,200.

GLADYS BROCKWELL is approaching Heaven.—Press Agent. Is Miss Brockwell reaching the heights of stardom or merely failing in health?

FRANK PRICE, JR., who sits at a window of Jack Cohn's office, at 1600 Broadway, looking out over the city of sighs and tears, proclaims, owing to the uncertainty of affairs caused by Lynde Denig's refusal to withdraw from the ranks of the reviewers and so sacrifice his position as handsomest of the lot, that his prize of fifty feet in the Animated Weekly will go to the prettiest revieweress instead. Incidentally, we predict that Frank is going to get in a lot of trouble when it comes to the judging. The line forms on the right.

"A JAPANESE Admirer in Tokyo" is becoming the sort of stock nom de plume to the press agent that the term "Constant Reader" is to the newspaper editor. Ever since Wallace Irwin invented the Japanese school boy letters of Hashimura Togo, the dauntless p. a. has insisted even so often as bi-monthly that one or another of his stars has received a letter from a yellow admirer begging an autographed photograph. These invariably contain the lines, "May I have the pleasure communicating to you?" "My desire in having your nice photo is out of description." "I am remain," etc., etc.

The Morosco-Pallas publicity department is the latest office which includes such a letter in its weekly press notices. This time it was addressed to Kathlyn Williams. But on reading the missive over the sneaking feeling comes to us that it was the duplicate of one which went to Sis Hopkins of Kalem fame not long ago. That little Jap in Tokyo must have a bunch of carbon copies made every time he writes an admiring letter. Not that we doubt the veracity of the press agent at all, but—well—next?

FRITZ TIDDEN, well known on the Wicked Way, is going around doing the protesting act these days, venting the major portion of his wrath on one George T. Pardy. It seems that Fritz was featured in a reviewer's sketch recently printed by the latter gentleman, and evidently the linotyper slipped up on a letter and let Tidden go through as Didden. To continue in Fritz's own language: "It's bad enough when all these bunk humorists puts me into print wit' correct spelling and all such trappings, but when a guy like him slips up on the front letter of me hind name, it's too much for to stand, it is; and if ole George T. has any common decency at all, he'll make a correction soon and quick. You can quote me as sayin' this and I'll be very much obligated."

TEN feet is the limit set for kisses by the Pennsylvania censors. Ten feet with many a miss is as good as a mile.

IF anyone is walking around with a bundle of credit that he doesn't know just what to do with, hand it over to Allen Curtis, comedy director out at U. City. Curtis, after building up the present Joker aggregation has now started work that gives great promise with a company headed by Milton Sims and Ralph McComas.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., February 17, 1917

EDITORIAL

We love nature just as much as the next fellow, but enough is more than a sufficient plenty. We hereby want to register our mild protest against the overabundance of "back to nature" close-ups dragged into almost everyone of the later dramatic subjects. Most directors seem to think that unless they show us anywhere from ten to fifty feet of the star feeding a kitten or lisping sweetly to a canary we won't get the idea that THE GIRL is the sweetest, most home-loving thing in the world. There is some appeal, of course, in these touches of homeliness, but when they are dragged in by the heels time and time again we do get sort of tired of them.

Within the past week we have not seen only kittens and puppies a la closeup, but also suckling pigs, calves, birdlets, calflets, horselets and almost every other kind of "lets." After hours and hours of painful figuring we have reached the solution that if every animal closeup now lying in a dramatic subject were clipped therefrom and placed end to end, the result would be a high class educational equal in length to thirteen and a half times the height of the Woolworth Tower and capable of reaching from here to there and back again.

LOCAL NEWS

—The N. Jersey exhibitors held a ball on Thursday eve. last.

—Jess Lasky was expected to arrive at the Paramount show last wk. and held it up for quite a few five minutes. But he didn't come. Ah, there, Jess.

—Geo. Le Guere drops in to watch himself in 1 of McClure's sinful pictures every week these days.

—Well, Pete Schmid, when is that dinner going to come off? Keen's would be quite a nice place for it, say we and others.

—M. H. Hoffman has departed from these parts for points as far west as L. Angeles, the w. k. producing center of the bus.

—L. McKenna has taken a job with Jake Wilk, which is a good thing for both the parties involved, say we.

—Mitch. Lewis was a pleasant caller the other wk. Come again, Mitch., say we.

—R. Brown, who spends much of his time over to Universal and much more conferring with Double H. Van Loan and Ed. Mullen, says that he ought to crash into print once in a while. Ray seems to like the m. p. bus. as far as it and he goes.

—The fact that Ben Grimm is a social gangster was disclosed last wk. when he was seen by ye ed. and T. Kennedy dancing with 1 of the opposite sex in Wallack's. Ah, there, Ben!

—Joe Miles gave a party to open his new offices and projection room, the wk. just past. Joe knows how to do a thing all o. k., as many from here will testify when questioned.

—The investigation of the m. p. bus. by delegates from the state cap. continues merrily on its way.

—Attention is called to our new dep't this wk., which may or may not be con't in future editions.

PHOOLISH PHIL'S PHILM PHILOSOPHY

—They would be more folks goin' to picture shows if they wuz more'n ten dimes to a dollar.

—Censored motion pictures would be as bad as biled potatoes without salt.

—Supposin' some of the politicians who advocate censorship were censored a bit themselves-sh!

NEWSY REPORTS FROM ALL SECTIONS

Strict Fire Rules in Montreal Houses Petitioned

The Board of Control has decided to ask the head of the fire department and the city architect of Montreal to prepare an immediate report on the safety of lodgings situated over moving picture theatres. The resolution was suggested by the fatal fire in a St. Henry moving picture theatre, which resulted in the loss of several lives in a family living overhead.

Since the passing of the resolution by the board the Comet theatre on Cote St. Paul has been completely gutted. The property damage will be considerable, although luckily no lives were lost.

It is hoped that the action of the Board of Control will have some effect, as the regulations regarding fire protection in moving picture houses in Montreal are said to be loosely observed.

Two Pittsburgh Picture Houses Gutted by Fire

Two of Pittsburgh's best motion picture theatres were closed this week by a fire that caused a $3,000,000 loss in this city. The Grand Opera House, the largest motion picture theatre, and the Lyric theatre, both of them listed under the Harry Davis Enterprises, were completely gutted, and the buildings in which the two theatres were located will have to be torn down. There is doubt about rebuilding.

High Cost of Lighting Deters Sign Display

Many large electric signs are beginning to disappear from the fronts of motion picture theatres about Baltimore. This is due to a disinclination on the part of many exhibitors to pay the minor privilege tax recently decided upon by the Baltimore City government.

This privilege tax provides that all private property projecting over the building line should be taxed. These signs, as well as barber shop poles and other articles used by merchants in exploiting their line of business or goods, come under this bill. The tax in some cases is pretty heavy as it is known that some of the electric signs in front of theatres are taxed as much as a thousand dollars.

IN AND OUT OF TOWN

H. L. Wallick of Chicago, who has been looking New York over for a week, left for the Windy City again last Tuesday.

L. F. Guimond, of the Monticello Amusement Enterprises, Monticello, New York, was in the city last week.

Charles Baumann is on the way to Los Angeles, David Griffith was last reported from Richmond, and Carl Pierce, another continual traveler, is in Kansas City.

Hot Anti-Censor Fight Forecasted in Wisconsin

State Wide Publicity Campaign by Exhibitors' and Theatre Men's Committee to Be Directed Against Passage of Measure

MILWAUKEE exhibitors intend to circumvent, if possible, any effort of the state legislature to pass a stringent censorship bill.

Taking warning from the exclusive story on the proposed censorship bill published in THE MOTION PICTURE NEWS some weeks ago before even those intimately acquainted with the legislative program were aware of it, Milwaukee exhibitors and exchangemen have been busy organizing for a state wide fight. The introduction of the bill at Madison will signal the opening of one of the most vigorous publicity campaigns ever waged in the state of Wisconsin.

Already the Anti-Censorship Committee has been organized, with Alfred T. Tanzer of the Mutual Film Company, representing the exchangemen and George Fischer, manager of the Alhambra theatre representing the exhibitors, at its head. The Press Publicity Company of Milwaukee, has been secured to handle the state wide publicity campaign and to prepare editorials, news stories, etc., on the censorship question for the state papers. Petitions, slides, and talks for the manager to deliver to his patrons have been prepared and will be sent to all of the state exhibitors requesting them.

One of the salient points of this fight is that the city exhibitor has forgotten all of his former antagonism for his country brother, and finding the state exhibitor unorganized has taken the entire expense and responsibility on to his own shoulders, and is fighting the battle of the state exhibitor as well as his own.

Some two years ago the film men defeated a censorship bill, but they then had the state exhibitors' association to help them. This organization has become nonexisting since that time and a stiff battle is expected.

Mutual Western Manager's Visit

H. J. Cohen, who is spending a number of weeks on the West Coast in connection with the Mutual serial "The Great Secret," and making his headquarters at the San Francisco exchange, spent the past week with Harry Ballance, manager of the Los Angeles exchange.

He expressed himself as pleased with the attention being given the Metro pictures there and especially the excellent booking for the serial. Mr. Cohen also spent considerable time with Fred J. Balshofer and members of the Yorke-Metro organization at the Hollywood studio.

Signs First Linder Contract

Geo. Hines, manager of the Auditorium, South Bend, Ind., was the first exhibitor to affix his signature to a contract calling for the twelve Max Linder comedies, which the French film comedian is under contract to make for Essanay Film Manufacturing Company, and which are to be distributed through Kleine-Edison-Selig-Essanay Service.



Alfred Tanzer (Mutual, Milwaukee)

Mr. Hines was in Chicago recently and visited the Essanay studio, where he saw Linder working. The result of his visit was his signature to a contract.

Former Exchange Man Opens Supply House

C. M. Brown left the Mutual office at Memphis, January 27, and was succeeded by R. L. Smith, formerly branch manager for the Mutual at Fort Smith, Ark., an office recently closed. Mr. Brown will open a fully equipped supply house at Memphis very shortly.

Having been connected with the picture business at Memphis for more than six years, Mr. Brown has a wide acquaintance with exhibitors in the territory, and has picked Memphis as a point for his new business because of the city's location and importance as a distributing center for Southern territory.

Pathe Serial Leads Programs

From Canada comes word that "Pearl of the Army," Pathe's military-mystery serial, has been booked as a leading feature by thirteen of the leading houses in Montreal, including the Crystal Palace and the King Edward. All of these theatres will show the serial two days or more a week.

L. Ernest Ouimet, manager of the Specialty Film Import Company, also reports that Pathe's Gold Rooster plays are in great demand.



Charlotte Walker in "Sloth," Ann Murdock in "Envy," George LeGuere and Shirley Mason in "The Seventh Son," McClure Pictures Released Through Triangle

Dozen Bluebird Pictures Await Release Dates

Superior Productions with Violet Mersereau, Ella Hall, Louise Lovely, Mary MacLaren and Others Now Ready

THERE is an abundancy of Bluebirds ready for release to exhibitors during the Spring. More than a dozen subjects, a larger stock than the organization has carried since its inception, wait only the formality of affixing titles and being placed on schedule. Just now there is but one release definitely set for March.

Violet Mersereau in "The Boy Girl" is dated for March 6. John C. Brownell wrote the story and assisted Edwin Stevens in its production at Bluebird's Leonia (N. J.) studio, where Miss Mersereau, directed by Harry Millard, is now at work on "Susan's Gentleman," a play Kate Jordan has written especially for her use. In "The Boy Girl" Sidney Mason will be the leading man, others in the support being Caroline Harris, Florida Kingsley, Maud Cooling, Tina Marshall, Dean Raymond, Charles Mason, Byron Dean, and James O'Neill.

Ella Hall in "Polly Redhead," the attraction current at S. L. Rothapfel's Rialto, will be released on the Bluebird program in March, but the exact date is not fixed. Lynn Reynolds will also have another production distributed in March, identified under the temporary title of "The Cruise of the Alden Besse." Director Rothapfel has selected this as another Rialto offering at an early date. These two attractions will have March 12 and 19 on the Bluebird program, their order to be later determined.

"Polly Redhead" is a screen interpretation of Edgar Jepson's "Pollyooly" stories directed by Jack Conway. This combination of star and director has also completed "Pawned," based on a story by Constance Crawley and Arthur Maude, the scenario prepared by Maie Havey. Walter Belasco, Antrim Short, George Pearce and Marshall Mackaye will be in Miss Hall's support.

Forthcoming Bluebirds now ready for release will further include productions directed by Rupert Julian, Charles Swickard, Wm. Worthington, Joseph De Grasse, Rex Ingram, Henry McRae, Lois Weber and Fred A. Kelsey. The Rex Ingram's pieces will be "Humanity," a sociological product, and "Flowers of Doom," a play located in China. In both of these subjects Wedgewood Nowell will be featured.

Mary MacLaren has been directed in "The Plow Woman" by Charles Swickard, and in "Whispering Smith" by Fred A. Kelsey.

"The Code of the Klondyke," written and produced by Lynn F. Reynolds, will have Myrtle Gonzales, Val Paul and George Hernandez featured. Joseph De Grasse has directed Dorothy Phillips in "The Flash-Light Girl," and Wm. Worthington's production of "The Clock," based on Aaron Hoffman's story, will have Franklyn Farnum and Agnes Vernon as the featured ones. Rupert Julian will return Louise Lovely to Bluebirds in "The Gift Girl," the director being co-star in the production.

Chicago News and Comment

(*Continued from page* 1069)

Enid Bennett, en route from N. Y. C. to Tom Ince's Culver City studios, paid the Windy City a brief call on Thursday, Jan. 25. The star from the Antipodes first went out to Lincoln Park to see Cy DeVry's kangaroos. She wanted to pet the big marsupials and dream of that dear Australia. After this touching rite Miss Bennett poured tea at the Blackstone for a number of "our girl reporters." Since mere man was excluded, we can't report the doings.

The annual election of the Chicago local of the Motion Picture Exhibitors League will be held in the Masonic Temple Bldg., Friday, February 2d. President George Henry announced himself as a candidate for re-election. Joseph Hopp will be a rival candidate. Secretary Sydney Smith also wishes to serve another term. This Chicago local has elected a committee to combat the proposed State censorship law.

The Adventure Club of Chicago was recently given a private showing of the Essanay five-reel feature, "Adventures of Buffalo Bill." This club is an organization composed of prominent Chicagoans who have indulged in adventurous pursuits throughout the world. Their verdict was that this picture is one of the few real adventure films on the market. A review of this film will be found in the Review Department.

Fourteen St. Louis exhibitors, members of the St. Louis Theatre Managers and Motion Picture Exhibitors Association, visited Chicago last week. They were guests of the J. P. Seeburg Organ Company of this city, and during their stay were treated to many recitals on various Seeburg instruments. They also visited the model Seeburg factory.

Al Green, the Selig director, is using the local Selig studios for making some short length films. Among the stars now acting at the Western ave. plant are George Fawcett and Vivian Reed.

C. A. Rehm of the Atlas Educational Film Company announces that work will be begun shortly on a five-reel subject called "Chicago, the Wonder-City of the World." It is intended to include in this film all of the important sights of the Windy City.

Censor Bill in Nebraska

A bill to provide for state censorship of moving picture shows has been introduced in the Nebraska legislature. Recent meetings of exhibitors to organize in opposition to any severe bill had perfected an arrangement whereby a committee was ready to take up the matter at once and begin a fight. The exhibitors are now anxiously awaiting the assignment of a bill to a committee, and a copy of the bill. When it is assigned, plans for carrying the fight before the committee will be undertaken by the interested parties.



The Magic Mirror

The Hoodooed Story
Forthcoming Essanay Short Releases

Three Ways Out

No Dark Houses for Winter in West

Every year in the Middle Western territory supplied by exchanges in Omaha, Neb., a number of exhibitors decide the usual financial tightness immediately following New Year's, coupled with bad weather and bad roads, makes the motion picture enterprise too risky. As a result, every year up until this one a large number of theatres in the smallest towns notified their exchanges they would remain dark until Spring.

This year the exchange managers, after the first few days of the new year, began expecting the usual notices. But they did not come. The first week, usually marked by the flood of cancellations, passed by without the flood. Investigation and inquiry among the exhibitors in the Omaha territory show not one-tenth as many houses as usual will close this year until Spring.

One explanation stands ahead of all others. It is this: Exhibitors in the very smallest of the towns have realized that the merchant tides over the dull financial period with his "white sales" and other special inducements. The exhibitors believed they could do the same way. They are trying it. The small country papers are bristling with evidences of their efforts. No word has been received to show they are not succeeding, while the fact that they are continuing shows they are doing better than formerly.

Another explanation is that motion picture theatres as a class are specially constructed houses, built for comfort in every season; that they are not too expensive to heat, if business is fair, and that the motion picture exhibitors are men making a specialty of their business every day of the year.

Fire Sweeps Large Theatre

A loss estimated at $15,000 resulted from a fire which gutted the main auditorium of the Majestic Theatre, one of the largest Jackson, Miss., picture playhouses on January 29.

A copy of "The Crisis," slated for exhibition at the theatre, was destroyed.

Work on the rebuilding of the house will be started immediately, and it is hoped to reopen with motion pictures again in sixty days.

Plan Survey of the Industry in Minneapolis

AN exhaustive survey of the motion picture industry of Minneapolis to determine its efficiency as an entertainer, an educator and as an agency for moral progress is to be made in January and February. When the survey is complete the city will know the exact status of the motion picture as a community asset.

This work is believed to be the first of its kind, and it is to be done by the Local Board of Review, the organization that was once the board of censorship. With the inauguration of Mayor Thomas Van Lear, who said he would assume the responsibility, with the aid of the exhibitors, of seeing that Minneapolis had good pictures, the censor board ceased to have an official rating.

The survey will be a sincere effort to help the trade. There is to be no attempt to find fault, but rather to know just what the theatre does for its people and what the people can do to make it a prized public possession.

Members of the review board will visit every theatre in the city many times. They will talk with the patrons, adult and juvenile, and with the managers. They will study the subject matter of the films, the desires of the patrons, and the harmony that exists between the people of each community and its theatre. The board, among other things, wants to know the following:

How many persons attend each of the theatres, on an average, each week?

What percentage of the patronage is juvenile, what per cent composed of men and what part of the audience is made up of women?

What proportion of the weekly run of films is of special interest to children?

What kind of films do these persons like and is the manager trying to get the films the patrons want?

Does the manager really study his patronage to determine its needs and is he a resident booster for his locality or is his sole interest in the ticket booth?

Is the theatre clean, well ventilated, comfortable, and is the equipment such that eye strain is reduced to a minimum?

Does the music satisfy the better tastes that have been created by a civic music league and municipal musical organizations?

Does the seating capacity insure a gross income large enough to permit the manager to keep in the business if the business proceeds as it should?

If the exchange men and exhibitors will furnish the information cheerfully when asked for it, and if the review board accepts kindly suggestions from the trade as it goes about its work, something tangible is expected to be accomplished.

Newark Moves to Legalize Sunday Shows

Changes in the method of distributing the proceeds of Sunday motion picture shows in Newark, for charitable purposes are now being discussed by local exhibitors and public officials. It has been suggested that fifty per cent. of the net proceeds now given direct by the theatre managements to the organizations in the lists made up by the chief of police and the chairman of the police committee be turned over to the Bureau of Associated Charities and the poor and alms committee of the city council.

It is also suggested that an effort be made to legalize Sunday motion picture shows and charge a license fee for Sunday performances, this fee to go direct to the city treasury.

If the Sunday motion pictures were legalized in New Jersey, and the licenses were based on the amounts now contributed it would add between $50,000 and $60,000 to the local city treasury, according to the estimates of those who have made a study of the conditions here.

Exhibitors' Dance Planned in Baltimore

A meeting of the executive committee of the Maryland Branch of the Motion Picture Exhibitors' League of America was held at the New Theater on Tuesday, Jan. 30.

Efforts are being made to hold an exhibitors' dance this spring at which a number of the leading photoplayers will be invited to attend. At Tuesday's meeting a special committee was appointed to take up the arrangements for this dance, and it is probable a date will be decided upon within the next few weeks.

SCREEN EXAMINATIONS

"The Gun Fighter"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

WILLIAM S. HART does the bad-man-who-reforms stunt again in "The Gun Fighter." As Cliff Hudspeth, alias the Killer, a gentleman who has as many notches in his gun as there are days in January, he proceeds to reformation after hearing the simple words of a young girl and gazing at a picture of his mother. Laying aside the fact that a bad man who could boast of so many dead men's names in his address book could hardly be reformed overnight, "The Gun Fighter" makes a big bid for popularity because of its star and the unusually fine production accorded its every scene. The photography is superb, and this holds with the night effects, too, which have never been equaled in pictures seen by the writer.

Cliff is leader of a ferocious gang of outlaws; El Salvador is leader of an opposition band. Presidential candidates never fought so hotly as Cliff and El. Professional jealousy reigns supreme. El Salvador and his band hold up the town and Cliff and his followers must needs stage a counter-holdup and restore the coin to the inhabitants. Then Cliff meets Norma, who, after seeing him kill "Cactus" Fuller, Salvador's chief henchman, calls him a murderer. That's the beginning of the end. Cliff thinks over his past performances and decides that he is pretty much of a murderer when he counts up. Norma begs him not to kill again. A member of the Arizona senate offers Cliff citizenship providing he "get" Salvador. And Cliff does, not because of the Senator, but because Norma is made captive by Salvador. There is a night gun fight, and both the bandits are dead when it's over, but Norma is safe.

Mr. Hart reigns supreme in bad man roles. All the tragedy of his inner struggles seems to shine from his eyes. He can get his audience worked up over an improbable situation, which speaks worlds for him. Margery Wilson is opposite, while others who give fine characterizations are Roy Laidlaw, J. J. Dowling, Milton Ross, J. P. Lockney and Georgie Stone.

"Her Life and His"

(Thanhouser-Pathe—Five reels)

REVIEWED BY PETER MILNE

COMBINING one of the primary issues of the day, that of prison reform, with a plot of admirably sustained interest, this picture written by Phillip Lonergan reserves a niche for itself quite apart from the every day feature. Mr. Lonergan bases practically all of his scenarios on themes of vital interest. He may have the eternal triangle, but he will have something else back of it. He may, as in this case, bring forward the plot of a group of conspirators to ruin its enemy, but back of it is the theme of prison reform lending additional strength and purpose to the drama. In other words, he gets his idea and then goes ahead, while there are many others who attempt to go ahead without an idea. The comparison might seem uncalled for owing to the vast amount of common sense on the one side and so little of it on the other, but rather regrettably it is justified by the looks of many features.

The incidents in the plot are well developed, every one of them. The story builds to a climax that maintains throughout its length—and its length is greater than ordinary—a high degree of suspense. There seems to be nowhere any wasted action or superfluous footage. The director has done his work well. The scenes are effectively handled and in point of realism the prison scenes are exceedingly good.

Mary Murdock, a girl who has served a prison term, is anxious to reform. Ralph Howard, whose wife has run away from him, is anxious to die. Fate throws the two together. Mary tells him he has much to live for and gives him the idea of helping ex-convicts. The plan succeeds and Mary is his chief assistant. After a time the politicians of the town decide that Howard is a menace, so acting on the advice of one Mrs. Nan Travers, they secure his appointment as warden of the state's prison. Then there is the frame-up in which Mrs. Nan and a hotel room are prominent. An investigation is held and everything looks black for Howard as the witnesses testify falsely, but Mary comes to the rescue by gaining the affections of Mrs. Nan's lover and causes that lady to fly



Mary Secures Her Opponent's Confession

into such a jealous rage that she spoils the politicians' game and tells the truth. And afterwards it's love and happiness for Howard and Mary.

Florence La Badie as Mary and H. E. Herbert as Howard give performances of sterling quality and receive fine support from Ethyle Cooke, Sam Niblack and Justus D. Barnes.

"Pardners"

(Mutual—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE fame of both star and story will assure business on this production, and in neither will your audience be disappointed. Nor can the excellence of the supporting cast be overlooked. Where a production is well balanced and satisfactory as a whole, it seems needless to analyze too particularly the cause. Suffice it to say that "Pardners" is a good story, cleverly picturized, and pleasing in its simple straightforward telling and development of a heart interest that will appeal to any audience.

Justus Morrow, young civil engineer, meets and loves Olive, the little teacher of the children of his workmen on the big project, the new railroad "cut." Completing this new cut will mean serious injury to a rival railroad, which hires the "villain," Alonzo Struthers, to prevent the finishing of this job. He blows up the cut, and in the meantime also falls in love with Olive, who marries Justus.

The plot now concerns the disinheriting of Justus by his rich uncle, through the double crossing of his "friend" and cousin Alonzo; the attempts of Alonzo to cause the separation of Olive and Justus, and several "framings" which, however, do not accomplish their purpose with the loyal little wife. She believes Justus unfaithful, on the pictured evidence of his misconduct at a gold camp where Alonzo has persuaded him to go to retrieve his fortune.

Then the "pardners" enter the plot. And Justus's mining pal comes back home with him and throws the villain out by the seat of the breeches and some good comedy is injected with a highly satisfactory finish.

Charlotte Walker as Olive Troop, the girl, is dainty and attractive in every way filling a not too difficult role satisfactorily. Leo Gordon as the villain is smooth to a finish, and Richard Tucker as the hero makes a good lead for Miss Walker.

"Pardners" adds another of the Rex Beach stories to the library of pictured successes.

"Me an' Me Pal"

(Red Feather-Universal—Five Reels)
REVIEWED BY F. G. SPENCER

IF ever there was a true delineation of a thoroughly coster character, without the extravagances that usually accompany such that surely is to be found in "Me an' Me Pal," the latest Red Feather release, scheduled for Feb. 12. 'Arry and 'Arriet, the moke and 'Awkins and every other character so ably exemplified by Albert Chevalier are truly depicted, and the scenic ef-



The Painting that Won Distinction

fects are good, particularly that of Covent Garden Market, in the grim, gray dawn where every coster in "dear ole Lunnun" is shown buying vegetables and fruits for his day's trade. The exteriors are simply exteriors—pure and simple—and show what they are designed to show, and from start to finish this film is one of absolute cleanliness, and faithfully portrays the life and habits of one of London's features—the Costermonger.

Gerald Ames makes a splendid Harry Masterman, the young artist, who, being down and out, is advised by his rich uncle to go to work. This, Harry does; another of his pictures having been rejected by the Academy, and his allowance being cut off, he is compelled to. The work he undertakes, however, is as assistant to a costermonger, Labby (Hubert Willis), whom he owes five shillings and ninepence for fruits, flowers and vegetables delivered.

An accident brings Harry's old sweetheart, Kitty Kingsland (Edna Flugarth), on the scene, and she presents Harry with a painting outfit on his birthday, and he is persuaded to make one further effort in painting. He has an inspiration. He paints Labby and Launcelot, the moke. The picture is accepted and hung by the Academy, and proves itself one of the surprises of the showing.

Uncle James Hilliard (Douglas Munro) is, of course, proud of his nephew now, and greets him with open arms.

"Me an' Me Pal," the painting, won honors at the Academy "Me an' Me Pal" will gain distinction as a photoplay.

A pretty little love story is interwoven and completes a picture that should be acceptable to Sunday audiences.

The scenario was written by Richard Ganthony and produced by Harold Shaw.

Others in the cast are, Mammy, the coster's "Missus," (S. Fairbrother); Flash Hawkins, his business rival, (Lewis Gilbert) and Mrs. Kingsland, (Gwynne Herbert), all of whom do full duty to their individual parts.

"The Princess of the Dark"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

THE story of the blind girl who imagines all the world a fairy land, and a crippled companion, a handsome prince, is set forth in this picture with a high degree of artistry. Incidentally, Thomas Ince takes this occasion to introduce his new star, Enid Bennett, to the public. Her performance is full of sympathy and she carries the difficult role of Fay Harron, the blind girl, to a point that never lacks in realism. Miss Bennett's popularity seems a thing assured for she has a personality that is most pleasing. Fay was a part hard to portray, no doubt, particularly for a player new to the art. Simplicity and unsophistication are its dominant qualities. That Miss Bennett is never for a moment out of character is a distinct attribute to her ability. Blind girls of the screen so often obviously see.

The plot of "The Princess of the Dark" has been screened innumerable times. Only recently was it the basis of another Triangle production. But the manner in which it has been dressed up for this particular occasion, under the directorial hand of Charles Miller, argues strongly in its favor. You get into the spirit of the story when Fay, sitting in an ugly old mine, pictures herself as a princess, her crippled playmate as a stalwart prince, and the ugly smoke stacks as towers bedecked with jewels. All this builds to a denouement of tragic power. After a successful operation on her eyes Fay asks that her Prince be the first person she looks upon. And then he is revealed to her an ugly, misshaped man. Down comes her dream palace with a crash and with her sight restored Fay awakens to the fact that the creations of her imagination are far removed from realities.

Mr. Miller's direction is charming. The double exposure scenes are handled nicely and the climax is led up to by a strong series of scenes that are only bettered by the climax itself. The photography is excellent too. Jack Gilbert handles the role of the cripple exceedingly well. Others are Alfred Vosburg, Walt Whitman and J. Frank Burke. Lanier Bartlett wrote the story.

"Greed"

(Third of the "Seven Deadly Sins" Series—McClure-Triangle—Five Reels)
REVIEWED BY PETER MILNE

"GREED," featuring Nance O'Neil, is not as good a picture in conception or production as either of its forerunners of the series. In fact, its level is unusually low for a feature. Eve's greed for money is not dwelt upon to any degree of prominence, the whole story leading up to a trial scene in which Adam is brought up on a murder charge. The charge is so improbable as pictured and is so conventional in shape that the denouement fails to put much of a thrill into the onlooker. The last minute pardon issued in behalf of the hero, which arrives at the crucial



Denton Blackmails Alma

moment, is calculated to carry great suspense during its trip from governor to jail—and so it will providing the audience can countenance the oversight on the executive's part in not employing his telephone.

Miss O'Neil in the role of Alma has few big opportunities to display her emotional talent. The part is not really deserving of such a distinguished actress. The fact that she is distinguished is the biggest asset of the picture. The general title of the series stands next in commercial prominence. Shirley Mason

and George Le Guere are seen again as the youthful couple beset by a Deadly Sin, while others are Harry Northrup, Robert Elliott and Alfred Hickman.

Adam and Eve in their pursuit of gold encounter "Doc" Denton, a bucket shop promoter. They lose heavily to him before being warned by Alma, who is acquainted with Denton's past. Through a series of incidents altogether melodramatic, Adam is accused of murdering Denton and shooting Alma. At trial he is convicted. Alma is unable to testify as she has temporarily lost her memory as a result of the shooting. But on the day set for Adam's execution she regains it. She tells that Denton died of a weak heart and a blow on the head caused by a falling ornament. When the muscles in his hand contracted after his death he pulled the trigger of a pistol and shot Alma. Adam and Eve are united again, never to be tempted by the stock market.

"Rosie O'Grady"

(Apollo-Art Drama—Five Reels)

REVIEWED BY GEORGE D. GOULD

WINSOME as ever, Viola Dana appears in this, her first Art Drama picture, as an East Side "newsie." Dissection of the story reveals merely a commonplace plot, and would react on the genuine merit and attraction of the feature, credit for which is due to meritorious characterizations by the principals and a rather uncommon use of the cut-back.

With her brother and protector "Chimmie," Rosie O'Grady (Viola Dana) lives in a tenement on New York's East Side. Romance hitherto unknown to her life, springs into bud on the appearance at her news-stand of "Cyclone Johnny" Allen, contender for the lightweight pugilistic title. Chimmie is wounded in an encounter with a hoodlum gang, one of whom insulted Rosie. During his convalescence, Rosie meets Allen, now champion, and coming home late is deserted by Chimmie when she refuses to tell whom she was out with.

The next scene is at the trial of Chimmie for the murder of Cyclone Allen. The cut-back is resorted to for the incidents leading up to this. Rosie has gone abroad with Allen, married by mock ceremony and been deserted by the pugilist. A realistic



Chimmie Warns Rosie of Life's Pitfalls

fight is staged when, back from Europe, Allen is attacked and killed by Chimmie bent on avenging his sister's honor. The court scenes during the progress of the trial are no better or worse than the usual motion picture court scene. Despite the dramatic revelations of Rosie, who appears in the middle of the trial, a jury convicts Chimmie of murder in the first degree. And then it turns out the whole story was a dream, as Rosie is awakened to sell the "prize fight extras."

There might be room for discussion as to the advisability of the dream ending. It is extremely sudden and unexpected. Yet the "happy ending" may justify its use. The disturbance of continuity in the leap from Chimmie's illness to his trial for murder at first appears too lengthy a jump. As the story unfolds through smoothly inserted cut-backs, it is found the innovation adds strength and character to the picture.

As Rosie, Miss Dana is appealing and sincere in even greater degree than in any former vehicle. James Harris, as "Cyclone Johnny," in action and physical characteristics, faithfully depicts the man of the ring. Thomas F. Blake, as Chimmie, is real. This picture will bring results wherever shown.

"Patria"

(Fifth Episode—International-Pathe)

REVIEWED BY PETER MILNE

THERE is no let-up in the furious pace at which the previous episodes of "Patria" have traveled in this number, entitled, "The Island God Forgot." There are thrills in aplenty and quite a lot of improbable coincidence too, but the whole



Patria Rescued

moves at such a breakneck gait that one has no time to pick flaws in the construction of the story. That seems to be the point of least consideration in a serial. The crashing of an aeroplane to the earth followed by a series of terrific explosions caused by nitroglycerine coming in smashing contact with stores of munitions brings the episode to a most sensational close.

Patria, who has been thrown from the Newport boat, drifts to shore in a life preserver and is rescued by Juarez, a member of Baron Huroki's band of conspirators which is at work storing munitions on the island. Captain Parr in the meantime has arrived in Newport and discovered that Elaine is posing as Patria. He takes flight in his aeroplane to the conspirators' Island. Patria attempts escape with Juarez by aeroplane, but the latter is shot. Patria takes to the water again and is picked up by Parr. Haku, the commander of the island, pursues with a can of nitroglycerine in the other machine, but a shot from Patria brings him and his machine to the ground with the result of the explosions already noted.

Mrs. Castle continues in the dual role of Patria and Elaine, while Milton Sills, Warner Oland and Dorothy Green are chief in the supporting cast.

"The Darling of Paris"

(Fox Film—Five Reels)

REVIEWED BY F. G. SPENCER

THEDA BARA has several good opportunities to display her wonderful abilities in this picture, and she takes full advantage, but in the early stages of the picture there is room for an element of doubt, a lapse as it were, a something—to say a void that tends to keep an audience guessing the different relationships of the story.

There are finely executed interiors, and the exteriors showing the different phases of nomadic life are realistic to a degree. The close-ups are good, particularly the one where Esmerelda (Theda Bara) being tortured, shows in her facial expressions almost every vein and sinew affected.

The subtitles may be explanatory, but inasmuch as they were galloped over the screen at an alarming rate far exceeding the speed limit the reviewer had not a chance to judge.

Honors, however, are pretty evenly divided between the star and her opposite, John Webb Dillion, who, as Clapin, makes a

dandy gypsy chief. The theme is rare, involving as it does the stealing of a child and the substitution of a hunchback, who has been a source of considerable trouble to the gypsy camp, and the eventual rising of the stolen child to be "The Darling of Paris." As a dancer and entertainer, she is par excellence, but following this she finds herself in the "limbo of law" and there follow some exciting periods.

Taken in all, the play has merit, is well produced, finely photographed, and but for the hastiness as before mentioned, "The Darling of Paris" should make a hit wherever shown.

Victor Hugo's novel, "The Hunchback of Notre Dame," is the base whereon the film is built, and J. Gordon Edwards is director. January 22 was scheduled as the release date.

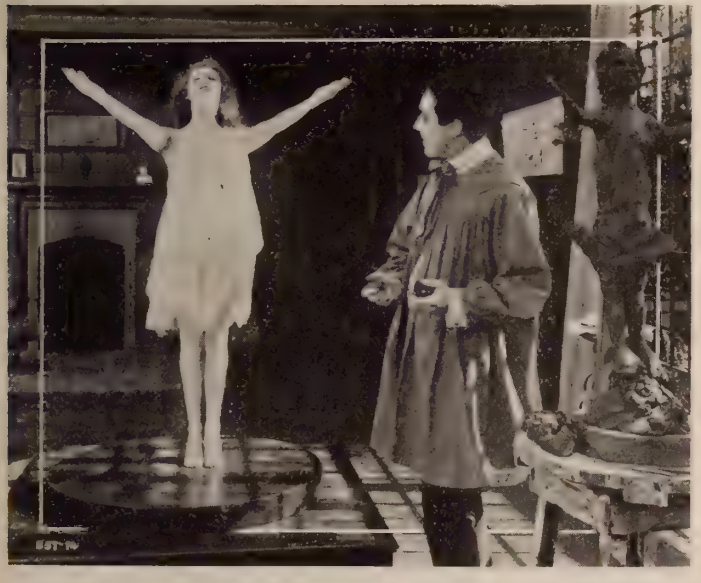
"The Wax Model"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

AS a little French model, who comes to believe there is no real man, of the steadfast, serious type, whose love is for a good girl, and one girl only, Miss Martin convinces. Not an easy role, this, of one who is part and parcel of a gay life, yet not truly of it, and who, when the great love comes, secludes herself and all but dies of starvation both of the body and the soul.

The brief opening scenes, showing the suicide of the mother, and her caution to her little girl to beware of all men, lay the foundation for one of the most pleasing little plays of the year. We cannot call this a heavy production. There is a double plot in the near wrecking of the life of the innocent, trusting sister of the man who reaches Julie's heart. And the saving of the simple unsophisticated girl from a greater wrong than the sophisticated Julie had ever even contemplated. This is capably de-



Expressing the Birth of Spring

picted in this story by G. Vere Tyler, which already has its following among the readers of "Smart Set" magazine.

Thomas Holding as Melville Ilchester, and Helen Eddy as his sister Helen, met every requirement of difficult roles. The mounting and especially the scenes introducing the "wax model" were lavishly handled in characteristic Pallas style by Director E. Mason Hopper.

Story and acting should be classed as above average, and it can safely be predicted Miss Martin will score a big success in this play.

"Each to His Kind"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

PAUL WEST has scored a very powerful sure hit in this play. Two main factors create the intense interest here: the natural antipathy between the white races and the yellow; and the trifling with serious love by a girl who thinks only of her own selfish amusement. As Rhandah, an East Indian Prince, Sessue Hayakawa easily gives a perfect portrayal of what we feel to be the mien and demeanor of a fanatic whose gods and customs are Oriental and utterly different from our own "civilized" manners. Indeed there is a striking lesson to us in the flippant flirting of the English belle who boasts of her insincerity, and plants her giggling girl friends behind screens while she trifles with this Indian prince, and the result when he later gets her in his own country and under his power. Not a one will



Dick Classed as a "White Dog" by His Old College Chum

blame him for his adamant heartlessness and the throwing of her lover in the dungeon.

From the startling title "I am glad I am not white,—they are all dogs," to the last scene when the feminine relenting wins the white girl and her lover freedom, a consistent and powerfully intense story is unfolded, in which Sessue Hayakawa as the Prince and Tsuru Aoki as his betrothed, Princess Nada, give a performance hard to conceive better done. Vola Vale as Amy and Eugene Pallette as Dick, add the balancing love theme which is very smoothly dovetailed into an unusually direct story. The only criticism of the production might be the over-use of cut-in scenes in the first reel. On the whole we believe it will be one of the talked of productions of the year. In some localities the strong title above mentioned, referring to white people as dogs, could well be eliminated. There is no doubt left in the mind of the spectator as to the intense race hatred of the dark prince for the white triflers, who have insulted his race. The title is not needed, but a stinging spur to the action, where it will not perhaps cause an actual hatred of the star depicting such a role, like the too villainous villain who sometimes finds it impossible to outlive his stage character and later depict other roles.

"The Red Woman"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"THE Red Woman" shatters precedent and ends with a white man and an Indian woman in one another's arms with a priest disappearing over the brow of a hill. Precedent might have been shattered after a more artistic and convincing fashion. The loop holes in "The Red Woman" may even get mixed in with the sprocket holes, they are so many. But chiefly at fault are the subtitles, both in the matter of the printed words thereon and the sketches of the characters in poses supposed to be characteristic. They might all be changed to more useful and serious effect.

One can also suggest the elimination of a ridiculous episode that comes near the close of the picture. The Indian girl has borne a child. Its father is the white man. A deep-dyed Mexican villain enters and claims this paternal relationship to the babe, very crudely via a subtitle. He almost convinces the Indian maiden that his words are true, when she suddenly discovers the infant to possess white skin and blonde hair. So, cursing, gallery like, the villain exits. It is so useless a bit of—of, what?—that its introduction into the picture may well be the cause of condemning ridicule.

But one can not change the overacting of the principals, the obvious economy of the director exercised with regard to the settings, some poorly photographed scenes, the fact that the hero

is wounded and never shows it, and the Indian makeup of Jane Gail which behaves very much as it pleases.

The scenes of the Mexican border with its rolling wastes of land and its adobe Indian village are very suitable as backgrounds to the story. The photography is not always poor; sometimes it is exceedingly good. Jane Gail, Mahlon Hamilton and Edward



Seeking a Retreat in the Indian's Home

Roseman are in the leading roles. June Elvidge, Charlotte Granville and Gladys Earlcott comprise the rest of the cast. Miss Elvidge, in a variety of costumes, takes the role of an adventuress bent on marrying the hero for his mercy, and gets off with what few acting honors there are in the picture.

"The Courage of Silence"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE eternal triangle is given a new twist, and one for which the audience will be extremely grateful, in this new Vitagraph play which has clearly pleased Rialto audiences this week. Alice Joyce has never appeared in a role more becomingly attractive, nor one which taxes the powers of a film star more seriously. First as Mecedes the unhappy and too beautiful wife of the Spanish ambassador, who draws Bradley to her like the magnet draws the hardest steel, then as the sanctified nun, whose life is devoted to helping others and who finally is the cause of bringing the unhappy Bradley back to his deserving wife and little children, Miss Joyce is convincing and beautiful in the extreme, and in such entirely different ways. The feminine is lovable in either form of grace. Natural, and at no time overacting her role, she is deeply affected by the knowledge that Bradley has sacrificed the family ties to his love for her, and nothing counts but right. Her own sacrifice is not considered, yet a less finished actress would have been less natural and sincere in the manner of arriving at the final decision.

The usual lavishness of Vitagraph mounting distinguishes the photography and settings, and makes this silent drama as close to a real portrayal of life as we have seen. Several little incidents are pictured in careful detail, the play of the children, the well harmonized titles, and the general painstakingly artistic presentation are noticeably well handled, even for Vitagraph.

This is one of those productions which might have been called just the usual plot-weaving romance, but for the unusual acting and staging. Harry Morey plays the role of the big, strong, happy father quite satisfactorily.

"The Adventures of Buffalo Bill"

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY WILLIAM C. ESTY

The recent death of Buffalo Bill has filled the newspapers with details of his adventurous life and with reminiscences of the picturesque plainsman. Buffalo Bill comes pretty near being the man of the hour, and for a few days at least rubbed elbows with the European war on the front page of the dailies. All this has aroused interest in the scout—interest that the exhibitor can use to his advantage in showing this five-reel feature.

Buffalo Bill has always been the patron saint of kids. He led the sort of life that most youngsters envy. The nickel libraries and Wild West shows have perpetuated his deeds and fame. On this account the picture will have an especial appeal for the younger element in your community. Exhibitors might make a special drive for juvenile patronage by co-operating with the local Boy Scout organization, etc.

Most of the footage making up "The Adventures of Buffalo Bill" has never been released previously. A few scenes from former releases have been interpolated, but they fit smoothly into the action. The film has been well edited and titled. The photography, barring a few scenes, is good. The interest, despite an occasional sameness of theme, is well sustained.

Buffalo Bill's adventures in subduing hostile tribes of Indians are first shown. We saw a good deal of this sort of work in the old Westerns, but the authenticity of these scenes gives them new significance. Next Buffalo Bill is shown as the guide of the Prince of Monaco on a hunting trip. Details of the plainsman's home life complete the film.

"The Reward of the Faithless"

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

DEPRESSING atmosphere, with the assembling of the most horrible types of the gutter in one single family, of which the unfortunate girl is a member, opens this peculiar story in which all the characters are faithless to one another and useless to themselves, with the exception of the hero and heroine, neither of whom are really strong characters.

The story proper begins with an unpleasant assault upon Katerina (Betty Schade), by Guido (Wedgewood Nowell), which eliminates all possibility of an audience having any sympathy for the principal character. Following this, Katerina is befriended and sent to a convent by Princess Dione (Claire Du Bray). Guido, an adventurer, marries the Princess for her wealth, and



Feodor, Katerina and the Dwarf

then the inevitable triangle results from the return of Katerina from the convent. Katerina and Guido plot the Princess's death for reasons unnatural and unexplainable, except by a title that says Katerina is jealous of the Princess's wealth, which both share in fact, though not by legal right. They murder the Princess, as they suppose, by failing to administer medicines prescribed by her physician.

The Princess is only in a trance, and with her rightful lover, Feodor, escapes from the tomb and visits Guido as a ghost. Guido, terrified, dashes off a cliff.

Satisfactory portrayal of these strange and inhuman roles is impossible. None of the characters, except possibly the faithful Feodor (Nicholas Dunaew) and the much wronged Princess, who takes her vengeance in murder, can be expected to attract deep sympathy from the audience. Tragedy is the basis of the appeal, and there is little to lighten it.

"Skinner's Dress Suit"

(Essanay-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HENRY IRVING DODGE'S story, which entertained readers of the Saturday Evening Post, makes fine picture material. The incidents of the written story have been well illustrated in this form by Essanay, with Bryant Washburn as "Skinner." Who does not have some friend who, like Skinner, is a faithful worker and as deserving of respected and respectable position in the world, but lacks initiative? And how many times this same sort of human being has to be kicked into prosperity by luck or circumstance beyond his control. It may be reasoned that the moral teaching of this story is a bit shady, in that his good luck started with a white lie, but we are sure even some of our censor boards will not quarrel with the author on that point, so we will not.

Skinner, requiring a sort of "before and after" treatment, is certainly well portrayed by Mr. Washburn. We feel from the very start that there is something in Skinner, more than he gets reward for, and we feel after his "dress suit" has introduced him to the world in his best aspect, that he is only getting his deserts. After all Skinner is the right sort, and we are glad to see him attain the confidence and assurance that goes with carrying through a bluff.

Skinner's home life, too, is a bit different from what we are so bored with seeing in many picture plays. He has a 'better half" that is really a help. Hazel Daly as "Honey" is very pleasing. James Carrol as McLaughlin, U. K. Houpt as Perkins, and Harry Dunkinson as Jackson were all well cast.

This play gives you the feeling of a story well told, that you want your friends to see, and it is a safe prediction it will draw well in the best theatres.

Direction and photography presented a novelty in the picturing of past and present thoughts at once which showed care and painstaking in detail, and were qnite effective in this simply told narrative where no confusion could possibly result from such an innovation.

"The End of the Tour"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

LIONEL BARRYMORE, Ethel Dayton and Frank Currier share the principal roles in this play of stage and theatre life, which opens with the running away of a love-starved wife with a traveling actor who has been good to her, and tells the story of how the little boy who ran away with his mother grew up and by chance was the instrument by which his sister was saved from a similar fate to her mother, due to the increased "grouch" the despairing father acquired as the years went on.

The real action of the play centers on the arrival of the "Chicago Ideals Theatre Company" in Mayville, where, stranded, the leading man and his buddy, "Skinny," the fat property man, undertake to get enough money to get out of town by teaching the local fire department how to put on a play.

Grace Jessup, the village belle, is an easy pupil, especially in the love-making scenes. Then one of the actors, a bad egg, returns and attempts to lead Grace into the primrose path. Byron Bennett (Lionel Barrymore) discovers just in time who the girl is that is the object of these false attentions, and following the two on a bicycle, arrives just in time to choke the villain to insensibility. The girl's father, following with a gun, shoots the man he finds with her on sight, but Byron's watch deflects the bullet and the photo of his mother in the case apprises the father that this is the boy who ran away with his mother years ago. A happy and affecting ending gives an unusual touch, for the girl he loved was his sister, and so it didn't end the usual way.

Lionel Barrymore is good in the leading role. This is a picture of average excellence, probably appealing strongly to some, but with many hundreds of feet of rather pointless working up to the climax. The scenes with the theatrical troupe are mostly necessary as character scenes extraneous entirely to the main plot.

"Pearl of the Army"

(Pathe—Tenth Episode)

REVIEWED BY PETER MILNE

PEARL, becoming suspicious of her father's new secretary, decides to watch him. She learns through her spying that the Silent Menace has been busy mobilizing a Silent Army for the purpose of attacking the Chemical Building, where the wafers which will make legible the canal defense plans are held. With T. O. Adams she secures an aeroplane. When the Silent Army attacks the building, one of its members gains possession of the wafers and makes off in another aeroplane.

Pearl and Adams give pursuit. When the driver of the machine realizes that he is followed he turns around in order to ram the other craft. Just before the midair collision Pearl jumps and descends to earth via a parachute. The two aeroplanes go head on (in miniature) and crash to the ground. When Pearl extricates herself from the parachute she makes her way to the wrecked machines when suddenly a Silent Menace appears.

"Paula Blackton's Country Life Stories"

(Vitagraph—Five Stories Two Reels Each, One One Reel)

REVIEWED BY GEORGE N. SHOREY

THIS series is a new idea, Mrs. Blackton's own, and assured of instant success. It consists of a number of very clever and perfectly directed pictures, in two reels mostly, which are real "features" in the exact use of that term.

The pictures were made at Harbourwood, Oyster Bay, Long Island, and Charles Kent, James Morrison, Mark MacDermott and other favorite Vitagraph leads helped materially to make them the more pleasing, but Mrs. Blackton herself and the two Blackton children were the real stars, and the reception accorded them by the audience specially invited to see the premier showing at the Rialto showed how genuinely pleasing their work was, measuring quite up to any "professional" standard and superior to most. Commodore Blackton's genius in direction would account for this. Not a flaw nor one "conscious" look at the camera marred a single scene.

"The Little Strategist" told how a Southern woman was enabled to avoid the necessity of the terrible cruelty of separating the pickaninnies from their faithful mammy in the stress of the Civil War.

"The Collie Market" told how false pride should yield to love, but it takes a little child to lead them, through the market value of collie pups.

"A Spring Idyl" is a comely drama of two brothers in love with two sisters, each supposing the other is in love with his sweetheart, the older lovers sacrificing themselves resignedly for the younger, as they suppose, only to discover their own happiness as the result of this pure-mindedness.

"The Fairy Godfather" is a pretty romance of children and a lonesome old man, who is made happy in the love of the mother of the children to whom he plays fairy godfather.

"The Diary of a Puppy," told in his own language, introduces everything a well regulated puppy could be expected to do, from muddying the family wash to quarreling with the kitten next door. From the time you see him refused "my breakfast because I am being 'weaned,' whatever that may mean," to the final curtain it pulls at the heartstrings of everyone who likes animals—and who does not, at least in pictures?

"The Orang"

(First Release in the "Living Book of Nature" series—Educational Films Corporation—500 Feet)

REVIEWED BY PETER MILNE

MONDAY, February 5, marked the release of the first Educational picture of Professor Raymond L. Ditmars. It is called "The Orang" and combines something of a lesson in the orang line of zoology with some hilariously funny episodes in which such an animal is the central figure. Among other things you learn that Orang spells his last name U-T-A-N, that he is much farther advanced on the social scale than is the baboon and that by swelling his throat he can create a drum that might come in handy in the pit sometimes.

Also you see him learning the ups and downs of a chair purely by instinct. He looks at pictures and seems to appreciate them and when someone spills a pitcher of milk all over his countenance he is indignant to the extreme while wiping it off with a napkin. The manner in which he drains a beer bottle makes one marvel at his good taste.

The exhibitor has been initiated to scenic-comedies in Mr. Robert Bruce's Educationals, and now he can look forward to an educational-comedy. If the program needs doctoring up a bit see about them.

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LATE NEWS

Strong Art Drama Film, "The Accomplice," February 15

Jack Sherrill and Dorothy Bernard are the two stars who are featured in this week's art drama, "The Accomplice," which is to be released on Feb. 15. "The Accomplice" was produced by Ralph Dean for the William L. Sherrill Feature Corporation, from the story written by Anthony P. Kelly. It is described as a picturization of the manner in which New York's Smart Set, or a portion of it, at least, spends its time and money. The story is located in the metropolis, and it is said that the author has introduced into his story counterparts of a number of Broadway celebrities.

Jack Sherrill and Dorothy Bernard play the parts of Thomas and Alice Harcourt, a brother and sister. They are the children of a wealthy and influential New Yorker, whose greatest pride in life is his untarnished family name. Alice, having more time and money than she knows what to do with, takes to attending tango teas at the Broadway cafes. She becomes involved in an affair with Antonio, a professional dancer. Tom, too, is a frequenter of the white light district, but falling in love with Miriam Collins, his father's secretary, he reforms.

A murder, the compromising of Alice and other situations go to unfold a dramatic tale.

Elaborate 4 Months' Program Announced by Metro

Poems and Novels Drawn on for Strong Subjects Starring Mme. Petrova, Harold Lockwood, Viola Dana and Others

THREE features picturized from great novels, two plays based on famous poems and another play written and directed by one of the world's foremost motion picture directors are among the many offerings on the February, March, April and May release programs just announced by the Metro Pictures Corporation.

Feb. 5, "The End of the Tour," with Lionel Barrymore; Feb. 12, "One of Many," presented by Arthur James, with Frances Nelson as star and written and directed by Wm. Christy Cabanne; Feb. 19, "The Promise," based on James B. Hendryx's novel of the same name, with Harold Lockwood and May Allison; Feb. 26, "The Secret of Eve," with Mme. Petrova.

March 5, "The Barricade," by Hamilton Smith, with Mabel Taliaferro; Feb. 12, "The Beautiful Lie," an adaptation of the poem by Ella Wheeler Wilcox, with Frances Nelson as star; February 19, "The Hidden Children," from the novel of the same name by Robert W. Chambers, with Harold Lockwood and May Allison as stars; February 26, "The Mortal Sin," with Viola Dana.

April 2, "The Waiting Soul," with Mme. Petrova; April 9, "The Power of Decision," with Frances Nelson as star; April 16, "His Father's Son," with Lionel Barrymore; April 23, "The Secret Spring," an adaptation of "The Hidden Spring," the famous novel by Clarence Budington Kelland, with Harold Lockwood and May Allison; April 30, "God's Law and Man's," with Viola Dana; May 6, "The Belle of the Season," an adaptation of the poem by Ella Wheeler Wilcox, with Emmy Wehlen as star; May 13, "The Millionaire's Double," with Lionel Barrymore; May 20, "To the Death," with Mme. Petrova.

Miles Holds Open House in New Offices

Joseph R. Miles can now transact business in his new suite of offices at 220 West 42d street, New York city. Not that he couldn't work there before, but on Saturday, January 27, from two until six in the afternoon, Mr. Miles held open house in his new place of business, entertaining with refreshments, cigars, cigarettes, and sandwiches his many friends in the film trade. Mr. Miles's desk was heaped with telegrams and letters of congratulations from prominent film men in other parts of the country who were unable to attend. Dancing was held in the handsome projecting room, one of the distinctive features of the new offices.

"Sapho," Famed in Fiction, for F. P. Production

Pauline Frederick Will Be in Title Role in Screen Version of Daudet's Work—Dark Side Avoided in Production

PAULINE FREDERICK, who since leaving the stage for the screen has gained new laurels for herself, is to be starred by the Famous Players in an adaptation of Daudet's story "Sapho," the heroine of which is one of the most picturesque characters in fiction.

Clyde Fitch's stage version of "Sapho" was presented to New York at Wallack's in 1900 with Olga Nethersole in the title role and it proved a great success. Two years later the play was successfully presented in London.

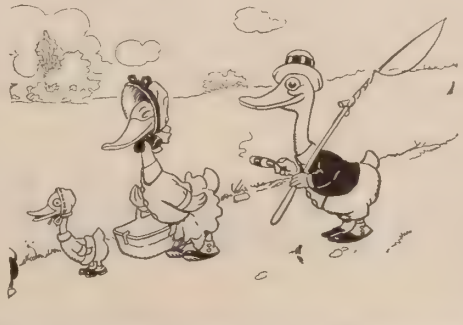
In making the photoplay adaptation of the story of "Sapho," Hugh Ford, who directed the production for the Famous Players, has carefully avoided the darkest side of the tale and has lightened the tenor of the picture so that it is not in any sense oppressive in its effect.

Among those who are playing important roles in support of Miss Frederick in this photoplay are Frank Losee as Caoudal, John Sanpolis as Dejoie, Pedro de Cordoba as Flamant and Thomas Meigham as Gaussin.

Artcraft Announces March and April Releases

As its March and April releases the Artcraft Pictures Corporation announces two subjects with Mary Pickford and George M. Cohan as the stellar attractions; this in correction of the statement published last week that two subjects would be released in March.

The Mary Pickford production will be "A Poor, Little, Rich Girl," scheduled for March 5. The George M. Cohan subject, "Broadway Jones," which is now also well under way at the New York studios on West 56th street, will follow the Pickford release, and will present the famous George M. for the first time as a screen actor on April 2.



Quackey Doodles—Latest Addition to the Paramount-Bray Cartoon Family

West Coast Studios

(*Continued from page* 1056)

WALTER MORTON has gotten away from the usual railroad story type in the coming release of the "Hazards" unit. This is titled "A Fight With Time," and although it has the usual big thriller, it will also have a number of society scenes and contain more dramatic action.

Al. Christie has made the last scenes for the early March release "Hubby's Flirting Ways," and is now producing a single reel subject for the second week in April, the company now having nine releases ahead of their program.

The new subject put into production this week has not been titled, but will offer Billie Rhodes, Neal Burns and Eddie Lyons as principals. It revolves about a gay deceiver, taken by Burns, who dons the attire of the fired butler when hubby returns home unannounced, and is then confronted by his sweetheart who comes for dinner. It's a wonderful mix-up of the true Christie type, and if the theatre patrons enjoy the picture half as much as the producer did in the making of it, it will be more than a laughing success for in addition to there being many ludicrous situations, the comedy is of a high class mirth-provoking character.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"The Prima Donna's Special." (Kalem. Episode of "Hazards of Helen" Series. One reel.)—Helen Gibson's live wire stunts of bravery and daring still cast caution to the winds and apart from the thrills and things that go with such there is in this reel a real touch of pathos so delicate and yet so pungent as to reach one's soul. Dad Morley is the instrument, the agent—so to speak—around whose motley career is wound the theme. He was once a telegrapher, his wife died, his child Ruth was handed over to his wealthy brother, so what had he to live for—with wife, home and comforts gone. He evidently struck the route of least resistance and went from bad to worse, eventually associating himself with a gang of railroad footpads, if such a term be permissible. But he breaks away from the gang when their activities are such as to endanger life and Helen, the operator at Lone Point, has him appointed night operator at the forlorn, out of the way station where she is employed on the day watch. The prima donna's special is in danger, due to the work of the bunch he has discarded, and having learned that the prima donna is his daughter Ruth, he and Helen Gibson get busy and the neck-risking stunts for which Helen is already famous are still being pulled off in this latest chapter. It's a winner.

"The Net of Intrigue." (Kalem. Episode of "Grant, Police Reporter," Series. One reel.)—Beautiful exteriors, marine and land, dainty interiors of hotel, home and boat are some of the many fascinating features of this film, and George Larkin, under a new city editor, is discharged and engaged again. He has essayed almost everything where nerve and quick wit are essential and his latest stunt, that of leaping from a motor boat to the rope ladder of a departing steamer, is a hummer. All this is done to recover certain plans and incidentally to win back his position on the Chronicle, he having been fired because he refused to divulge or write up the particulars of the robbery of these plans, the information having been given to him "in confidence." Ollie Kirkby still holds her own in this series, the latest chapter of which may be well classed with any of its predecessors, both as regards ingenuity, uniqueness and excellence in the handling.

"Three Ways Out." (Essanay. Two reels. Tues., Jan. 30.)—This release has an excellent unpadded plot with a well executed surprise ending. The players are well cast and the production details are handled adequately. This two-reeler will fit nicely into almost any program. The competent leads are Harry Dunkinson, Gertrude Glover and John Cossar.

The title, "Three Ways Out," refers to the three alternatives open to a banker who loses his depositors' money—prison, suicide or—the way Samuel Carlock took in this picture. Old Tim Grogan compliments Carlock on the beauty of his daughter Gladys, and offers to advance the sum Carlock has lost if the banker will make her marry the man that Grogan has in mind. Naturally believing that Grogan is thinking of himself, Carlock refuses the offer and is about to commit suicide when his daughter walks into the room and introduces her husband, Tim Grogan's son. Old Tim is delighted, his son being the man he had in mind. The money is paid back to the bank and everybody is happy.

"Mr. Wright in Wrong." (Essanay. Split reel. Wed., Jan. 31.)—Five hundred feet of comedy share the reel with Western scenic.

"Shifting Shadows. Is Marriage Sacred?" (Essanay. Two reels. Sat., Feb. 3.)—Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford form the cast in this comedy-drama.

John Anderson is happy when he is a poor mechanic, but when he perfects an invention and makes $100,000 it goes to his head. He and his wife take on airs and snub all of their former friends, but John loses his fortune in stock speculations, and poor as church mice, he and his wife delightedly go back to their former simple ways.

"A Strange Adventure." (Selig. Sat., Feb. 10.)—Jack Pickford and Bessie Eyton co-star in this excellent comedy. Their appearance in a one-reeler would in itself make the release unusual, but in addition there is a sparkling plot, and unusually elaborate settings. This picture will please almost any type of audience. Harry Lonsdale also appears in the cast.

Luther Van Horn, a young idler, falls in love with a mysterious girl at a summer resort. She is attended by Arabs in native garb, and receives his ingenious advances very coldly. He finally overhears a bearded man tell the girl that she will lose her throne unless she goes at once to "the house with striped awnings." Van Horn follows, and sees the girl murdered. He is also seized and beheaded.

The audience will be puzzling over this lurid stuff when Van Horn is next shown struggling in a dentist's chair. He has been taking gas and has dreamed the foregoing events.

Christie Comedies

"Miss Billie Buttons." (Mon., Dec. 11.)—This makes an average little comedy very much like some of Mr. Christie's older ones, in which Billie Rhodes masquerades as a bell hop to win a bet. She gets into one or two ticklish complications and succeeds in meeting an eligible young man who discovers the disguise. Admirers of Miss Rhodes will find much in this to their liking, although for a perfectly neutral audience it seems to lack spontaneity. Nolan Leary and Ethel Lynne are others. The story was written by Ira W. Tichenor and produced by Mr. Christie.

"Cupid's Uppercut." (Mon., Dec. 25.)—A comedy that has been produced with the worthy idea of getting laughter from humorous complications is this, but connections haven't been made somewhere and although there are a few individual scenes that will amuse, due to the players, the whole doesn't hang together with the degree of unity sufficient for a good fifteen minutes' entertainment. Betty Compson saves it from utter mediocrity by sheer beauty and Dave Morris gets in a little of his eccentric character work. Others are Neal Burns, Harry Rattenberry, Stella Adams and George French. William Rice is the author and Horace Davey produced.

"Her Crooked Career." (Mon., Jan. 8.)—This makes a decidedly entertaining reel, showing the manner in which the "queen of the crooks" takes in the hick police force by posing as a detective. The antics of the rube cops, their burlesque drills and exhibitions of their various departments are exceedingly funny, and Betty Compson is again the centre of many a charming closeup. Eddie Barry and Neal Burns are in good character parts. Alice Creighton wrote and Christie produced.

Mutual Program

"Ashore and Afloat." (Mutual. One reel. Fri., Jan. 26.)—This, the fourth film of "Uncle Sam's Defenders," is replete with instructive and interesting data, giving as it does in minute detail the curriculum of work and play aboard the U.S.S. Texas. First is shown the coaling and provisioning of the superdreadnaught, then the recruits aboard ship are shown in the "double quick" about decks, following which comes the cleaning of decks and the shaving—not entirely painless—of the unfortunates who grow beards. Kit inspection, repairing of garments, field day, shore leave, and sharpshooting at Guantanamo follow in rapid succession. So much for the arduous part of their duties; now for the lighter there are shown boat races, diving and swimming in tropical waters, dancing, boxing, a pie-eating contest and at the end all hands are assembled on deck to listen to the word of God before retiring for the night.

"Mutual Tours Around the World," No. 12. (Gaumont. One reel. Tues., Jan. 23.)—Among the Pyrenees of France and along the banks of the River Gironde some remarkable scenic views have been obtained and these being thrown upon the screen without a blur or blot make No. 12 of this series a thing of beauty and a mine of instruction.

"The Indian's Hand." (Signal-Mutual. Two reels. Mon., Jan. 22.)—This is the title of the fourteenth chapter of "A Lass of the Lumberlands," and as there is only one more chapter to follow, the plan of the producers, J. P. McGowan and Paul C. Hurst, is unfolding itself. "Dollar" Holmes, who has been an unrelenting tyrant both in business and domestic circles, is shown in his true colors, and the stern hand of the law is slowly but surely descending upon him. An Indian has filed a claim to "Dollar" Holmes' land and bids fair to come into possession of his own, but comes to a foul end when Holmes, instead of lending a helping hand after the Indian has saved Dawson from drowning, steps upon the Indian's hand as the latter is attempting to scale a cliff. This causes the Indian to release his hold, as a result of which he is hurled down the side of a cliff into a rapid stream, where he is drowned. Dawson recovers the body and notices the imprint of a heavy shoe on the hand, takes a soft clay impression of the same and holds this as a enmace over "Dollar" Holmes. The photography in this number is not so good as in some of its predecessors, and at times is decidedly cloudy and jerky.

Universal Program

"His Wife's Relations." (Nestor. Mon., Feb. 5.)—The timid suitor gets into all sorts of comical situations when his girl introduces him to her family. They continue to monopolize his home after the marriage, and it is only after great trouble that he succeeds in putting them to rout. Eddie Lyons, Edith Roberts, Lee Moran and the other members of the Nestor comedy company put this reel over in excellent style, honors falling to Moran. Bess Meredyth prepared the scenario.

"Won by Grit." (Gold Seal. Three reels. Tues., Feb. 6.)—This depicts a Westerner's fistic entree in the city slums whence he proceeds to carry off a girl, the daughter of a saloon keeper, after innumerable blood-curdling adventures. Neal Hart is featured in this and makes the most of a bar room fight scene and fares averagely well when the action takes a more natural tone. Lois Wilson, Dick La Reno, Helen Wright and Mina Cunard are others. Willis Woods is the author.

"The Valley of Beautiful Things." (Victor. Tues., Feb. 6.—One of Lule Warrenton's kid pictures that presents a fairy story in a vastly pretty way. Some of the photographic effects are excellent. If the children really enjoy pictures such as this, made for their special entertainment, it certainly has its place on any family program.

"The Dawgone Dogs." (L-Ko. Two reels. Wed., Feb. 7.)—Featuring Sammie Burns, who is professionally an acrobat and not a comedian, this picture concerns a mixup in canines and presents a number of very humorous complications that will certainly be appreciated. Burns with his spontaneous acrobatics gets a number of laughs and causes an equal amount of surprises. A chase and a drop over a cliff brings the picture to a close after the conventional fashion.

"The Melody of Death." (Rex. Two reels. Thurs., Dec. 8.)—A strong but uncentralized plot is presented in this two-reeler written by E. M. Ingleton. An opera singer is killed by an organ grinder—her husband whom she deserted. A counter-plot of a youth who became infatuated with the singer, forsaking his fiancee, is also given, and the footage is about equally divided between the two threads. Douglas Gerrard gives a good performance as the organ grinder, while others are Ruth Clifford, Maude George, George Gebhardt and Albert MacQuarrie.

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SPECIALISTS
MENGER & RING, Inc.
NEW YORK 304 W. 42nd St. CHICAGO 1021 Federal St. ATLANTA, GA. Southern Theatre Equipment Co.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan.— 4. The Rainbow (Dorothy Bernard and Jack Sherrill)..... 5
Jan. 11. Infidelity (Anna Q. Nilsson and Eugene Strong), Erbograph..... 5
Jan. 18. God of Little Children (Alma Hanlon), Apollo 5
Jan. 25. Her Good Name (Jean Sothern), Van Dyke 5
Feb. 1. Rosie O'Grady (Viola Dana), Apolo 5
Feb. 8. The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp..... 5
Feb. 15. The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph 5
Feb. 22. Pride and the Devil (Alma Hanlon), Apollo 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.) .....

Bluebird Photoplays

Jan.—15. Her Soul's Inspiration (Ella Hall).. 5
Jan.—22. God's Crucible (George Hermandez, Myrtle Gonzales and Val Paul)... 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren)..... 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5
Feb.—19. The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon) 5
Feb.—26. The Saintly Sinner (Ruth Stonehouse) 5
Mar. 5. The Boy Girl (Violet Mersereau).. 5

Fox Film Corporation

Jan.—15. Bitter Truth (Virginia Pearson).... 5
Jan.—22. The Darling of Paris (Theda Bara). 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5
Feb.—12. North of 53 (Dustin Farnum).... 5
Feb. 12. The Scarlet Letter (Stuart Holmes). 5
Feb. 19. Title not announced (June Caprice). 5
Feb. 19. The Tiger Woman (Theda Bara)... 5
Feb. 26. Sister Against Sister (Virginia Pearson) 5

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell).... 5

Kleine-Edison-Selig-Essanay

Jan. 8. The Master Passion (Mabel Trunnelle and Robert Conness) Edison. 5
Jan. 15. Little Shoes (Henry B. Walthall and Mary Charleson), Essanay..... 5
Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Jan. 29. Adventures of Buffalo Bill (K.E.S.E. Special) 5
Feb. 5. Skinner's Dress Suit..... 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig..... 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5
Mar. 5. The Trufflers (Nell Craig), Essanay 5
Mar. 12. Little Lost Sister (Selig)..... 5
Mar. 19. Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay 5

McClure Pictures*

Jan. 29. Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)..... 5
Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)..... 5
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)..... 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 15. The White Raven (Ethel Barrymore), Rolfe..... 5
Jan. 22. The Threads of Fate (Viola Dana), Columbia 5
Jan. 29. Bridges Burned (Madame Petrova), Popular Plays and Players..... 5
Feb. 5. The End of the Tour (Lionel Barrymore), Columbia..... 5
Feb. 12. One of Many (Frances Nelson),.... 5
Feb. 19. The Promise (Harold Lockwood and May Allison), Yorke..... 5
Feb. 20. The Secret of Eve (Mme. Petrova), Columbia 5
Mar. 5. The Belle of the Season (Emmy Wehlen), Rolfe..... 5
Mar. 12. The Beautiful Lie (Frances Nelson), Rolfe 5
Mar. 19. The Hidden Children (Harold Lockwood and May Allison), Yorke.... 5

Mutual Film Corporation

Jan. 15. Beloved Rogues (Kolb and Dill), American 5
Jan. 22. The Gentle Intruder (Mary Miles Minter), American..... 5
Jan. 29. Pardners (Charlotte Walker)..... 5
Feb. 5. Where Love Is (Ann Murdock), Mutual 5
Feb. 12. Damaged Goods (New Edition), (Richard Bennett), American..... 7
Feb. 19. The Gentle Intruder (Mary Miles Minter), American..... 5

Paramount Pictures Corporation

Jan. 15. Betty to the Rescue (Fannie Ward), Lasky 5
Jan. 18. A Girl Like That (Irene Fenwick and Owen Moore), Famous Players 5
Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky..... 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky..... 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky..... 5
Feb. 19. Winning of Sally Temple (Fannie Ward), Lasky 5
Feb. 22. On Record (Mae Murray), Lasky.. 5
Feb. 26. The Fortunes of Fifi (Marguerite Clark), Famous Players..... 5
Mar 1. Those Without Sin (Blanche Sweet), Lasky 5
Mar. 5. Sapho (Pauline Fredericks), Famous Players 5
Mar. 8. Out of the Wreck (Kathlyn Williams), Morosco 5
Mar. 12. Castles for Two (Marie Doro), Lasky 5
Mar. 15. The Dummy (Jack Pickford), Famous Players..... 5
Mar. 19. The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Jan. 14. Kick In (William Courtney, Mollie King, Robert Clugston and Suzanne Willa), Astra..... 5
Jan. 21. The Image Maker (Valkyrien), Thanhouser 5
Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Feb. 11. Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa..... 5
Feb. 18. Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser... 5
Feb. 25. Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow 5
Coming—When My Ship Comes In (Jane Grey), International..... 5

Red Feather Productions

Jan. 15. The Double Room Mystery (Hayward Mack and Ed. Hearn)..... 5
Jan. 22. Heart Strings (Allen Holubar and Maude George)..... 5
Jan. 29. Love Aflame (Ruth Stonehouse and Jack Mulhall) 5
Feb. 5. Me and M' Pal (Edna Flugrath, Gerald Ames and Hubert Willis).. 5
Feb. 12. The Terror (Jack Mulhall)..... 5
Feb. 19. The War of Tongs..... 5

Selznick Pictures

Dec. 1. War Brides (Mme. Nazimova), Herbert Brenon, Prod..... 8
Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. —. The Argyle Case (Robert Warwick) 5
Jan. —. The Eternal Sin (Florence Reed and William E. Shay), Herbert Brenon Prod. 5
Jan. —. Panthea (Norma Talmadge)..... 5

Triangle Film Corporation

Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee..... 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee..... 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee..... 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts..... 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Feb. 4. Jim Bludso (Lucas), Fine Arts..... 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 11. The Girl of the Timber Claims (Constance Talmadge), Fine Arts.. 5
Feb. 11. The Gun Fighter (Wm. S. Hart), Kay Bee 5
Feb. 18. The Village Prodigal (Robert Harron), Fine Arts..... 5
Feb. 18. A Princess of the Dark (Enid Bennett), Ince-Kay Bee..... 5

Unity Sales Corporation

Dec. 1. Land Just Over Yonder..... 6
Dec. 15. Humanizing Mr. Winsby..... 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Jan. 15. Blind Justice (Benj. Christie)..... 7
Jan. 22. Her Right to Live (Peggy Hyland). 5
Jan. 29. The Glory of Yolanda (Anita Stewart) 5
Feb. 5. Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno)..... 5
Feb. 12. The Courage of Silence (Alice Joyce and Harry Morey)..... 5
Feb. 19. Kitty Mackay (Lilian Walker)..... 5
Feb. 26. Arsene Lupin (Earle Williams)..... 5
Mar. 5. Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly)..... 5
Mar. 12. The More Excellent Way (Anita Stewart) 5
Mar. 19. Aladdin from Broadway (Edith Storey and Antonio Moreno)..... 5

World Pictures

Jan. 15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) 5
Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines)..... 5
Feb. 5. A Hungry Heart (Alice Brady)..... 5
Feb. 12. The Red Woman (Gail Kane)..... 5
Feb. 19. A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche) 5
Feb. 26. A Girl's Folly (Robert Warwick and Doris Kenyon)..... 5
Mar. 5. The Web of Desire (Ethel Clayton and Rockliffe Fellowes)..... 5
Mar. 12. Fascinating Olga (Alice Brady).... 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmar's Living Book of Nature, the following Releases*

Feb. 5. The Orang.....500 feet
Feb. 12. Mammals of Strange Form.....500 feet
Feb. 19. American Bears.....500 feet
Feb. 26. The Foreign Deer.....500 feet
Mar. 5. The Beaver Prepares for Winter.500 feet
Mar. 12. Jungle Vaudeville.....500 feet

* Released through Independent Exchanges.

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips..... 2 reels
1—15. Noah's Ark (Hank Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company*

Latest Announced Releases

ESSANAY

The Lighted Lamp (11th of Black Cat Series) .....2 D
All in a Day, C., and Alaska, Sc., Split reel.
Ashes on the Hearthstone (10th of "Is Marriage Sacred?" Series).....2 D

KALEM

The Model Janitor (Ham Comedy).....1 C
Winged Diamonds (18th of Grant, Police Reporter Series).....1 D
The Sidetracked Sleeper (Hazards of Helen Series) .....1 D

KNICKERBOCKER STAR

The Beloved Vampire (Margaret Landis and Clifford Grey).....3 D

SELIG

The Redemption of Red Mullin.....2 D
Selig-Tribune, No. 13.....1 Top
Selig-Tribune, No. 14.....1 Top
For Reward of Service (George Fawcett)..1 C-D

VIM.

Title not reported.....1 C

VITAGRAPH

The Seventh Son (Ralph Ince, Mary Maurice and James Morrison).....1 D
The Footlight Lure (6th Dangers of Doris) .....1 C-D
Missing (Brinsley Shaw).....2 D

* The General Film Company has abolished the advertising of release dates.

Metro Pictures Corporation

Monday, January 29, 1917.

DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 4, From Sunshine to Shadows), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, February 5, 1917

DREW—Blackmail (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 5, The Trap), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, February 12, 1917

ROLMA—Winning an Heiress (Ralph Herz), 1 C.
SERIAL—The Great Secret (Chapter 6), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, February 19, 1917

DREW—Her Obsession (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 7), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, February 26, 1917

DREW—Reliable Henry (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 8), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, March 5, 1917

ROLMA—A Modern Romance (Max Figman), 1 C.
SERIAL—The Great Secret (Chapter 9), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, March 12, 1917

DREW—Locked Out (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 10), Francis X. Bushman and Beverly Bayne, 2 D.

Mutual Film Corporation

Monday, February 12, 1917

MUTUAL SERIAL—Perils of Our Girl Reporters ("Birds of Prey," Episode No. 8), Helen Greene and Earl Metcalf, 2 D..... ..
MONOGRAM—Shorty Turns Wild Man ("Adventures of Shorty Hamilton," No. 5), 2 D.....05322-23

Tuesday, February 13, 1917

GAUMONT—Mutual Tours Around the World (Mont St. Michel, France; Around Lake Iseo, Italy; Morocco, Yesterday and Today, Africa), 1 Trav. 05324

Wednesday, February 14, 1917

MUTUAL—Mutual Weekly, No. 111, 1 Top. 05325
GAUMONT—See America First (Los Angeles, Calif.), Sc., and Kartoon Komics, Split reel..... 05326

Thursday, February 15, 1917

CUB—Jerry's Big Mystery (George Ovey), 1 C. 05327

Friday, February 16, 1917

AMERICAN—Calamity Anne's Legacy (Louise Lester), 1 C..... 05328

Saturday, February 17, 1917

AMERICAN—The Hermit's Hoard, 1 D. 05329

Sunday, February 18, 1917

VOGUE—Lured and Cured (Paddy McQuire), 2 C 05330-31
GAUMONT—Reel Life, Oysters on the Mississippi Coast, Properties of Water, Making an Individual Dress Form, Training Man Hunters, The Dance of the Rainbow, 1 Mag..... 05332

Monday, February 19, 1917

MUTUAL SERIALS — Misjudged (Episode No. 9, "Perils of Our Girl Reporters), 2 D..... ..
MONOGRAM—Shorty Promotes His Love Affair ("Adventures of Shorty Hamilton," No. 6) 2 D.....05333-34

Tuesday, February 20, 1917

GAUMONT—Mutual Tours Around the World, Old Heidelberg, Germany; Scottish Highlands, Monoco, 1 Trav.. 05335

Wednesday, February 21, 1917

MUTUAL—Mutual Weekly, No. 112, 1 Top. 05336
GAUMONT—See America First, Kartoon Komics and Vicksburg, the Mission of San Juan de Capistrano (Calif.), Sc., Split reel..... 05337

Thursday, February 22, 1917

CUB—Jerry's Brilliant Scheme (George Ovey), 1 C..... 05338

Friday, February 23, 1917

AMERICAN—Calamity Anne's New Job (Louise Lester), 1 C..... 05339

Saturday, February 24, 1917

AMERICAN—Mouth-Organ Jack (J. W. Kerrigan), 1 D..... 05340

Sunday, February 25, 1917

VOGUE—The Butcher's Nightmare (Ben Turpin), 2 C..... 05341
GAUMONT—Reel Life, Dainty Perfume, Teaching Children to Swim, Logging in Louisiana, Making Bottles at Home, 1 Mag..... 05342

Paramount Pictures Corporation

Monday, January 29, 1917.

BURTON HOLMES—Georgian Bay to Winnipeg, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—Subject not announced.

Monday, February 5, 1917

BURTON-HOLMES — Regina to the Rockies, 1 Trav..... T-1096
COMEDY—Title not announced.
PICTOGRAPH—No. 53, 1 Mag.

Monday, February 12, 1917

BURTON HOLMES—Beautiful Banff, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 54, 1 Mag.

Monday, February 19, 1917

BURTON HOLMES—With the Stony Indians, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 55, 1 Mag.

Monday, February 26, 1917

BURTON HOLMES—Exquisite Lake Louise, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 56, 1 Mag.

Pathe Exchange, Inc.

Monday, February 18, 1917

Patria, No. 6 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 12 (The Foreign Alliance), Astra, 2 D.
Lonesome Luke—Lawyer, Rolin, 1 C.
Florence Rose Fashions, No. 19 (Rose), Fash.: Picturesque Algeria—Province of Constantine, Split Reel.

Wednesday, February 21, 1917

Hearst-Pathe News, No. 16, 1 Top.

Saturday, February 24, 1917

Hearst-Pathe News, No. 17, 1 Top.

Sunday, February 25, 1917

Patria, No. 7 (Red Dawn), Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 13 (Modern Buccaneers), Astra. 2 D.
Luke Wins Ye Ladye Faire, Rolin, 1 C.
Florence Rose Fashions, No. 20 (Rose), Fash.; Bursting Buds, Colored Educ., Split reel.

Wednesday, February 28, 1917

Hearst-Pathe News, No. 18, 1 Top.

Saturday, March 3, 1917

Hearst-Pathe News, No. 19, 1 Top.

Triangle Komedies

Sunday, January 14, 1917

Love Under Cover, 1 C.
The Pipe of Discontent, 1 C.

Sunday, January 21, 1917

A Noble Fraud, 1 C.
Honest Thieves, 1 C.

Sunday, January 28, 1917

Heart Strategy, 1 C.
A Grab Bag Bride, 1 C.

Sunday, February 4, 1917

The Male Governess, 1 C.
The Road Agent, 1 C.

Sunday, February 11, 1917

Won by a Foot, 1 C.
His Deadly Undertaking, 1 C.

Sunday, February 18, 1917

The Telephone Belle, 1 C.
When Hearts Collide, 1 C.

Unicorn Film Service*

Tuesday, December 12, 1916.

JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B

Wednesday, December 13, 1916.

SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B

Thursday, December 14, 1916.

RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C

Friday, December 15, 1916.

JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B

Saturday, December 16, 1916.

SUPREME—The Challenge of Chivalry, 2 D 1118A

Sunday, December 17, 1916.

JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B

* Releases issued every two weeks.

Universal Film Company

Monday, February 12, 1917

NESTOR—A Hasty Hazing (Eddie Lyons, Lee Moran and Edith Roberts), 1 C.. 02164

Tuesday, February 13, 1917

GOLD SEAL—The Indian's Lament (Marie Walcamp and Lee Hill), 3 D.. 02165
VICTOR—The Girl of the Hour (Herbert Brenon and Vivian Prescott), Reissue, 1 C..... 02166

Wednesday, February 14, 1917

IMP—The Girl Reporter's Scoop (Roy Stewart and Irne Hunt), 2 D..... 02167
L-KO—The End of a Perfect Day (Hank Mann and Gertrude Shelby), 1 C..... 02168
UNIVERSAL—Animated Weekly, No. 99, 1 Top..... 02169

Thursday, February 15, 1917

VICTOR—The Losing Winner (Carter De Haven and Flora Parker DeHaven, 2 C-D..... 02170
BIG U—The Half-breed's Confession (Reissue), 1 D..... 02171

Friday, February 16, 1917

LAEMMLE—The Fourth Witness (Louise Lovely and Lee Hill), 2 D..... 02172
UNIVERSAL—Screen Magazine, No. 7, 1 Mag. 02173
L-KO—Brave Little Waldo (Fatty Voss), 1 C..... 02174

(Continued on page 1101)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatrix Michelena) .....

Christie Film Company
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel
Feb. 12. Oh, For a Wife!.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold. Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
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Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher..... ....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

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(Continued from page 1100)

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BISON—John Osborn's Triumph (Murdock MacQuarrie), 2 D..... 02175
JOKER—Mule Mates (Gale Henry and Wm. Franey), 1 C..... 02176
LAEMMLE—Broken Hearted (Wm. E. Shay), Re-issue, 1 D..... 02177

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Captain Jinks' Dilemma (Frank Daniels)...1 C.

Monday, February 5, 1917... ... ...

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Rips and Rushes (Hughie Mack).....1 C.
Captain Jink's Wife's Husband (Frank Daniels .....1 C.

Monday, February 12, 1917

He Never Touched Me (Hughie Mack).....1 C
Captain Jink's Love Letters (Frank Daniels.1 C.
The Secret Kingdom (Episode No. 8, Rum Cay .....2 D.

Monday, February 19, 1917

Cops and Cussedness (Hughie Mack).....1 C
Captain Jink's Cure (Frank Daniels).....1 C
The Secret Kingdom (Episode No. 9, The Swamp Adder).....2 D

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Dubs and Drygoods (Hughie Mack).....1 C.
Captain Jinks' Explosive Temper (Frank Daniels) .....1 C.
The Secret Kingdom (Episode No. 10, "A Goat Without Horns").....2 D.

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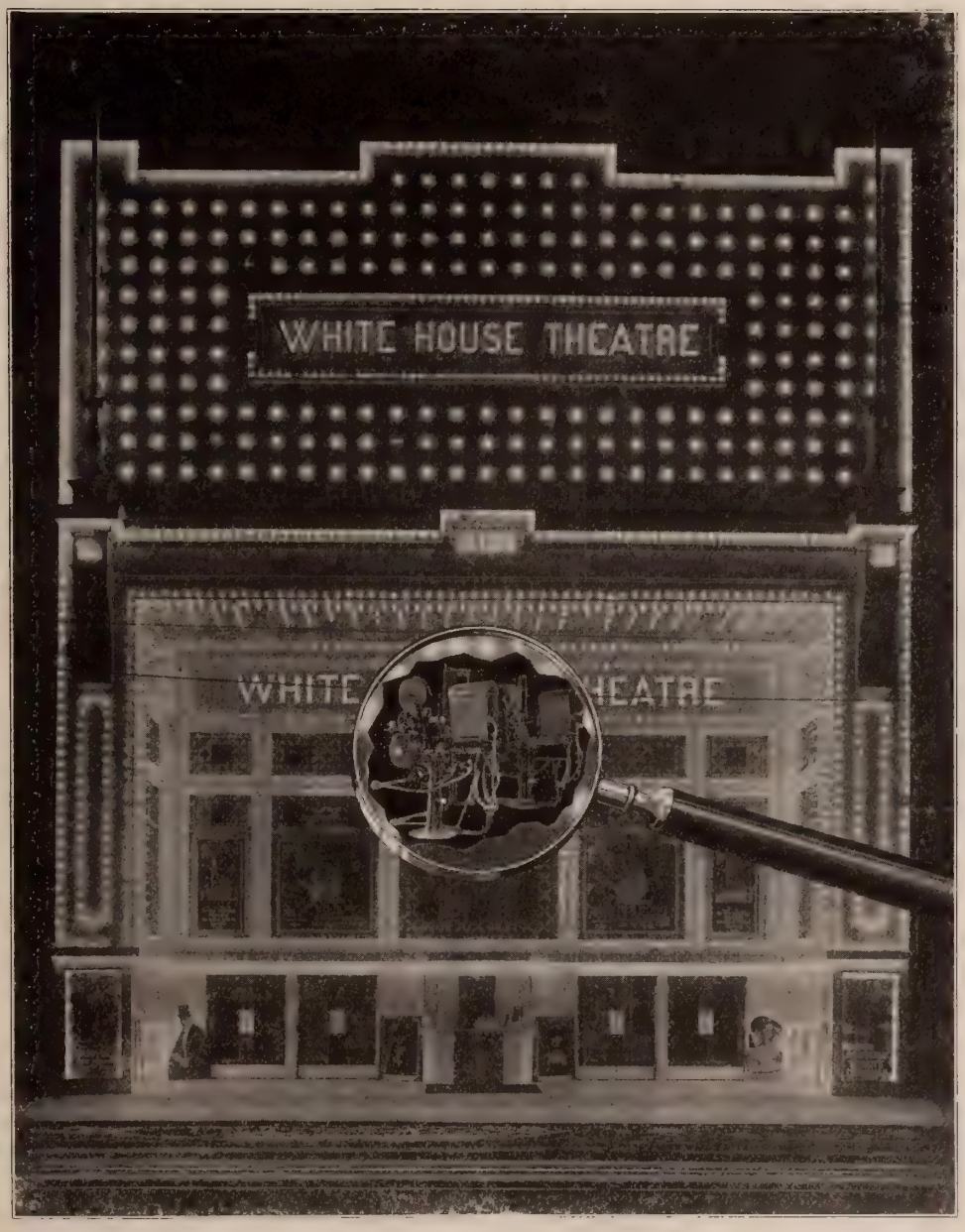
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MOTION PICTURE STUDIO DIRECTORY

NEXT ISSUE PUBLISHED LAST OF FEBRUARY

Accessory News

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922

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

STANDARDIZATION

AS a result of printing letters received from the various supply dealers throughout the country on this page, and particularly Letter No. 1, in the February 3 issue, we are in receipt of the following letter, which should interest the entire trade as it has us:

MOTION PICTURE NEWS, INC.,
729 Seventh Avenue,
New York City.

GENTLEMEN:

We were particularly interested in the intelligent comments made by the writer of your letter No. 1. We take the liberty of quoting from one paragraph of that letter.

"We have ordered at various times one of practically every make of small machine that has been placed before the public. One thing we learned was that all these small machines which we handled shared the common disadvantage that they would not pass underwriters' insurance specifications."

Evidently this supply dealer in question has not handled the one make of machine, of which there are more in actual use than all other miniature makes combined, namely, the ————, or he would know that on account of its enclosed incandescent lamp and exclusive use of narrow width non-inflammable film of a patented perforation it was approved by the Underwriters' Laboratories more than two years ago, and is now in general and extensive use, not only in the United States but all over the world. This machine will *not* run the standard size motion picture film. That is just why it complies with the underwriters' rulings and is allowed to be used everywhere without the licensed operator or fireproof booth.

It has cost some of the largest industrial firms in this country hundreds of thousands of dollars to learn what the author of your letter No. 1 has learned, namely, that their *standard sized* motion picture films, even if printed on non-inflammable or slow-burning stock, cannot be used by them without complying with so many insurance and municipal restrictions as to be practically prohibitive; but these same industrial firms have many of them found required relief and freedom from restriction in the use of their films when copied on the narrow width film, the use of which is approved by the underwriters as well as by municipal and state authorities all over the country.

It occurs to us that there may be a number of your other readers, as well as the author of letter No. 1, who would be glad to have this information, and if you care to impart it in any way through the columns of your publication you are at liberty to do so.

THIS brings up a most interesting question which some day will have to be settled.

Is it best for this industry to have innumerable width films with as many different perforations and sprockets to match? Does it tend toward a larger, broader and increasing Motion Picture Industry? Would it be better to bend all our endeavors toward establishing a standard and educating the authorities and people to the actual conditions which exist in connection with projection machines? In other words—

ARE STANDARD MOTION PICTURE MACHINES AS DANGEROUS AS WE ARE LED TO BELIEVE?

One of the influential men in the industry told of the following. It is worthy of attention:

He was aiming to enlighten the authorities of a certain city as to the status of Motion Pictures. He wanted to set up a standard machine running standard film in an auditorium without a booth. The powers, said he, would not listen to him till he accused them of being responsible for the fires and panics which we admit occur at rare intervals in picture theatres. He went further. He told them that if a fire should occur under their jurisdiction with the result that lives were lost they should every one of them be put behind the bars—for they and no one else was responsible.

In explaining what he meant he showed them that picture fires are due to carelessness on the part of the operator. This negligence is only possible because of the absolutely rigid regulations made by the fire authorities. They have ruled that every machine should be enclosed in a fireproof booth in which no one can see or go. In this coop the operator can do as he pleases. He can litter up everything with oil-soaked rags; he can smoke at any time—and we know that many smoke whenever the spirit moves them—in fact, where everything was conducive to neglect, carelessness and indifference.

A film becomes clogged—a reel left on the floor. The operator gets some smoke in his eyes from his cigarette—he is for a second blinded. He fails to shut off his light—it starts the film burning. The heat is too much or he throws his cigarette on the floor—it lands in the film container or in the film which has fallen out of the machine. A fire starts. This is carelessness and can be blamed rightly to the ordinance makers. The result of it all was that our friend can now run a standard machine with standard film without a fireproof booth on a platform on the floor of the school auditoriums in that city. This is progress along the right line. It is merely an illustration of what can be done if the campaign is intelligently handled.

THE trouble is that we start with the fact that standard film burns—and then we go ahead and from this begin to build pictures of terrible dangers which result from its use. This gives the opening for the film without a standard, for the sprocket with specially arranged teeth; in fact, for a hybrid machine which may have its uses, but which surely does not belong in a

(*Continued on page* 1112)

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EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

By I. G. SHERMAN

What Is Unionism?

E. J. M., K. F., A. J. and others who have asked the question at the head of this article will find the answer in the following:

A trade union is like a bank. If you expect to get anything out of it you must put something into it. No union can honor the drafts of a member on its support, its confidence and its moral backing unless that member gives to the union his support, his confidence and his moral backing. The union run on any other principle goes bankrupt. The blindness of many men to these elementary principles accounts for the weakness of many locals and for the indifference of many who are or have been nominally union men. These men want to reverse all the laws of nature and of business—to keep *getting* forever and to give never. They want the union to stand by them in their demands, to assist them in sickness and to defend them in difficulties, and when the union fails to do this they never stop to ask whether they are entitled from what they have put into the union to the help they ask at its hands. If you wish the maximum return on your investment in organized labor, choose that investment wisely in all its parts. Give it your financial help—not grudingly when your card is due, but gladly and generously when it must make a special appeal. Give it your moral support, always—not as though its officers were seeking to take an unfair advantage of their position, but freely and frankly, as fellow craftsmen. Give it your constant encouragement—not merely on the floor of the meeting room, but in the shop, theatre, and among non-union men. The poorest advertising organized labor gets is from its disaffected members. Give your union your presence and your counsel—not alone when the delegates to the convention are chosen or the little "'plums" are awarded, but in the transaction of all its business. There are few "plums" in the labor movement, as any officer of any local will tell you, but it is hard to make the rank and file believe this. Give the union the same loyal faith you give your wife or your church, remembering that to some men you are a mirror of organized labor and that labor will be judged by you. The man *who has not faith* in a brotherhood to which he belongs *is potentially a traitor* to it.

Make this sort of an investment and expect to get from it—what? Good interest on your money? Protection in sickness or old age? Relief in distress? You will get these things and something more, *something better*, SOMETHING BIGGER. If you are the right kind of a union man you will get from it the consciousness that *you are an integral part of a great constructive agency*. You will gather strength from number, inspiration from service, confidence from faith. You will be a workman whose manhood is not subordinated to his work. And finally you will become a contributor to that cause in which so many have labored to raise the laboring man from a condition of serfdom and place them on an equality with their employer, and makes the worker a *man* and not a slave. You who are unorganized owe it to yourself to do so, you owe it to the great American labor movement whose motto is "In union there is strength."

Making Good Under Difficulties

ONE day last week I happened in the neighborhood of Third Avenue and 51st street, and thinking that I might pick up a few pointers on Projection dropped in at the Windsor theatre, owned and managed by Mr. Samuel Cohn. To say that I was surprised at the projection would be putting it mildly, and after a visit to the operating room, which was in charge of Benny Silver, I really wondered how it was possible for him to project such an excellent picture with the antiquated apparatus with which he was working. The projecting machines were a Standard and a Simplex, both of which had seen better days, and yet there was the operator plugging along and putting on a first class show, where in some of our largest theatres with all modern and up-to-date appliances, the projection is not to be compared with that which I witnessed that day. Throwing a fifteen-foot picture a distance of 90 feet on an Atmospheric Screen, using about 30 amperes with a 110 volt supply, the picture was as clear as a bell. The theatre, which seats 500, is rather narrow and gives all the patrons an opportunity to view the picture without any eye strain caused by fade away or other evils, and by constantly watching the light and attending to business the operator was giving a most creditable performance. The show consists of eight reels of film for which the prices are five cents at matinees and ten cents at night. The thing I want to get at is this: how can a manager expect an operator to put on this kind of projection when he has no one to assist him? Ten hours in an operating room with no relief, not even a supper hour, is at best trying, and the operator has yet to be born who can under these conditions run as perfect a picture at 10 P. M. as he did at 4 P. M. If the manager would just for a day put himself in the operator's place I am sure he would realize the salary paid the operator was not commensurate with the work he was performing and would voluntarily increase wages, making it worth while for an operator to work for the best interests of his employer. This will not be my last visit to Third Avenue, for I intend to visit every theatre on the East Side if possible. There are men there whose work we seldom hear about yet which is as good if not better than that in some of our foremost "photoplay temples."

Sounds Good, But Will It?

J. C. Hornstein, New York City, writes: *"We note in the Projection Department of the* NEWS, *page 780, an inquiry from 'A. C., Independence, Kansas,' in reference to a remedy which will obviate the depositing of carbon beads on the rear condenser when using Silvertip carbons. For your information we beg to state that we pass the following along to readers of your department: 'Obtain an ordinary cover glass such as is used for making slides, cut the edges round so that it will fit the condenser mount, and place this next to the arc. This will attract and receive all the silver beads that may be caused by air currents in the lamp house. We feel confident that there will be no loss of light from this glass being placed next to the condenser.'"*

Answer: It sounds plausible. And as to whether there will be any light loss or not I am free to confess that I am not an optician and make no pretense to set myself up as an authority on optical questions. We do know though that the breakage of slides is caused by the intense heat from the arc and that as a general rule it is the cover glass that breaks first if the slides are placed properly in the carrier, the negative, or picture part of the slide will stand a far greater amount of heat, as the heat rays, if you want to call them that, have become dissipated by the intervention of the cover glass and the vacuum between the two glasses. If the cover glass is placed against the condenser in such a way as to prevent a vacuum between glass and condenser it seems as though this glass might last for some time. Anyway the cost of cover glasses is so slight that it might be worth giving it a trial. Therefore, I am submitting it to my readers in the hope that it will prove valuable in doing away with the annoyance caused by the depositing of metal on the rear condenser. In justice to the National Carbon Company I want to say that any carbon, whether metal coated or otherwise, will cause this condition when the arc is placed too near the rear condenser.

Address Furnished

E. A. R., Phillipsburg, N. J.

The request has gone forth to the proper authorities and you will probably hear from them in a few days. The address you ask for is as follows: 107 West 46th Street, New York City, a letter addressed to either M. C. Higgins or Frank G. Lemaster will receive their attention and you will obtain the information desired.

Troubles of a Small Town Operator

AN operator located in a very small town writes the following letter and for obvious reasons I leave all names blank, there is much food for thought as well as entertainment in his letter, so here goes: "Am in a small town of two hundred inhabitants with no railroad or electric lights. I have an old Edison machine, about an 1898 model, I think, and a Model B gas making outfit. We run one show every Saturday night, if it don't rain. My boss, Mr. ———, takes a team of mules and goes to —— ———, to get the films which come from the ——— exchange ———.

The films are always in bad condition, and last Saturday one broke. I tried mucilage and paste, but it did not seem to stick very good. Can you tell me what to use?

My machine makes so much noise. I tried putting lard and hub grease on the gears, and that thing that makes the picture jerk, but it don't seem to help any. Can you tell me what I should use?

I have been running a machine only three weeks, the other operator left suddenly and did not show me a thing about the outfit. My boss said "I was going fine," and that I have a better picture than the fat operator at the ——— theatre at ———, which is the finest house in this part of ———. My boss got an old MOTION PICTURE NEWS the last time he was in ———, and that is how I happened to see the projection. Excuse me for making this letter so long but I thought you might be interested to hear how a small town man gets along. I had a funny thing happen to me last Saturday, one of the films was backward and I did not see it until I was running it, and it was so funny and the people were enjoying it *so* much that I did not stop but ran it clear through and then I ran it the right way and the town is still talking about it. Do the bigger cities ever run it that way? Can you tell me where I can get catalogues or books on moving picture machine running? What do you have to know when you want to join a union like they have in ———? What is the fan for? My boss said it was to keep the glass tube cool in the summer time so it don't break. Can you tell me how to take it off, or do I have to use it in the winter too? Excuse me for asking so many questions, but it is the only way we can learn out here. Hoping to see your answer in next MOVING PICTURE NEWS, ———, ———."

Answer: You have my heartfelt sympathy. The operators in the "bigger cities" little realize just what their small town brother is up against, and while some of them may take this letter as a joke, I am sure they will get much pleasure in reading your letter. The old saying: Perseverance will conquer, certainly holds good in your case. And even though you have only been operating three weeks *there is a great future in store for you* if you maintain that spirit of "never say die." I had made up my mind to suggest that your "boss" get a new machine, but I suppose that would not be possible, as yon only run one show a week, but you can do this: Take the mechanism off the base board and removing the "glass tube," otherwise known as the lens, place the machine in a metal bucket and pour gasoline over it until all the lard and hub grease has been removed. If it does not come off easily take a small brush and brush out the gears. After all grease and dirt have been removed, allow the mechanism to dry thoroughly taking care that there is no smoking going on while you are washing and drying the machine. After it has become dry, oil the bearings with a light oil, "3 in 1" will do, or some other kind of light oil, but with a light oil it will be necessary to lubricate the machine more often. The operators in the bigger cities *never* use lard or hub grease on the gears, they use either a heavy oil or vaseline mixed with flake graphite, and "the thing that makes the picture jerk" will work much better if you use a light oil on it. It is called the intermittent movement, and consists of a star and cam, and you must not loosen the screws that hold the bushings at either end of the shaft, for if you do you will put a jinx on the entire machine. It was a rather dirty trick the other operator played on you. He might have given you a few pointers before he left, but perhaps it is just as well, for when one is thrown on their own resources the knowledge gained is not so apt to be forgotten as it might be, if some one were to tell you how to do this or that. It must be very gratifying to you to have your boss speak so well of you, and there is a possible chance that you may get "the fat operator's" job, which would be quite a feather in your cap.

No, sorry to say, the operators in the larger cities never run the film backward, *except on rare occasions,* the operators as well as the public have not the sense of humor that exists in the smaller towns. The fact that "the town is still talking about it" should be good advertising for the theatre and should succeed in filling every seat when exhibitions are given. (Exhibitors who might want to try this stunt have my permission. Ed.). I would suggest that you get your boss to subscribe for the NEWS and give you the copy when he has finished with it. There is, sometimes, many things of value in the Projection department, and you may be able to pick up quite a bit of information by reading it. If you will send me your post office address I will have books sent you which will help you a great deal, and when you have absorbed all the information in them you should have very little difficulty in joining the Union, but I would not attempt to do so now, the examination is, I understand, a pretty stiff one. Under no circumstances remove the "fan." It is the shutter which cuts the light while the picture is being changed at the aperture. Without this shutter there would be no movement to the picture, you would have only black and white streaks running up and down the screen. While it might help to keep the lens cool in the summer it must also be used in the winter, for the purpose I have just stated. And finally, tell your boss to send to the exchange and get you a bottle of film cement, a specially prepared liquid for mending broken film. t

Aluminum Screen

A. J. B., Canastota, N. Y., writes: *"Have been a constant reader of the* NEWS *Projection Department and have found many little kinks there that have been of great help. And now, if it is not asking you too much, would like to have you tell me if it is possible for an exhibitor or operator to make their own aluminum screen. Can it be done with any degree of success, and if so will you tell me how to proceed?"*

Answer: Well, you have surely started something now. It is quite possible to make such a screen, but the degree of success depends largely upon the way in which this delicate job is carried out. The following is *one* method of making a first-class screen: the screen may be of any desired size which may be determined by the size picture to be projected and the length of throw. First make a light frame of wood to hold the cloth, then shrink the goods by washing it in alum water, using a handful of alum to a two-gallon pail of water which makes a suitable solution. When the cloth is dry, tack it on the frame, making sure that it is stretched tightly and without wrinkles. To make a neat job tack about every four inches. The filler consists of one gallon linseed oil; one pint japan drier, and six pounds of white lead. Stir until well mixed and apply with a brush, giving the cloth a second coat after letting the first dry for twelve hours. When the second coat is dry, which requires about sixteen hours if the room in which the work is being done is moderately warm, it is ready for the aluminum, or bronzing, liquid. You will find it is a difficult job if you try to apply this liquid with a brush, as it dries too quickly for the inexperienced to put it on without making laps, and laps mean that wavy effect that must be avoided if clear pictures are to result. For a screen whose measurements are, let us say, eight feet in height by ten feet in width, you will require a half gallon of bronzing liquid; if this cannot be obtained, use varnish slightly thinned with turpentine. Place the screen on horses such as carpenters use or on four chairs, the face side of the screen up, and pour the liquid on it. Tilt the screen first one way and then the other so that the liquid will flood every part of the face, or smooth side. Before this liquid dries sprinkle on aluminum bronze covering the entire surface of the screen. Tilt the screen as before, shaking it from time to time so that the bronze will be distributed over the surface. Place the screen on the horses, or chairs, as level as possible, and let it lie until dry, which will require from two to three hours. Then stand the screen up on edge and tap it lightly on the back so as to jar off any loose particles of bronzing powder. This will produce a screen without any lap or wave effect. It is the only method by which any one not familiar with the various kinds of screen paints can do the job with any degree of success, leaving out the laps and streaks. Much patience must be exercised, but if above directions are followed, a good serviceable screen should be the result. For your kind words of praise, thanks.

S. O. S.

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UNION ANNOUNCEMENTS

In last week's issue of the NEWS it was announced that the ball to be given by Local No. 35 was to be held on the evening of Sunday, February 25. I have since been informed that the date should have been announced as Saturday, February 24 and take this means of making an early correction.

The members of all affiliated unions in the Greater City, as well as all others who remember the exceptionally good times had at any previous affair given by this organization, are cordially invited to be among those present and help make this year's event an unqualified success.

A new union of motion picture machine operators has been organized at Sheboygan, Wisconsin. The new union is to be known as Local 476, I. A. T. S. E. & M. P. M. O.

Starting off with a membership of twenty the boys feel that they can accomplish a great deal toward the betterment of their conditions as well as place themselves upon a more friendly footing with their employers. The officers elected to serve for the present year are as follows: H. Fredrichs, president; A. Brewchel, vice-president; Otis Gerke, recording secretary; A. Schieble, secretary-treasurer.

The new local and its officers have the best wishes of this department for their success in all their undertakings. May the spirit of fair play and justice be their foundation and the desire for knowledge their cornerstone. Builded upon these their house will not be "built upon the sands," but one that will endure for all time.

At the special election held by Local 306, Motion Picture Machine Operators of Greater New York, at their meeting rooms, 57 St. Mark's Place, Brothers Harry Mackler and Sam Kaplan were elected to represent that body at the Convention of the I. A. T. S. E., to be held in Cleveland, Ohio, the latter part of February.

Power's Motor Drive

S. H. P., New York, writes: *"Have made my own motor drive for Power 6 machines. Am running both machines with motor belted to flywheel using a ⅜-inch belt. Will send you photographs of it if you can use them. Can you tell me what size condensers to use for a ten-foot picture where the throw is 80 feet."*

Answer: You are projecting too small a picture for the length of throw, which calls for an objective lens of about 7½ inch E.F. Two 7½-inch focal length condensers should fill the bill, if not then you had better get a 7½ and an 8½ unless your employer will change his objective for one of shorter focal length which will give a somewhat larger and much more satisfactory picture. No, don't send photographs of your method of driving the machines. It is bad dope. Send to the Nicholas Power Company, and get their motor drive attachments for both machines. It will save you money and trouble in the long run. When belted to the flywheel there is too great a strain placed on the most delicate part of the mechanism—the intermittent movement, therefore it is a thing to be avoided.

Gets His Goat

A. Y., Providence, R. I., writes: *"Kindly inform me which is the shortest focal length condensers you can obtain. On what occasion do you use such a condenser as 3½ or 4½ focal length? Does the size of the picture have anything to do with the condenser, what I mean is, could you use say, two 7½ condensers with a picture, say 18 feet? Could you use the same condensers on a 12-foot picture. I have been operating about five years and aiways got by all right, but the condenser is something that gets my goat, and there are lots of other operators in the same boat, only they are afraid to learn.*

Answer: You can obtain a condenser of 3½-inch focal length, but it would be of a shape resembling half a sphere, and the use of such a pair of condensers would be impractical for two reasons: the loss of light would be too great, and it would be impossible to get them in the regular condenser mount. The condenser is measured with regard to the focal length of the ob-

jective lens, the shorter the focal length of the objective the shorter the focal length of the condenser and vice versa. For example, if you have an objective lens whose focal length is under 3½ inches, two 6½-inch condensing lenses will give the best results. When the focal length of the objective is between 3½ and 4½ e.f., one 6½ and one 7½-inch condenser will be the thing, while when the objective is of a greater focal length than 4½ inches two 7½-inch condensers should be used. The same condensers will project any size picture, according to distance if the focal length of the objective lens is the same in all cases.

Edison Loop Setter

W. B., Glenville, West Virginia, writes: *"Will you please answer the following for me: Is there a loop setter for the Edison, Model B, projection machine, if so does that company put it on their machines? Do they still manufacture this model, and is the lower sprocket, shaft and bearings the same as on the older models? I have made a loop setter which so far has never failed to set the loop as many times and as quickly as you can push the lever. Any information you can give me on this will be appreciated very much."*

Answer: No, the Edison, Model B, has no loop setter, consequently they do not put it on that model machine. As to whether they still manufacture this machine or not I cannot tell you. I think this company bent all their energies on the manufacture of their latest model Super-Kinetoscope which has proven very satisfactory in those theatres which adopted it. The plans of this company are rather uncertain, but this I can say, on good authority: They have not given up the manufacture of projection machines and will announce their plans shortly. To the best of my rememberance the only difference between the Moedl B and the older outfit, known as the Exihibition Model, was in the construction of the machine base, the Model B having an all metal base as against the wooden base used on the earlier models, then too the lower sprocket was flanged so as to prevent the film running off the sprocket. I would be pleased to have drawings of your loop setter, and if it will do as you claim, it might be of interest to other operators. As for trying to obtain a patent on this device, I would advise you to go careful.

Minusa Sells Well in Michigan

THE Grant Heth Company, 311 Majestic Building, Detroit, Michigan, agents for Minusa screens, reports a big year in 1916 and fine prospects for 1917. Grant Heth personally supervises all installations in Michigan of Minusa screens.

Among the Michigan theatres which have recently, or are about to instal Minusa screens are the Oakland theatre at Pontiac, which will open March 1; the Ferrz Field and New Russell; the Villa theatre; the new quarter million Rialto theatre; New Madison theatre due to open in a few weeks, and the Family theatre, all of Detroit. In addition to the above the Ford Motor Company has installed a Minusa gold fibre in their demonstration room at the factory and Henry Ford has placed an order for one for his new private residence, said to be one of the most palatial in this section of the country.

Berger's Prize Winning Design

THE Berger Manufacturing Company, Canton, Ohio, has a new insignia design, as shown herewith, which will be used in all the publicity of this concern in the future.

The matter of selecting a new insignia received a great deal of consideration and it was finally decided to offer a substantial prize.

The contest closed recently, and Miss M. A. Goodwin, a student in the Chicago School of Applied and Normal Arts, was the winner, submitting the design shown.

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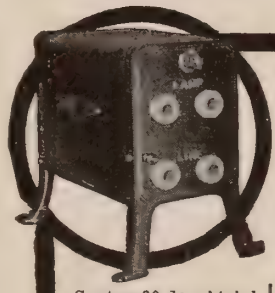


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THE CAMERA

The Manufacture of Cinematograph Film Stock

(Continued from last week)

THE methods of coating and drying cine films, as outlined in our previous chapters, are similar in all essential details, to those practised in preparing hand-camera films and photographic printing papers; but when our roll of celluloid has been coated with emulsion and dried we come to a point of divergence from the procedure followed when preparing sensitized films and papers for ordinary photography.

Following the removal of the coated and dried roll of film stock from the rewind of the take-down apparatus comes the operation of slitting up the large roll of sensitized film into narrow ribbons or strips of the dimensions required in the cinematographic processes.

This is accomplished with speed and precision by the use of a "slitting machine," such as is shown in Fig. 3. The slitting machine shown in Fig. 3, is representative in appearance and operation, of all machines used in this class of work, and the machines used in slitting up the wide sheets of sensitive photographic film are similar or identical in design to those used in the paper-box industry for slitting paper into narrow ribbons.

A study of Fig. 3, will readily make clear the manner in which a wide roll of coated film stock is divided into narrow bands by the slitting machine. After mounting the uncut roll on a suitable mandrel (or shaft) at one side of the apparatus the end of the celluloid sheet is passed between two rows of circular cutters, which latter are mounted on suitable spindles and revolve rapidly in opposite directions. Upon passing through these two rows of circular cutters or "roller shears" the film sheet is, of course, divided into bands or strips of desired width and then passes to the take-up (or rewind) spindles at the back of the machine.

The slitting and rewinding machine shown in the illustration (Fig. 3) is the extremely efficient Knowlton slitter made by the M. D. Knowlton Co., of Rochester, N. Y. While designed primarily for use in slitting paper the Knowlton machine (with some slight modifications) is also capable of high class results when used as a slitter for cinematograph film. There are numerous other slitting machines of high grade, but we have mentioned the Knowlton slitter because we are well acquainted with its capabilities in the particular line of work now being considered.

Simple and automatic though it may seem, the operation of cutting a film roll up into cinematographic bands requires painstaking attention as do all other details in the manufacture of sensitized photographic materials. The rotary cutting wheels of the slitting machine must have their cutting edges prepared and ground to a different clearance (or bevel) than the cutters of a machine for

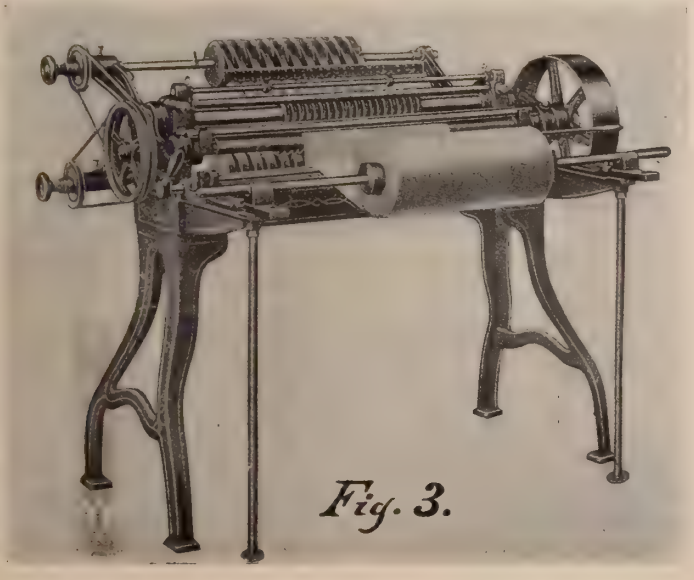


Fig. 3.

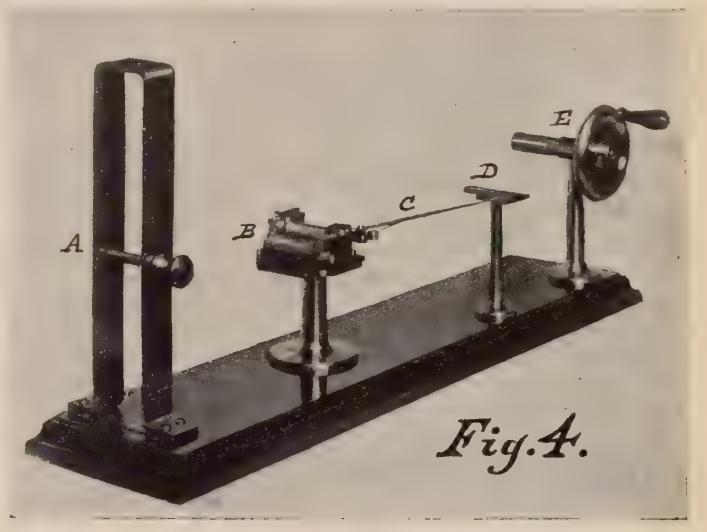


Fig. 4.

slitting paper, and upon the attention paid to this seemingly small detail largely rests the accuracy and smoothness with which the film strips will be cut. Another item of importance is the temperature and humidity of the dark-room in which the film is slit, which must be so regulated as to minimize, as far as possible, the generation of static electricity by the frictional contact of the rotary cutters with the celluloid film. As will be readily apparent, considerable havoc would be wrought if any appreciable amount of sparking (due to static electrical discharges) occurred while the film was passing between the cutting wheels.

Static troubles, incident to the slitting operation, are avoided by regulating the speed at which the coated celluloid sheet passes through the slitting machine, as well as by maintaining the dark-rooms at a carefully regulated temperature and degree of humidity.

Under favorable atmospheric conditions the film roll can be slit into ribbons at the rate of 25 feet per minute and if suitable precautions are taken a higher speed might be possible.

As is generally known, the standard width for a cinematograph film strip is 35 mm., and when it is borne in mind that this strip must be capable of passing readily through the mechanisms of any and all of the numerous makes and models of cameras, projectors, and printing machines on the market it will be appreciated that cinematographic film strips must be cut with great accuracy from the parent roll of stock, otherwise troubles of considerable magnitude will ensue when the film strips are issued for use.

Obviously, if there is any inaccuracy in the width of the film band it should be discovered before it leaves the manufactory, so all reputable makers of cinematograph film stock run the bands through a verifying machine as soon as they are received from the slitting room.

Such a device is known as a "width testing machine" and is similar in appearance to that shown in Fig. 4. As will be appreciated after an inspection of Fig. 4, the width of the film is verified while the roll is being rewound on the device there illustrated.

In Fig. 4, A is a support to which the roll of cine film is mounted by the removable spindle at its center. The end of the film strip to be tested is next passed through the device B and from thence to the rewind spindle E. The device B is so constructed that it touches the film strip only at its edges, and is so adjusted that it can detect a variation as slight as 1/2000 inch in the width of the film band. Attached to the width testing device B (Fig. 4) is a pointer C which plays over the face of an indicator dial D. When a film strip is being tested (as to its accuracy of width) the operator rewinds the film from A to E (Fig. 4) and watches the indicator dial D. The slightest variation in the width of the film from the 35 mm. standard would cause the rejection of the roll of film being examined.

Some of the most up-to-date patterns of width testing machines are fitted with an electrical attachment which rings a bell should any variation in width manifest itself as the film passes through the measuring device. This is a handy feature as by its use the operative need not watch the indicator dial, but instead may examine the emulsioned surface of the film for evidences of defective coating. Defects due to the emulsion coating operation are rarely seen now, although in years gone by rejections of film stock were quite considerable owing to streaks in the emulsion caused by improper coating.

When the film strips have passed these searching tests as to accuracy of width, and their freedom from other defects they are ready for wrapping up in black and waterproof paper and sealing up in the customary cans with which all cameramen are familiar. Although this last stage in the preparation of a cinefilm for the market (wrapping and sealing into cans) is a simple one, still a great deal of carelessness exists in the performance of this operation. A prolific cause of static in cinefilms is the rough and indifferent way in which the rolls of film stock are handled in the final rewinding and wrapping operations. This condition exists even in the factories of the largest film makers, but is one which the future may remedy.

In offering this brief description of the film manufacturing process to Camera Department readers, we have by no means endeavored to present an exhaustive technical treatise on the subject, but rather, a simplified description of some interesting devices and operations about which very little detailed information has appeared.

This article we believe is the first exposition of the methods by which cinefilms are prepared, but, in its brief form, does not dwell upon the many interesting angles of photographic manufacture, from the actual and practical viewpoint of the manufacturer.

Such readers as would like to approach the subject from a practical viewpoint are referred to an extremely interesting article on "The Photographic Industry," which was prepared by Dr. C. E. K. Mees, and appears in the "Journal of the Society of Chemical Industry."—April 15, 1912—page 307.

A. S. C.

Dissolve Attachment Perfected for Use with Universal Camera

A DISSOLVE or "fade out" attachment of unique conception and considerable efficiency has recently been introduced by the makers of the Universal motion picture camera for use with that well-known instrument.

Through the courtesy of Burke & James, 240-258 East Ontario street, Chicago, who are sole distributors of the Universal camera, we are pleased to present Camera Department readers with the following description of the new device, which will, doubtless, find favor with users of Universal cine cameras:



The Universal Dissolve, like the Universal camera, is simple and efficient. It is entirely automatic in its action, and costs less than the average hand-operated dissolve. It is the only automatic dissolve which has no mechanical connection with the operating mechanism of the camera. It is entirely self-contained and self-efficient and its operation, which is accomplished by merely pushing a button, involves no calculation of the shutter opening.

The Universal Dissolve is as simple to operate as an electric wall switch. You simply push the black button to dissolve out, and push the white button to dissolve in, and the instrument does the rest.

The working parts are all gold plated to prevent rust and corrosion and require no lubrication. No sunshield is required with the Universal Dissolve, as the dissolve itself acts as a sun shield. In fact it is superior to the ordinary barrel type sun shield which screws into the lens and after continued use, loosens the front cell of the lens, thereby affecting its defining qualities.

The Universal Dissolve is neither a diaphragm dissolve nor a shutter dissolve, but operates on a principle which is new in moving picture cameras. A specially prepared glass disc is rotated by a gear train controlled by a governor which is timed to produce one revolution of the disc in five seconds. No winding or setting being necessary, the Universal dissolve is always ready for use. It can be attached or removed in two seconds and weighs but nine ounces. It produces a true fade away dissolve and is suitable for any purpose for which a dissolve is intended. While built-in dissolves in most moving picture cameras cost from $100 to $200 extra, the Universal dissolve sells for $35, including attachment to the Universal camera. The Universal dissolve is not supplied for use on cameras other than the Universal. It is finished in 24 carat gold plate and enamel, and is packed in a plush lined leather case.

Standardization

(*Continued from page* 1105)

theatre, school, church or any other semi-public place, for the simple reason that they are not standard and their range of use is naturally limited. In places where people gather there must be an installation which is capable of showing any and all pictures. The special product of one company is not feasible, the range of subjects is too narrow. In the home where the purchaser is alive to what he is buying and is satisfied with one product it is different. Even in this case a standard film—standard perforations, and standard sprocket is more serviceable. If non-inflammable film can be gotten of non-standard gauge it certainly can be gotten for standard gauge.

If an outfit is cheap and a man can get a special camera and special projector to match which will do the work and which will cause him to become interested in Motion Pictures we have still another condition. This acts as an incentive to something bigger—sales of this kind will lead in many cases to a professional camera and a standard projector, and will not materially interfere with the present active movement toward STANDARDIZATION which is being led by the Society of Motion Picture Engineers. We do not, however, believe that the dealers will ever be successful in installing machines of any kind which do not adhere to the standard in public or semi-public places.

E. K. Gillett.

Atmospheric Reports Success in New York

THE Atmospheric Screen Co., 222 West 42nd street, New York City, reports that their business is forging ahead and that they have received a large number of orders during the past week for their screens to be placed in theatres around New York. One of the great advantages claimed by the company is that the audience in the front part of the house is able to enjoy the pictures to the same advantage as those further back. The company also claims that the screen grows better with age.

MUSIC AND THE PICTURE

Organ Accompanying with Orchestra

THERE are many organists who take to orchestra accompanying instinctively. Others have much difficulty when supporting an orchestra in an artistic and effective manner. The church organist who has had experience accompanying a choir or chorus of voices is usually less troubled with orchestra accompaniment that the pianist-organist. It is advisable for the latter to study church-music and the methods employed in getting the best results from anthems, chorals, hymns, solos and oratorios.

The first thing to be understood, when analyzing a hymn-tune is that it is not piano music nor organ music, but a small vocal score, i.e., the soprano and alto parts on the upper staff, the tenor and bass on the lower. This must be turned into organ music, deftly and accurately. The orchestra-organist must prepare himself for making adaptations and transcriptions at sight, for these are important features when playing an organ accompaniment for an orchestra.

For illustration we will consider a hymn tune and how it should be played. In the first measure we have as the foundation note, F, which is written as a half note and two-quarter notes. On the organ F should be played as a whole note or as two half notes. The same rules applies to piano music when adapted for the organ. Often the organist will come across pieces with a great amount of bass notes. On piano it would be possible to play them all, but on the organ, especially where the movement is rapid, many of the notes must be played as whole notes or half notes in order to get the best effect. The same method must be applied to the left and right hand. There are times when a chord accompaniment is more effective than the number played exactly as written.

The piano has not the power of sustaining tone indefinitely, but it has the "damper pedal" for binding tones together and for furnishing harmonic background. An arpeggio is usually played with the damper pedal down. If played on the organ exactly as written it would sound insignificant. It must be full and effective. The usual method employed by organists when playing an arpeggio is to sustain the first note in the bass and gradually work up in chords instead of playing single notes.

Repeated chords, so common in piano accompaniments are invariably bad on the organ, since, when a key is released sound immediately ceases; a detached and clicking effect being the result. This may be remedied by sustaining the bass and the upper note of the chord. The single sustained note serves to steady and connect the organ tone at the same time suggesting the effect of the damper pedal. The above suggestions are not intended to apply to pure staccato effects, as the staccato on the organ grows monotonous, if long continued. It is advisable to vary solo organ playing with legato and staccato movements, which for pictures are very effective.

As the organ is principally a supporting instrument, discretion and common sense must be employed in order to get the best results. The organist must be extremely careful and not allow the bass to be too loud or too heavy. At times this will not be noticed by the organist or even the leader, but a heavy and predominating bass can be easily heard in the back of the theatre and many an effect of a well-rendered selection is spoiled by the organist being careless in this respect.

Many of the publishers are now including harmonium and organ parts with orchestrations. In many respects these parts can be played exactly as written. Many harmonium parts resemble the same harmonic treatment used in the hymn-tunes. The organist who has mastered the art of church music for the organ should experience little difficulty with harmonium or organ parts.

Every organist should be supplied with an organ or piano part in order to get the best results from his efforts. With certain numbers it is impossible to secure an organ part, this being due to the fact that none are published. The standard numbers usually contain an organ part. With small numbers, novelettes, intermezzos, etc., the organist may be forced to use a second violin or bass part if a piano part is unavailable. Some find it easy to play from these parts, but for others who experience difficulty the part should be practised and studied before playing it with an orchestra.

Organ accompanying for an orchestra demands more accuracy and more musical skill than any other instrument for the reason that the organ is situated so that it is not easily heard by the organist. Therefore his technic must be clean and his harmony perfect, for, unlike other instruments, the organist depends entirely on sense of touch instead of sound. There are many numbers, overtures for example, or solo numbers, where the organ can stand out above the orchestra, but when playing for pictures the organ must not predominate; it must support the orchestra fully, but never become too loud or too soft.

Young and inexperienced organists are sometimes inclined to play the piano part as written, including variations and the parts of other instruments. In other words, some organists strive to be the "whole show." When using piano parts the organist must be extremely versatile, and it is more important to know what not to play in certain selections. Organists must be careful and exercise the best judgment in their interpretation of piano music on the organ when accompanying an orchestra, and it is advisable to refer to the full orchestral score for purpose of comparison and analysis.

Genuine orchestral effects can rarely be reproduced with exactitude, but certain colorings, combinations and tone effects, produced by the intelligent manipulation of the three great orchestral choirs, strings, wood-wind and brass, may be successfully suggested or implied.

The average young organist will accept the registration marked in a piece without ever dreaming that it might be varied and improved upon. Often a certain effect may sound well to the organist, but in the back of the theatre it may not be as pleasing to the audience. Why not call in a few musicians and have them stand in the rear of the house while you try the various combinations. Then get their opinion as to the combinations that are the most suitable and pleasing.

Organ accompanying with an orchestra is the ambition and goal of every organist and success can be only achieved by hard and serious study with close attention to details. The organist must be observant. He must study the effects of a large orchestra and organ and aside from being a true musician he must be extremely versatile and develop the capacity for patient labor, as the demands and requirements of an orchestra-organist are unlimited.

A CONTRIBUTOR.

An Appreciation

EDITOR (Music Dept.)

DEAR SIR:

I have just read with much interest Mr. Anderson's letter on playing pictures, in your last issue. I have never expressed myself before, but I would just like to meet Mr. Anderson and shake his hand, for he has practically the same ideas as I have, and that I have tried to convince many people who were supposed to know the business.

I too am an organist, and like Mr. Anderson, I have been playing pictures since the days of the one-reel picture that only showed a cowboy riding his pony. I played organ for a long time in Atlanta, Ga., and all over the South. I am now playing organ for the Campbell theatre, Hazelton, Pa.

Cue sheets are valuable I think to orchestra leaders. But not too much to an organist or pianist who plays alone. Improvising, is a talent, not an accomplishment. I have known good musicians who could play anything so long as the music was in front of them. But take the music away, and they lost. Musicians are born, and so are picture organists or pianists. However, I don't mean to say that musicians can't learn to play pictures. One must be capable of memorizing innumerable pieces of music; and be a quick thinker; he must be able to modulate so as not to make a sudden change that sounds harsh; and be able to play any kind of music. I have sat in picture shows and looked at a good picture ruined by poor and absurd music. I have a musician

friend who is of the "Longhaired" type who has criticized me severely for playing ragtime and popular music on organ. I like him, but couldn't watch a picture while he played for it. If I play some classified piece of music to a love scene, that is really a great piece of music, and suitable to the scene only in name, nine-tenths of my audience don't know what I'm playing and don't enjoy it. But if I play some old piece like "You're More Than the World to Me" they readily see the harmony of the music with the picture.

I enjoy your magazine every week, and have long been a reader of the "music for the picture" department.

Yours very truly,

HAROLD PRICE,
Campbell Theatre,
Hazleton, Pa.

California Closes Big Contract

THE California Organ Company, with plant at Van Nuys, California, has, within the past few days, made contracts for the installation of two instruments. One is now being placed in Miller's theatre at Ninth and Main streets. This is described as being a three manual orchestral organ with legitimate orchestra drums and traps, and a ceiling echo.

The second is to be placed in the Quinn's new Rialto theatre which is now in the course of construction on the east side of Broadway between Eighth and Ninth street, Los Angeles. This also is a three manual orchestral organ with echo from the opposite end of the auditorium, and complete orchestra drums and traps. R. P. Elliott, general manager of the California Organ Company is responsible for these two sales.

"ONE TOUCH OF SIN"

Reviewed on page 922

(Fox Production)

"Love Song" (9/8 Andantino) by Flegier is the Theme

1—"After Glow" (Andante) tone picture by Cobb until—T: "The kindness of the poor for the poor never fails."
2—"Affaire D'Amour" (4/4 Moderato con Grazia) by Puerner until—T: "Next morning Mary waits, etc."
3—"Dramatic Tension" No. 2 by Reissiger until—T: "Ignorance Innocence trust, etc."
4—"Organ to action" (short scene) until—T: "The terrible day when the world, etc."
5—"Theme ff" during disputes until—T: "The wedding day."
6—"Continue to action" until—T: "Butw hen the time, etc."
7—"Continue pp" until—T: "Months pass leaving Mary, etc."
8—"Zephyr" (2/4 Wetsern) a Western Episode by Trinkaus until—T: "He has made his home, etc."
9—"Continue ff" until—T: "Next to Mallahys, etc."
10—"Piano improvise" to action until—T: "All that I want is love."
11—"All that I want is Love" (Old Popular Song) short scene—T: "Mothered by the good Mrs. Calon."
12—"In Meadowland" (6/8 Allegretto con Moto) Idyl by Bendix to action until—T: "Why don't you sing?"
13—"Repeat 'All that I want is Love'" (old popular song) (short scene) until—T: "Your job is to amuse, etc."
14—"Piano improvise" to action until—T: "Oh I'm so glad it's you Dick."
15—"Agitato to action" until—T: "Come out here Dick Mallaly."
16—"Continue or repeat pp" until—T: "I'm looking for Uncle Denver."
17—"Organ to action" until—T: "Oleadio Steele honorable judge."
18—"Fair Vassar" (4/4 Alegro Moderato) by Tobani until—T: "All that I want, etc."
19—"Theme" Tympany Rolls ad lib during struggle and disputes until—T: "And so Watt Tabor brings home his bride."
20—"Faith and Hope" (4/4 Allegretto) Idyl by Gruenwald until—T: "That Watt Tabor's got my girl."
21—"Mysterioso Agitato" by Becker until—T: "Do you know where Mary is?"
22—"Organ to action" until—T: "A few months later—a lucky strike," etc.
23—"Treasure Trove" (2/4 Andante Moderato) Intermezzo by E. Brooks to action pp or ff until—T: "To make Mary happy, etc."
24—"Continue to action" until—T: "Watt has given Colden City an Opera House."
25—"Wild Rosebud" (4/4 Moderato) by Tobani until T: "The fight agitato to action until—"The climax of the day?"
26—"Allegro Hurry No. 42" by Becker pp until—T: "I ain't much on specifying but I'll sing, etc."
27—"Continue ff" until—T: "I'm done for Mary."
28—"Theme" until— * * * * * * * END.

"THE DARLING OF PARIS"

Reviewed on page 1090

(Fox De Luxe Production)

"Love's Confession" (3/4 Moderato) by Klemmer

1—"Blissful Dreams" (Intermezzo) by Meyer Helmund until—T: "The Gipsies skilled in all arts, etc."
2—"Gipsy Fantasia" by Jerwitz until—T: "Within the city lives Claude Frolle."
3—"Courtesy" (Intermezzo) by Wiegand until—T: "As the years pass the Gipsies become bolder."
4—"La Zingana" (3/4 Allegro) by Bohm until—T: "Frolle still lives in the Cathedral."
5—Silence—just play a sacred melody on big chimes only—T: "Flashback to Esmeralda, Dancing, etc."
6—Continue "La Zingana" until—T: "The den of the Gipsies or as the people, etc."
7—"L'Amour Tzigane" (Waltz) by Roberts until—T: "The fight."
8—"Agitato to action pp or ff" until—S: "Esmeraldo enters and stops the execution."
9—Theme until—T: "The Honeymoon."
10—"Gipsy's Serenade (4/4 Maestoso) by Nehl until—T: "You don't love me then."
11—"Continue to action" until—T: "That day break."
12—"Organ to action" until—T: "While the revellers at the Carnival."
13—"Gipsy Rondo (2/4 Presto Sempre Scherzando) by Haydn pp during interior scenes S: "Frolle's trying to capture Esmeralda."
14—"Continue with ad lib Tympany Rolls" until—T: "A punishment for law breakers."
15—Edris and Hyperion (4/4 Andantino) by Greuwald"—T: "Come, Come get out of here."
16—"Continue to action" until—T: "She is not your mother, etc."
17—"Tendresse (Andante) by Ravina until—T: "Morning find's Quasimodo still bound."
18—"Continue to action" until—T: "When the sunset hours come."
19—"Theme" until—T: "Driven by mad jealousy, etc."
20—"Maesmawr" (Valse Lente) by Curtis until—T: "Midnight the hour, etc."
21—"Cavatine" (Dramatic) by C. Bohm until—T: "Why a priest since when were Gipsy girls," etc."
22—"A good mysterioso agitato" until—T: "Help, Help master is murdered."
23—"Broken Melody" (Adagio) by Van Bienne to action pp or ff until—T: "In the gray shadows of the dungeon."
24—"Organ to action" until—T: "And so the trial of the dancing girl begins."
25—"Theme" until—T: "It is all from my mother."
26—"Continue ff" until—T: "Make her confess."
27—"Mysterioso No. 28" by M. L. Lake until—T: "To the grand portal of Notre Dame, etc."
28—"Organ to action" (short scene) until—T: "The dawn is the day of the execution."
29—"Cleopatra's death" (Maestoso) from the suite by L. L. Oemler until—T: "They are going to hand Esmeralda."
30—"The Tempest" (Hurry) by M. L. Lake to action until—T: "She is innocent."
31—"Theme" until— * * * * * * * END.

"THREADS OF FATE"

Reviewed on page 760

(Metro Production)

"Awakening of Spring" (Andante) by Bach is the Theme

1—"Open with organ to action" until—T: "Tom Wentworth, the music teacher."
2—"Watch action" Piano strike—A Violin tune and then improvise to action as long as necessary.
3—"Martinique (Intermezzo) by Loraine until—T: "Grant Hunter, a young Physician."
4—"Budding Roses" (Valse Caprice by Kretschmer until—T: "The tale of a dog and the loss of a pupil."
5—"Pensee" (Intermezzo) by Godard until (6/8 Largo) S: "Pupil playing piano."
6—"Piano improvise to action" until—S: "Hey all notice the dog on the piano."
7—"Albumleaf" (Moderato) by Kretschmer (repeat if necessary until—T: "Old old story of love."
8—"Continue to action" until—T: "Elton Wentworth Tom's father."
9—"Organ to action" until—T: "In Naples Marquis Giovanni etc."
10—"Grazielle" (Valse Italienne) by Laurendeau until—T: "Jim Gregory a nomad—a wanderer only."
11—"Lamento" (4/4 Lento) by Gabriel Marie until—T: "Indian Summer days filled with sunshine."
12—"Theme" until—T: "My only hope, etc."
13—"Continue to action" until—S: "On board of ship."
14—"Continue pp" until—T: "A golden surprise."
15—"Pastel Menuet" (3/4 Allegro Giocoso, by Paradis until—T: "Your fiddling days are over."
16—"Continue to action" until—T: "Breaking up home."
17—"Organ to action" improvise on Love Theme during Love Scenes until—T: "Settled in the new home."
18—"Berceuse" (2/4 Andante) by Jaernefelt until—S: "Girl at Piano."
19—"Piano Solo," "I hear you calling me." T: "There see if you can play, etc."
20—"Continue pp" until—T: "Late that afternoon."
21—"Heart Throbs Reverie" (Andante) by Arnold until—T: "Giovanni reaches his destination."
22—"Continue or repeat" to action until—T: "The following day."
23—"Continue pp" until—T: "Evening social aspirations."
24—"Coquetterie" (Tempo di Valse) by Mathews until—T: "After a fortnight, etc."
25—"Any fine brilliant waltz" to action until—T: "Why I have no objections, etc."
26—"Theme" until—T: "The following morning."
27—"Organ to action" until—T: "The questions of the marriage settlement."
28—"Organ improvise Theme" until T: "If you are making arrangements, etc."
29—"L'Adieu" (12/8 Andante) by Favarger until—T: "Come dear get on your coat."
30—"A Thought" (Andante) Song by Roberts until—T: "I have a scheme that will make, etc."
31—"Andante Mysterioso" by Lake until—T: "The fight."
32—"Agitato to action" until—T: "Marquis pulling gun."
33—"Shot"—then silence for about five seconds followed by
34—"Amo Melody" (Lento) by Robyn until—T: "Sunshine and Shadows."
35—"Theme" until— * * * * * * * END.

"THE DEVIL'S PAY DAY"

Reviewed on page 923

(A Bluebird Photoplay)

Theme "Love Song" (9/9 Andantino) by Flegier

1—"In a Garden of Melody" (2/4 Allegretto) by Sudds until—T: "Father Haskins strong, etc."
2—"Theme" until—T: "Summer Wanes."
3—"Con Amore" Melody (2/4 Allegretto con Grazio) by Beaumont until—T: "Into a new world."
4—"Novellette (Allegretto) by Marquis until—T: "James Hanley, a club man."
5—"Flirtation" (Intermezzo) by Meyer Helmund until—T: "Midnight came and passed."
6—"Home from the club" (Characteristic) by Laurendeau until—T: "Plunged unprepared, etc."
7—"Valse suite" by Brahms until—T: "That ordeal over."
8—"Sympathy Waltz" by Mezzacapo until—T: "May I have the first dance?"
9—"One Step" until S: "Jean and Van getting ready to go."
10—"Parting" (Andante) by Bendix until—T: "Pilitless, drifting upon."
11—"Theme" until—T: "Discontent."
12—"Dramatic Tension" by Winkler until—S: "Interior of Room."
13—"Pastel Menuet" (3/4) Allegro Giocoso) by Paradis until—T: "I was just wondering."
14—"Extase D'Amour (3/4 Andantino con grazio) by Roze until—S: "Newspaper clipping."
15—"Melody of Peace" (Lento) by Martin until—T: "Thrown back, etc."
16—"Theme" until—T: "Man in his infinite."
17—"Solitude" (3/4 Largo) until—T: "The working of that law."
18—"Intermezzo by Arenski until—T: "The woman he made."
19—"Romance of a Rose" (Andante) by Trinkaus until—T: "An hour of enchantment."
20—"Melody" (4/4 Moderato) by Kretschmer until—T: "The seed of infatuation."
21—"Serenade" (4/4 Moderato) by Widor until—T: "Must I account to you."
22—"Paroles D'Amour" (2/4 Allegro Appassionato) until—T: "After a month of madness."
23—"Felize" (Canzonetta) by Langey until—T: "Our travesty must end."
24—"Dramatic Tension' by Reissiger until—S: "The fight."
25—"Hurry No. 4" by Lake until—T: "The toll of vengeance" until—T: "While the jury pondered."
26—"On wings of Love" (Moderato) by Bendix until—T: "A higher court has called."
27—"Theme" until— * * * * * * END.

"LOVE AFLAME"

Reviewed on page 760

(Red Feather Photoplay)

This picture does not suggest any Theme

1—"Spring Overture" by Ziezler until—T: "Wanenee the flaming hill."
2—"Olympia," Overture by Ascher until—T: "Betty Mason a Daughter of the Sunflower state."
3—"Sparklets Intermezzo" (4/4 Allegretto) by Tobani until—T: "Cousin Martha and her son."
4—"Lunita" (Intermezzo) by Loraine until—T: "Remember that from today."
5—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "She was rather taken by surprise."
6—"Fata Morgana" (4/4 Allegro Moderato) by Tobani until—T: "The hunting of the freight."
7—"Melody" (Andante) by Trinkaus until—T: "Well he said, etc."
8—"Intermezzo (2/4 Presto) by Arenski until—S: "On board of ship."
9—"Les Sylphes" (Impromptu Valse) (3/4 Allegro) by Margis until—T: "Letter."
10—"Reverie" (Andante) by Barton until—T: "There is a chance."
11—"Finale from Ariele" (4/4 Allegro) by Bach until—T: "End of the third Reel."
12—"The Tempest" (an eight-minute storm hurry) by Lake until T: "The calm of another dawn."
13—"Guiding Star" (Overture) by Ascher until—T: "This is not so bad."
14—"Albumleaf" (4/4 Moderato by Kretschmer until—T: "Hyla Kay Dance."
15—"African 400" (Rag) by Roberts until—T: "We were near an island."
16—"Creepy Creeps" (Mysterioso) by Tyers until—T: "The feast of the great good."
17—"African 400" (Rag) by Roberts until—T: "He is white."
18—"The Chase" (Concert Galop) by Koelling until—T: "The sixth of November."
19—"Star Dreamer" (Oriental Serenade) by Bratton until—T: "Jim Feris did things."
20—"Cupidietta" (2/4 Moderato) by Tobani until— * * * END.

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Suppose there was a dog fight outside the door of the theatre with an unattractive lobby. What chance would the unprogressive exhibitor owning it have against the free entertainment? Figure it out yourself. But if his lobby had been fitted up attractively, people would go inside to see the show and the exhibitor would have no competition with the canine disturbance.

Pay attention to your lobby. Don't take a chance on anything happening before your house that is going to keep pedestrians outside—whether it's a dog fight, a suffragette orator, a circus parade or an organ grinder's monkey taking up a collection. Let everybody know that you have a much better show inside, even if it does cost ten cents or a quarter.

The exhibitor who fails to realize the importance of the lobby as a pulling power is a close relative of the man who use to think that good music was not necessary for the pictures. It is easy to imagine these two men wondering if the business isn't on its last legs, because the seats in their theatres were empty most of the time. But when they go around the corner and see the crowds lined up before the box office of the "Get'em and Please'em" theatre they begin to realize that motion pictures are still popular, and increasing in popularity. But the management of the "Get'em and Please'em" theatre knew that something had to be done beforehand to get people inside. And, of course, it was done by making the lobby so attractive that everybody who passed felt an irresistible desire to see more of the house and what it had to offer, and then when they got inside it was found to be worth a return visit.

The lobby is a pretty safe guide to the public of the enterprise of the management in procuring the best pictures for the neighborhood in which the theatre is located.

The theatres reproduced on this page show a marked contrast between houses lacking all elements of attractiveness and those with pleasing fronts. In the case of those that are severely plain, they create a repellent feeling. You can imagine people patronizing them only because there is no worth while theatre in easy walking distance. Instead of making a person feel joyful at the prospect of being amused they make him wonder if he is about to enter an undertaking establishment.

The creation of such a mood is fatal. People instinctively move away from places like that, or go inside from sheer desperation because there is no other theatre to beckon them with more cheerful promise. These are the kind of houses that have no chance with the dog fights and circus parades. Yet these same theatres could be made very attractive.

What a difference between these theatres with Gloomy Gus lobby fronts and the others on which the owners have exercised their ingenuity to good purpose? Take for instance, the Garden, in Paterson, N. J. It shows how an ordinarily plain front can be easily converted into something striking without remodeling, and at comparatively little expense. The unattractive joists have been covered with show cases put into place with little trouble and at a saving of several hundreds of dollars. The woodwork has all the appearance of elaborate carving and creates a richness of decorative effect quite unattainable otherwise.

The U. S. theatre, 195th street and Webster avenue, New York City, is another instance of sidewalk display in excellent taste. The same panel effect is evident on either side of the entrance. As the illustration shows, the front of the theatre has been improved a hundred per cent. An addition of this kind could be put on any theatre front without expensive alterations to the building.

Still another instance of effective sidewalk display is the Strand, Newark, N. J. Wall cases have been installed which cannot fail to hold the attention of the most casual observer and make him stop to read the signs, with an overwhelming desire to find out what it's all about.

The moment he does that, his next step is to step inside—and that's all you want. But would his curiosity have been excited as quickly without the aid of the modern patronage magnet—the high class lobby display?

The plain theatres whose fronts are reproduced herewith could be made attractive with little expense and no alteration of the buildings. Take the house with the overhanging bow windows. Wall cases or lobby frames could be set just outside the entrance doors and the building would look like other theatres. Some attempt has been made to make the one story structure with the wide lobby, look like a place of amusement. But the posters give one an impression of half measures. How much better



Dressing Theatre Fronts With Wall Cases and Panels

would this theatre appear with a neat wall case on either side of the entrance? The owner of the two-story frame building with the square front has not even considered it necessary to put a poster outside. The patron enters with a feeling that seeing the show is a lottery inasmuch as he has no clue to the name of the picture or anything about it.

The average theatregoer does not care to take his amusement on such bare speculation. It's too much like "buying a pig in a poke." Don't ask your patrons to see pictures that way. If you expect it of them too long they will eventually go to the theatres where the management doesn't ask so much unnecessary tolerance.

The Rex of Vancouver a Beautiful House

IN the Rex theatre the people of Vancouver, B. C., have a motion picture house of which they may be proud, it being one of the most beautiful houses in that section of the country.

The theatre is constructed of concrete, brick and steel. The construction work was under the personal supervision of W. P. Deweer, who is also the manager. The theatre has an ideal location in the business center of the city at 25 Hastings street West.

The measurements of the house are 66 feet wide by 132 feet deep. The front of the theatre is artistically decorated and a wonderful system of illuminating the exterior at night is one of the main features. The building is outlined with electric lights and the lobby is lighted by the indirect method, lights being concealed in light troughs. A colored electric flash sign is also used, this being one of the best mediums of advertising and keeping a theatre in the eye of the public.

The lobby, which is about 50 feet wide by 60 feet deep, including foyer, contains several display frames taking one, three and six sheet posters. The box office, which is constructed of concrete and plate glass, is centered between the two doors leading into the foyer. The box office contains a National Cash Register Company ticket selling machine. The doors leading into the theatre are of sheet metal and are finished in gold.

The interior of the theatre is decorated in a Renaissance style and finished in gray and gold with white marble trimmings. The walls are divided into panels with heavy gold borders. On either side of the screen which is set into an arch are the organ pipes which are not only useful but also serve as decoratings, filling in a space which would otherwise be bare.

The indirect lighting system is used, the fixtures being of an elaborate design are of chain suspended type. The bowls are of an opaque material, the light being reflected upon the ceiling and then into the auditorium.

The theatre is heated by steam which is being used, having been installed by the American Heating Company.

The seating capacity of this theatre is 1,000; leather upholstered chairs were furnished by the American Seating Company of Chicago.



Front of the U. S. Theatre, 195th Street and Webster Avenue, New York City

The projection room located above the lobby and foyer of the theatre contains two Powers 6A machines which are used in conjunction with a motor generator set. A motor film rewinder is used, this permitting the operator to devote all his time to projection. H. C. Edwards, a man of vast experience, has charge of the projection room. The length of throw is 115 feet, the angle at which the picture is projected is slight, as the port-holes in the booth are nearly on the same level with the screen.

Music most suitable for the picture being shown is furnished by a 4 Manual Pipe Organ, this organ having been installed by the Karr, Warren Organ Company.

Photographs which will appear in a later issue of Motion Picture News will give a clear idea of the height of attractiveness that has been achieved by the management of the Rex in both the exterior and interior decorations. The brilliant electric sign and the spacious lobby, equally well lighted, give an atmosphere of cheer that the passerby, and even the person at a distance, cannot fail to accept as an invitation. In addition, the poster frames and other lobby fixtures succeed in combining good taste with forceful advertising to a remarkable degree.

V-L-S-E, General Film Company service and other productions of producers of high-class pictures are used, six reels being shown at each performance.

Mr. Deweer advertises his program in the daily papers, on billboards and a large mailing list is maintained.



Theatres That Could be Improved by the Use of Wall Cases and Panels

STAR CARBONS

Made in France

The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

"Carbons received from you: work fine and wish you would send by express 50—5/8 x 12 plain cored.

"As soon as I get my theatre started at Ahoskie I will have to have some more of the same kind."

The following dealers stock *Star Carbons* and you can obtain from them the carbons you have been looking for. Try them with a trial order.

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Stern Mfg. Co.,
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The H. Lieber Co.,
24 W. Washington St.,
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Kansas City Mach. & Sup. Co.,
813 Walnut Street,
Kansas City, Mo.

Swanson & Nolan Supply Co.,
1744 Curtis St.,
Denver, Colo.

Waring & Finck,
1014 Third Av.,
Seattle, Wash.

Breck Photoplay Supply Co.,
70 Turk Street,
San Francisco, Cal.

Eastern New Mexico Theatre Supply Co.,
Clovis, New Mexico.

Queen Feature Service,
Potter Bldg.,
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If you cannot obtain sizes you desire from these dealers, send us your order direct, and we will ship you trial order in lots of not less than fifty to a size, by express, C.O.D. All prices f.o.b. New York.

1" x 12 plain cored
Prices on application
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$8.40 per 100

JONES & CAMMACK
Sole Importers
12 Bridge Street
New York City

DIRECTORY OF NEW THEATRES

CALIFORNIA

ONE of the most important realty transaction of recent date was the sale of the northeast corner of Pico street and Lake avenue, Los Angeles, to the Metzler Investment Company by S. R. Smith for a consideration of $100,000, the Edwards & Wildey Company handling the deal.

The property acquired has a frontage of 104 feet on Pico street, 191 feet on Lake, the corner 54 feet being improved with a two-story brick building of seven stores, apartments above, a motion picture theatre occupying the adjoining 50 feet, with seating capacity of 700. Milton Metzler, manager of the Investment company bearing his name, states that his new holdings are to be greatly improved, the scheme including the installation of a fine lighting system for the street and block.

INDIANA

John McFall, a wealthy retired farmer, who owns the ground on which the Varieties theatre stands, at Eighth and Wabash avenues, Terre Haute, has leased it to the Bankers and Merchants Theatre Company of Chicago, to become effective April 1. The new lessee controls the Orpheum theatre at Ft. Wayne, and is said to own a theatre at Hammond. The company was organized by Albert Brentlinger, formerly proprietor of the Orpheum theatre here, and the negotiations for the McFall lease were conducted by him.

KANSAS

A new motion picture theatre for Topeka is promised by Charles D. Harden, manager of the Metro exchange in Kansas City, Mo. Mr. Harden recently said that he would build a fire-proof modern show house in the uptown district and that it would be some theatre when finished.

"Just wait until you see what I am going to do," he said. "There are towns of 1,000 population in this state that have far better shows than Topeka, simply because they have better buildings and equipment. Any film is a good one if it is exhibited right."

Just where the new structure is going to be located was not mentioned by Mr. Harden, but he said that any location near Eighth and Kansas avenue would be suited to his purposes.

KENTUCKY

A new motion picture theatre is about to be built at Newport, Ky., across the river from Cincinnati, to seat 1,000 persons. Newport is a city of about 35,000 inhabitants and now has four picture houses—the Temple, Hippodrome, Lyric and Colonial. Statistics on attendance at these four theatres show than an average of 3,700 persons see the shows every night. Every week the attendance amounts to about 35,000. The four theatres are under the management of a syndicate headed by I. Frankel, who controls several picture theatres in Cincinnati.

LOUISIANA

The new Strand Theatre in course of erection is fast being pushed toward completion, and Triangle pictures are to be offered. The building at the corner of Baronne and Gravier streets will be modern and up-to-date in every respect. E. V. Richards, general manager of the Saenger Amusement interests under whose auspices the theatre will be conducted expects to make a definite announcement in a few days as to the date of opening.

BRITISH COLUMBIA

E. J. Timms of Langley Prairie, B. C. was a visitor in Vancouver recently. Mr. Timms is building a new theatre and advises that everything is going along nicely. He will open with Universal service.

QUEBEC

Montreal will have a new motion picture theatre shortly. It is to be erected on the site of the London which is now being demolished. The new house will be operated by the Holman Theatres, Limited, and will be opened to the public on Easter Sunday. The seating capacity will be 1,200, seating 750 on the main floor and 450 in the balcony.

The screen is to be placed immediately inside the main entrances, which will be on either side of the screen, so that people entering will be lighted to their seats by the rays from the screen. An ice cooled ventilation system will add to the comfort of the patrons.

It is state that the front of the new house, which is to be known as the "Holman," will be the most pretentious and ornate in the Dominion. Mr. George Rotsky, who has had such success with the New Grand Theatre, will also manage the Holman.

MONTANA

The American Theatre and the new house now being erected by the Silver Bow Amusement Company at Butte have both placed orders with the Minusa Cine Products Company for Minusa Gold Fibre screens. These are two of the finest theatres in that part of the country.

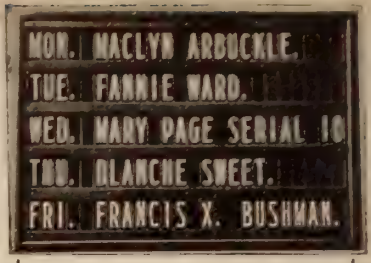
The Silver Bow Amusement Company is under the able management of Messrs. Jensen and VonHerberg, who have made such a success in Seattle photoplay circles. They are building a magnificent house and it is quite a feather in the cap of Minusa to land it as well as the American Theatre for their superior screen surface.

NEW YORK

The village of Dobbs Ferry is to have a motion picture theatre at last. It will be located on Main street, in the building formerly occupied by Hill Henry as a blacksmith shop. Mrs. F. Q. Brown, the owner of the property, who has recently had the exterior of the building put in excellent shape, intends to spend considerable money on the interior of the building and make it an up-to-date house. Architect James C. Mackenzie is now working on plans toward this end and the work will start immediately. S. E. Koedel, who was for some time connected with the Strand Theatre, New York City, is the lessee of the building, and intends to give the people of this village the very newest in moving pictures. Mr. Koedel has managed successfully the Auditorium Theatre in Irvington, and feels that he can make a sucess of a theatre of that kind here.

PENNSYLVANIA

Oliver H. Gernert and Dr. Benjamin Stuckert announced a few days ago that they would erect a modern motion picture theatre in Allentown, which would represent an investment of approximately $110,000.



If You Could See

the revolutionary electric signs being manufactured by RAWSON & EVANS, you would *buy* one. We know they are just what you are looking for, because every exhibitor who has seen them is boosting them. They are greatly increasing attendance at motion picture theatres everywhere they are used, as actual box-office receipts *prove*.

The patented principle of these signs overcomes every objection ever raised against the ordinary electric sign. Just write your name on the margin of this page, mail it to us, and we'll send full details and prices. Please do it *now*.

RAWSON & EVANS CO.,
710-712 W. Washington Blvd.,
CHICAGO

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc. N99

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Eventually

You'll Find
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to use It

Why Not Now?

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Money and
Patrons Every
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In the Long Run, Superior Merit Always Tells

For this reason, the RADIUM GOLD FIBRE is the "eventual" SCREEN. As the pioneer in its field, it early attracted attention and since then, steadily and surely, it has been going along until RADIUM GOLD FIBRE SCREENS have become synonomous with perfect projection.

→Radium Gold Fibre Screen

Exhibitors the country over have been telling each other of the wonderful results which they have been getting through the use of the RADIUM GOLD FIBRE SCREEN. They are saving money in electrical current bills, showing their patrons clearer and more "human" pictures, and profiting at the boxoffice through the reputation for "perfect projection" which they have built up.

There is no Theatre too Large or too Small to Profit by the use of a Radium Gold Fibre Screen

Write Us Today for Price and Further Details

Radium Gold Fibre Screen, Inc.

Leon Schlesinger, Gen. Mgr.

220 W. 42nd Street **New York City**

Canadian Distributors—J. T. Malone Films, Inc., Rialto Theatre Bldg., Montreal
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Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

Write for Catalog N.

We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
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"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:



Gentlemen:

We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.

All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc., Hartford, Conn.
C. A. Morrison, Mgr.

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Write for New 1917 Catalog.

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Frames, Easels, Rails, Grilles, Signs, Choppers Kick Plates, Door Bars.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882



Make Your Theatre Attractive

SEE that the ceiling in your theatre receives the attention it deserves and it will add greatly to the decorative treatment.

"BERGER'S Classik" STEEL CEILINGS

possess the characteristic graceful outlines of plastic relief with the structural advantages of steel—giving permanent beauty and safety, at reasonable cost, without involving any upkeep expense.

They are fire retardant, non-collapsible, and easily erected. Hundreds of artistic designs to choose from.

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Export Dept.: Berger Bldg., New York City, U. S. A.

Occupies Only 2x2 ft. of Floor Space

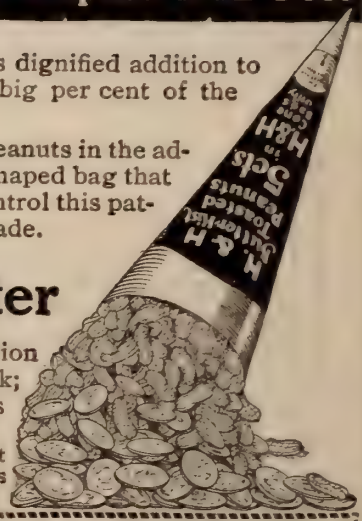


"The Horn o' Plenty" FREE

Write Today and Learn How This Machine Makes $600 to $3000 Yearly Profits From a Space 2x2 Feet

This famous Butter-Kist Peanut Toaster is a high-class dignified addition to any theatre or store. Why not make two profits from a big per cent of the people who come to your playhouse?

Men who get this machine are permitted to sell these peanuts in the advertised Butter-Kist "Horn o' Plenty"—the famous cone-shaped bag that holds the usual amount yet looks just twice as big. We control this patented container that is putting all other peanuts in the shade.



Butter-Kist Peanut Toaster

Handsome golden oak cabinet beautifies your theatre. Motion of tumbling toasting peanuts makes people stop and look; appetizing fragrance *makes them buy*. Toasty flavor brings them back for more.

One man in small town writes, "Peanut sales are double what they used to be." Another—name on request—says, "Sales $1622.50 in eight and one-half months from Butter-Kist Peanut Toaster." Our sensational circular, "The Horn o' Plenty," gives full details and proof of profits.

Revolving Toaster has capacity of 95 cents per hour *net profit*.

Running two hours per day only would mean almost $700 a year profit.

Pays 300 per cent on your investment.

If you made only thirty-eight 5-cent sales a day you would make $87 per square foot of floor space given to machine.

This is only one-tenth of the capacity of the machine for normal working day.

Exhibitors! Send the Coupon Today!

Motion put the money in the Motion Picture Business and the Butter-Kist Peanut Machine acts on the same principle. Get full details at once—you lose $2 to $10 every day you delay. No obligation—send the coupon now.

HOLCOMB & HOKE MFG. CO.
708-724 Van Buren Street Indianapolis, Ind.

(246)

HOLCOMB & HOKE MFG. CO.
708-724 Van Buren St., Indianapolis, Ind.

Send at once your circular "The Horn o' Plenty" with figures that prove what profits I can make from the Butter-Kist Peanut Toaster.

Name .....

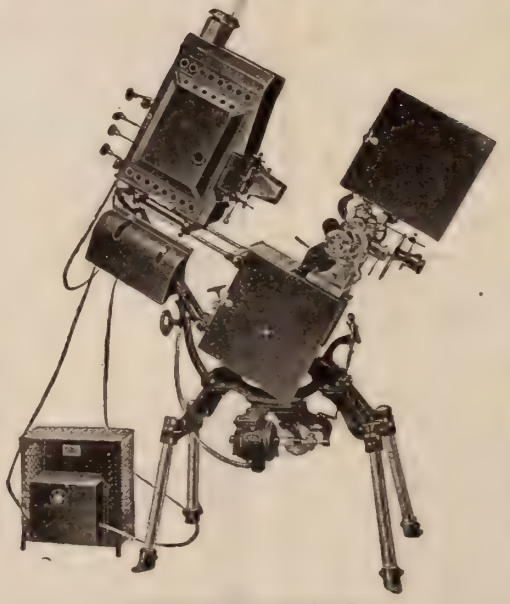
Address .....

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"Sixteen Years of Knowing How"

POWER'S

Quite a Number of Cameragraphs Having Stood Up Through Ten Years of Active Service, Are Still Being Operated With Excellent Results.



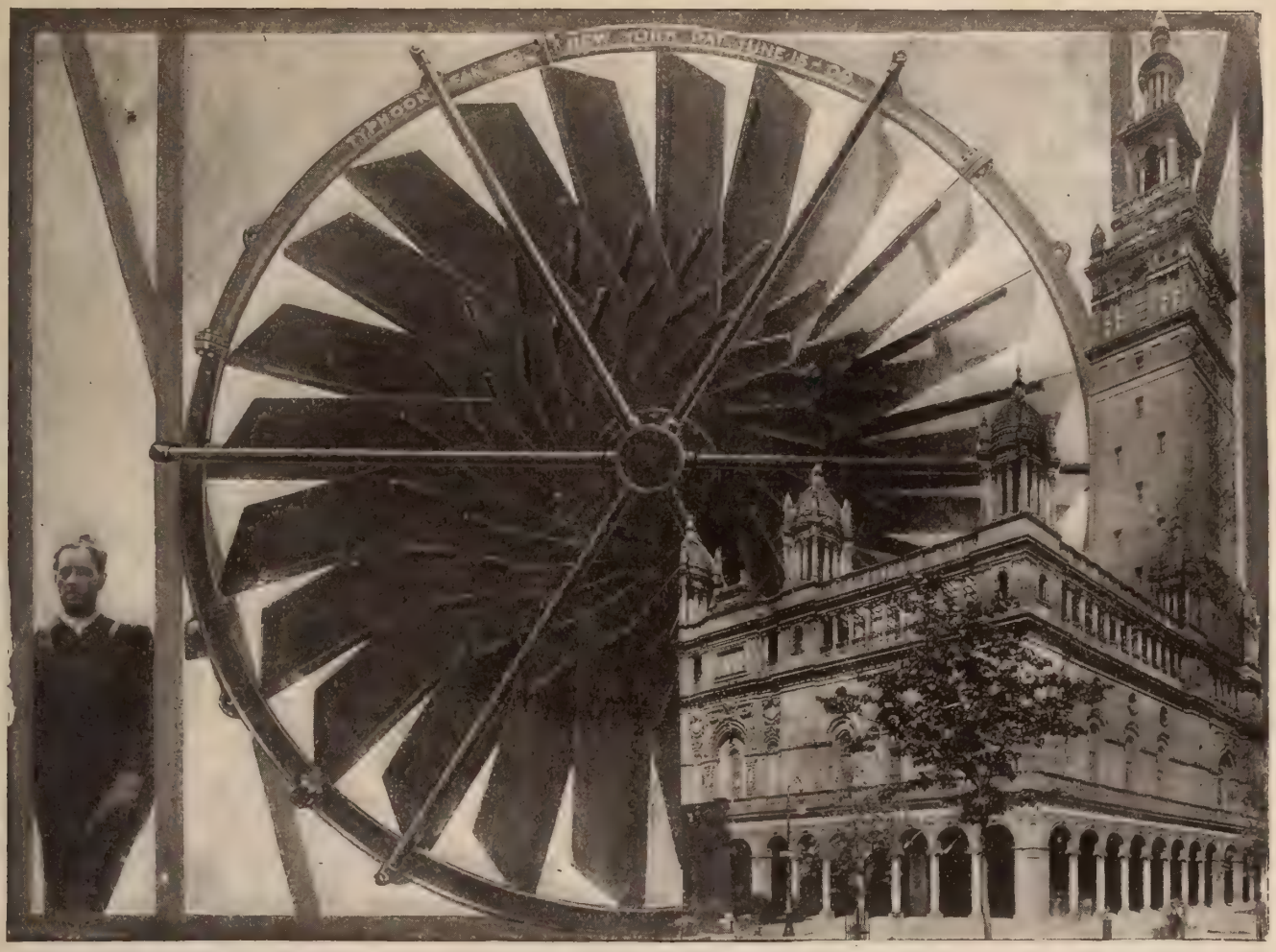
The Machine That Has Radically Advanced the Art of Motion Picture Projection.

Constructed In Every Detail For Durability And Efficiency.

CAMERAGRAPH NO. 6B

CATALOG D MAILED UPON REQUEST

NICHOLAS POWER CO. 90 Gold St., New York, N. Y.



Cool Your Theatre Nature's Way

Plenty of fresh air and a breeze to circulate it

Typhoons give the kind of a breeze that makes seashores and mountain resorts haunted by the comfort seeking public.

No 6 **Including two 72″ Typhoons**
One 5 Horse Power A. C. Motor
Suitable for 500 Seat Theatre
$797.00

Typhoons cost no more than ordinary buzz and exhaust fans stirring up dust and dirt with noise reminding your patrons of their discomfort.

Typhoons cost only a fraction of elaborate ice and water cooling systems—which do not cool.

If interested mail coupon to **TYPHOON FAN CO., 1544 Broadway, New York**

Name of theatre .....
Owner .....
Address .....
Length ..... Width ..... Height .....
Electric Current .....
Seating Capacity .....

THE WILLIAMS PRINTING COMPANY, NEW YORK

New Paramount Stars

Jesse L. Lasky introduces to the thousands that are and the thousands that will be Paramount Exhibitors : : :

Mme. Petrova
famous emotional star of stage and screen





Margaret Illington
one of the most illustrious artists of the legitimate stage

Soon to appear in

Paramount Pictures

The fame and histrionic ability of these great artists add to the lustre of the long list of celebrities already seen in Famous Players, Lasky, Morosco and Pallas productions.

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor *Pres.* Jesse L. Lasky *Vice-Pres.* Cecil B. DeMille *Prod. Director*

New York City

FEBRUARY 24, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE



The novelty, variety and virility which is characteristic of

Paramount Pictures

is no accident—it is the result of constant and careful planning by the most efficient *organization* in the film industry.

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor Pres. Jesse L. Lasky Lasky Pres. Cecil B. DeMille Director General

New York City

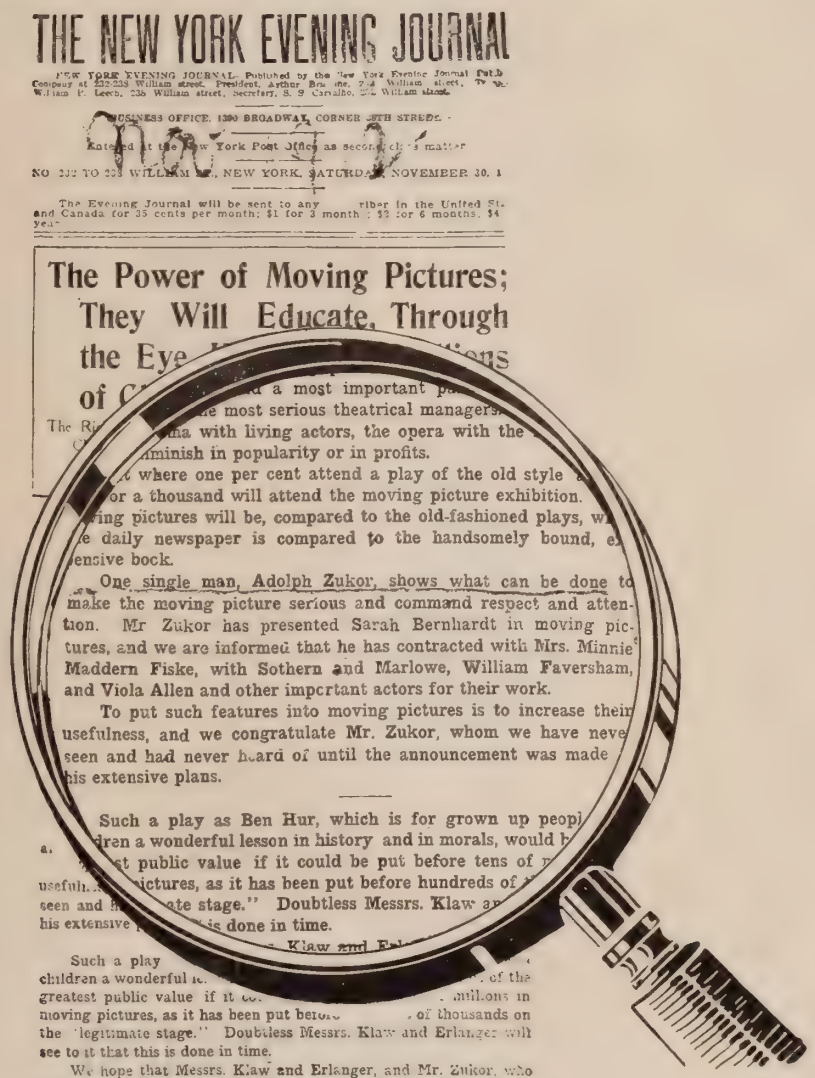
VOL. XV-NO. 8

PRICE 10 CENTS


RED FEATHER PHOTO-PLAYS PRESENT
"THE GIRL AND THE CRISIS"
RED FEATHER PHOTOPLAYS
WITH DOROTHY DAVENPORT
A Gripping Political Drama of Graft, Intrigue Plot and Counter-Plot
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Paramount Pictures

A prophecy fulfilled



THE NEW YORK EVENING JOURNAL

NEW YORK EVENING JOURNAL, Published by the New York Evening Journal Pub. Co. [illegible] at 232-238 William street. President, Arthur Brisbane, 238 William street. Treasurer, William P. Leeds, 238 William street. Secretary, S. S. Carvalho, 238 William street.

BUSINESS OFFICE, 1300 BROADWAY, CORNER 35TH STREET.

Entered at the New York Post Office as second class matter

NO. 232 TO 238 WILLIAM ST., NEW YORK, SATURDAY, NOVEMBER 30, 1

The Evening Journal will be sent to any subscriber in the United States and Canada for 35 cents per month; $1 for 3 months; $2 for 6 months; $4 a year.

The Power of Moving Pictures; They Will Educate, Through the Eye [illegible] of C[illegible]

[illegible] a most important pa[illegible]

The Ri[illegible] [illegible]e most serious theatrical managers [illegible]na with living actors, the opera with the [illegible]minish in popularity or in profits.

[illegible] where one per cent attend a play of the old style [illegible] or a thousand will attend the moving picture exhibition.

[illegible]ing pictures will be, compared to the old-fashioned plays, w[illegible]e daily newspaper is compared to the handsomely bound, e[illegible]ensive book.

One single man, Adolph Zukor, shows what can be done to make the moving picture serious and command respect and attention. Mr Zukor has presented Sarah Bernhardt in moving pictures, and we are informed that he has contracted with Mrs. Minnie Maddern Fiske, with Sothern and Marlowe, William Faversham, and Viola Allen and other important actors for their work.

To put such features into moving pictures is to increase their usefulness, and we congratulate Mr. Zukor, whom we have never seen and had never heard of until the announcement was made of his extensive plans.

Such a play as Ben Hur, which is for grown up people [illegible]dren a wonderful lesson in history and in morals, would h[illegible] a[illegible] [illegible]st public value if it could be put before tens of [illegible] useful. [illegible]ictures, as it has been put before hundreds of [illegible] seen and [illegible]ate stage." Doubtless Messrs. Klaw a[illegible] his extensive [illegible] [illegible]is done in time.

[illegible] Klaw and Er[illegible]

Such a play [illegible] children a wonderful le[illegible] [illegible] of the greatest public value if it co[illegible] [illegible] millions in moving pictures, as it has been put before [illegible] of thousands on the "legitimate stage." Doubtless Messrs. Klaw and Erlanger will see to it that this is done in time.

We hope that Messrs. Klaw and Erlanger, and Mr. Zukor, who appears to be something of a moving picture monarch, and the others interested will devote thought and the expenditure of money to the preparation of educational moving pictures to be shown in public schools—there is the GREAT opportunity.

This prophecy is realized in two Paramount Pictures a week

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zuko Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General

New York City

How can an advertiser continue advertising? By giving YOU value.

Paramount Pictures

The fulfillment of the prophecy is in the two *Paramount Pictures*

This Week



JESSE L. LASKY
presents
FANNIE WARD
in
"THE WINNING OF SALLY TEMPLE"

"The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel.
The reproductions of London are remarkable.



JESSE L. LASKY
presents
MAE MURRAY
in
"ON RECORD"
By John B. Clymer and Paul West

Mae Murray is one of the most popular stars on the Paramount Program.
The background of the story includes the aviation field, the inventor's shop, police court, cabaret and the atmosphere of the "Four Hundred."

FAMOUS PLAYERS-LASKY CORP'N.
Adolph Zukor *Pres* Jesse L. Lasky *Vice Pres* Cecil B. De Mille *Director General*
New York City

VITAGRAPH

V.L.S.E INC.

Patriotic Films of the Hour

Soul-Stirring Photoplay Spectacles That Will Crowd Theatres Everywhere in this Great Hour of National Enthusiasm



Thomas Dixon's Mighty Message of Warning

"THE FALL OF A NATION"

In Seven Parts — Musical Score by Victor Herbert

J. Stuart Blackton's Stupendous Spectacle

"THE BATTLE CRY OF PEACE"

In Nine Parts — Featuring Charles Richman

"THE HERO of SUBMARINE D-2"

In Five Parts — Featuring Charles Richman

"THE NATION'S PERIL"

In Five Parts — Featuring Ormi Hawley and Earl Metcalfe

VITAGRAPH

V·L·S·E Inc.





J·Stuart Blackton and
Albert E·Smith *Present*

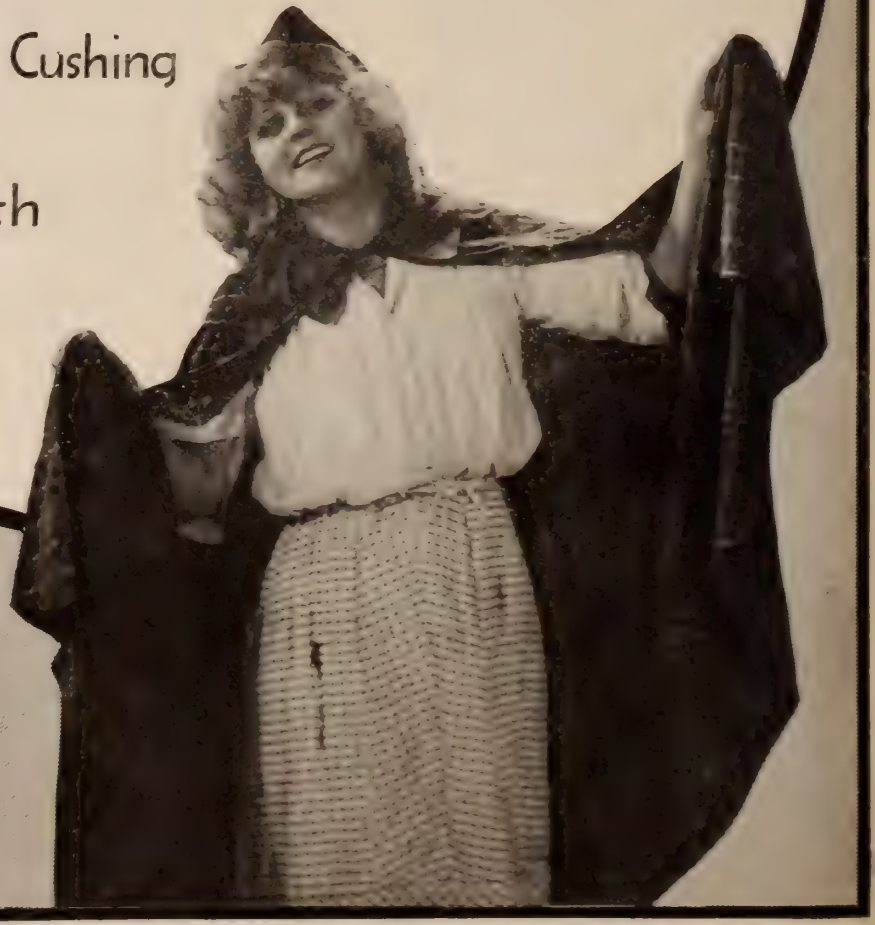
LILLIAN WALKER

In the Play of Gladness That Scored a Broadway Triumph

"KITTY MACKAY"

by
Catherine Chisholm Cushing

Directed by
Wilfrid North



"Kitty Mackay" ran for a whole season as one of Broadway's big successes and road companies have carried this charming comedy drama to enthusiastic audiences all over the country.

The play itself is an assured success. As a photodramatic production it is a gem of the screen—by far the most delightful achievement of Lillian Walker's career.

VITAGRAPH

V-L-S-E INC.

ANITA STEWART

in

"The Girl Philippa"

Captivates Chicago As She Did New York

Production a Triumph At The Ziegfeld

Notwithstanding the world's record of business established by "The Girl Philippa" at The Rialto, New York, the Chicago triumph is even more remarkable when it is considered that the worst blizzard Chicago has known since 1912, coming on the opening days of the run, served only to whet the enthusiasm of the crowds that stormed the Ziegfeld Theatre.

While theatres all through the city reported a total stagnation of business, due to the blizzard, over a thousand of the social, business and civic leaders of the city, attended a private showing on Friday night, February 2nd. On Saturday the run opened to the public, with prices at 50 cents and $1.00, to audiences in size and enthusiasm excelling all past experiences of the Ziegfeld Theatre.

Chicago Newspapers Unanimous in Their Praise

The Chicago American said:

"'THE GIRL PHILIPPA' A FILM INSURING THE SCREEN INDUSTRY"

"The photoplay is a success—an eight-reel motion picture classic—one which will insure the screen in its permanency as a great factor in entertaining the American public."

The Chicago Herald said:

"The cold wave did its best last night to spoil the premiere, but the large number who were brave enough to brave the biting blast, were agreed that the cause justified leaving their cozy firesides. . . . Exhibitors have much to look forward to in 'The Girl Philippa.'"

The Chicago Examiner said:

"'THE GIRL PHILIPPA' THE HEIGHT OF FILM ART"

"Not even a subzero lakeside gale kept its premiere from being the talk of the town's smart set. The audience was probably the most representative ever gathered for a private showing of a motion picture. Past successes of the artistic Anita Stewart are overcast by this, her latest. Her 'Philippa' touches the zenith of what we may expect in screen histrionics. She appeals irresistibly."



The Overwhelming Success of "The Girl Philippa" Wherever It Has Been Shown Proves It The Big Money Maker of the Year.

VITAGRAPH

V.L.S.E Inc.

J. Stuart Blackton's Stupendous Spectacle

"WOMANHOOD, THE GLORY OF THE NATION"

By J. Stuart Blackton and Cyrus Townsend Brady
Produced under the Personal Supervision of J. Stuart Blackton
Assisted by William P. S. Earle



In this greatest hour of our Country's history,

"WOMANHOOD
The Glory of the Nation"

comes to the screen — a prophetic vision of such awe-inspiring magnitude that Americans will rise to its call by the million.

The Crowning Achievement of the Screen

Featuring

ALICE JOYCE and HARRY MOREY *with an All Star Cast*

Including PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templar Saxe and Many Other Vitagraph Favorites.

ARTCRAFT PICTURES CORPORATION

Telephones
BRYANT 8522
BRYANT 8523

EXECUTIVE OFFICES
729 Seventh Avenue,
New York City

CABLE
ADDRESS
ARTPICT

February 7th, 1917.

To the Exhibitors of the World,

Gentlemen:-

In the future, the photoplays in which Mr. Douglas Fairbanks will appear will be released by Artcraft Pictures Corporation in the United States and throughout the world.

It is but natural that I personally should feel deeply gratified at this arrangement.

Artcraft Pictures Corporation was founded for the express purpose of distributing and exploiting photoplay productions that are in universal demand. Many exhibitors because of program affiliations have been denied some of the greatest and most popular attractions. Artcraft is the medium that knows no favorites.

Through such methods of service it has been possible for you to exhibit the Mary Pickford pictures and to arrange for the showing of the nearly completed George M. Cohan picture, "Broadway Jones".

Mr. Fairbanks in selecting Artcraft for the distribution of his new productions says he does so because of its policies of fairness to exhibitors.

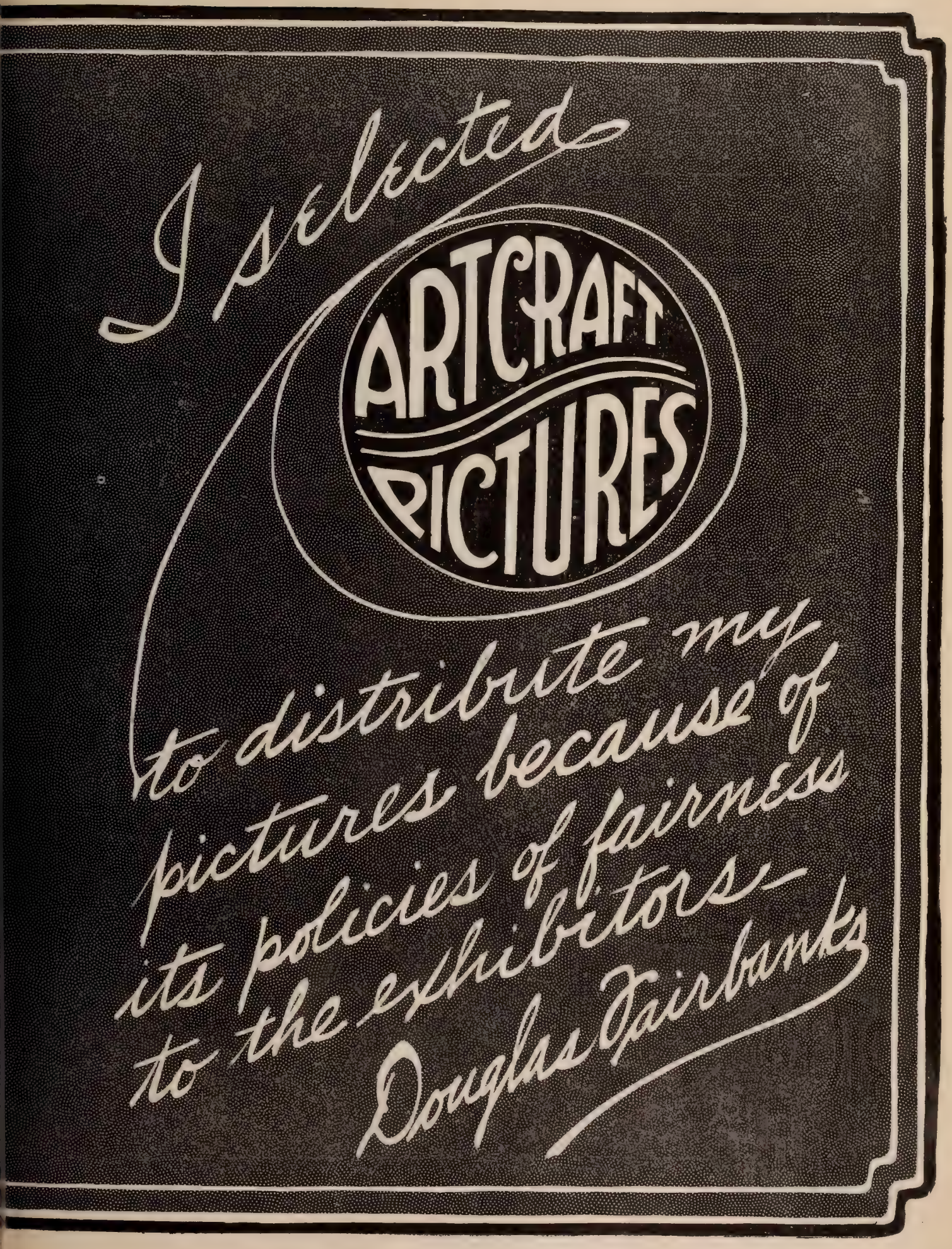
I assured him and reiterate the promise to you, that such confidence is not misplaced.

Sincerely yours,

Walter E. Greene.

President.




I selected
ARTCRAFT
PICTURES
to distribute my
pictures because of
its policies of fairness
to the exhibitors—
Douglas Fairbanks


FAIRBANKS JOINS ARTCRAFT FORCES
Star Signs Contract With Film Corporation to Appear in Plays Produced by Himself.
CLOSES LONG NEGOTIATIONS
John Emerson to Direct His Productions and Miss Anita Loos to Write Scenarios.
After weeks of negotiating, in which many of the most prominent motion picture concerns in the country made offers for his services, Douglas Fairbanks yesterday cast his lot with the Artcraft Pictures
association.
"I have been investigating the
picture business with the serious in
tion of making my own productions
some time past," said Fairbanks yes
terday. "It is as a result of these in-
quiries that I have determined to op-
erate under my own name so far as the
production of the plays is concerned.
After a diligent investigation of the vari-
ous releasing channels I selected Art-
craft as being the best equipped to han-
dle the pictures because of its policy
of fairness to exhibitors and the oppor-
tunities for the widest distribution, not
only in the United States but through-
out the world.
"My decision to make my own pi
tures gives me the chance to build
own producing organization.
rson, who has directed se
successful pictures
ARTCRAFT PICTURES

ART DRAMAS

QUALITY--ART DRAMAS--CONSISTENCY EVERY WEEK



HERBERT BLACHÉ

presents

MARIAN SWAYNE

in

"THE ADVENTURER"

By UPTON SINCLAIR

A strong picturization of a successful play, written by a nationally known author. Romance, drama, and heart-interest, from leader to trailer.

Produced by U. S. Amusement Corp.

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY CO., 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING CO., 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Pl.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Building.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investment Building.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STANDARD FILM CORPORATION.

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GOLDWYN is ready to begin organizing its distribution—the point of daily contact with thousands of exhibitors.

No company should attempt this without the full co-operation and support of the exhibitors who are to present a producer's pictures.

How would YOU organize the Goldwyn distribution and conduct it *if you owned this company?*

Write us your ideas and opinions on this most important detail of our and *your* business.

Instead of running the risk of building an organization that might not conform to your own valuable ideas, how much better it will be if *you* assist *us* to build and organize correctly from the start.

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Goldwyn Pictures Corporation

16 East 42nd St. New York City
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16 East 42nd St. New York City

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In

"THE PRICE SHE PAID"

By David Graham Phillips.

Directed By
CHARLES GIBLYN

WILL ESABLISH A NEW STANDARD OF MOTION PICTURE PRODUCTION

READY FOR RELEASE

ALBERT CAPELLANI
Director General.

SOLE DISTRIBUTORS

LEWIS J SELZNICK EXCHANGES

BRANCHES EVERYWHERE

SELZNICK PICTURES

EVERY FILM REVIEWER IN NEW YORK SAW

ROBERT WARWICK

In

"THE ARGYLE CASE"

THIS WEEK AND THEIR UNITED OPINION IS BEST SUMMED UP IN ONE WORD-

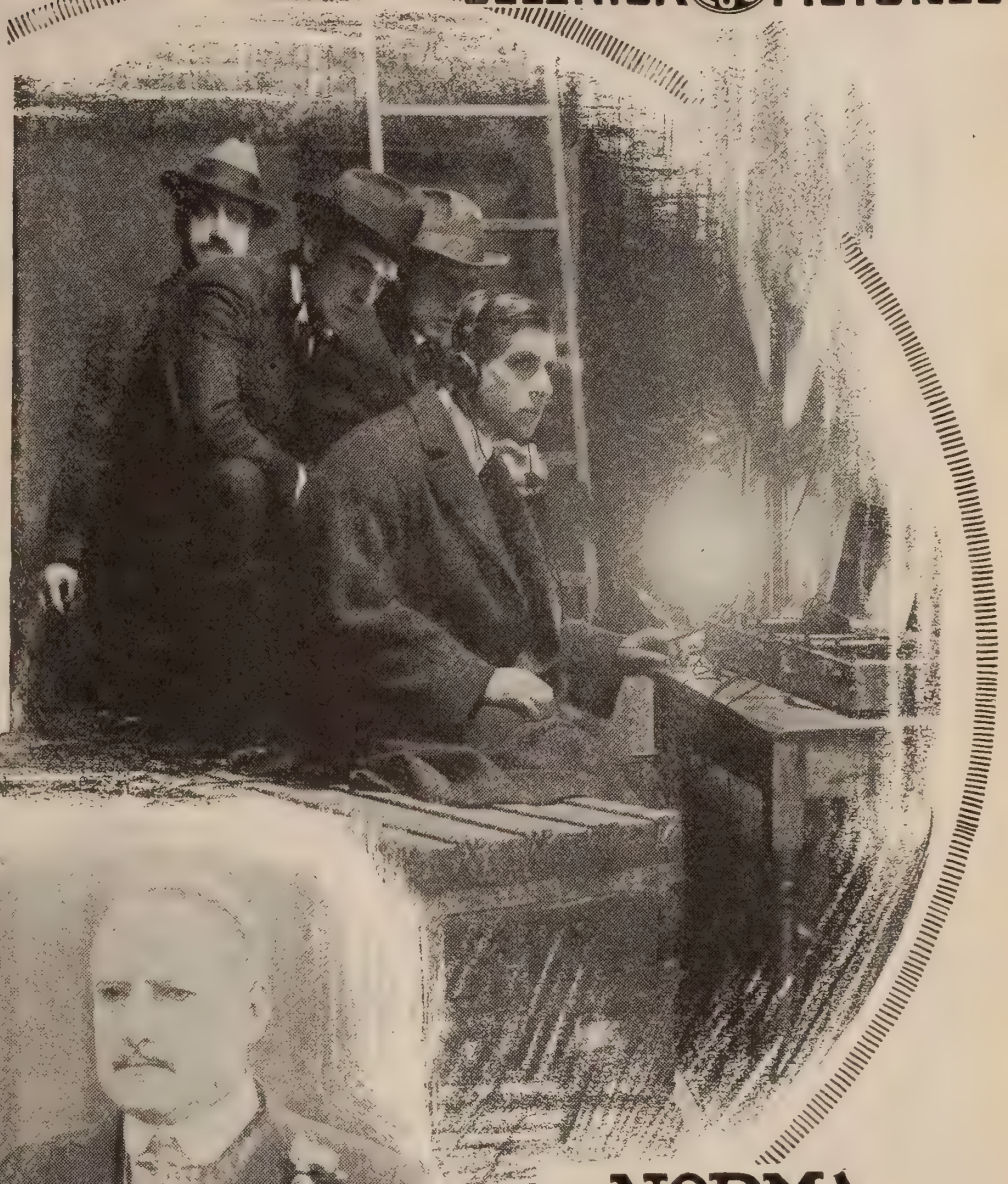
IMMENSE!

Presented By Harry Rapf
(Through Arrangement With Klaw & Erlanger)

Adapted from the famous detective drama by Harvey J. O'Higgins, Harriet Ford and Wm. J. Burns.

Directed By

RALPH W. INCE





SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES EVERYWHERE

NORMA TALMADGE

Presented By
Joseph M. Schenck
In

"PANTHEA"

The Celebrated Drama
By Monckton Hoffe
Directed By ALLAN DWAN

IS PACKING EVERY MARCUS LOEW THEATRE TO THE DOORS THIS WEEK.

THIS PICTURE ..... WILL DO AS MUCH .....FOR YOU

Better to read fifty advertisements than to miss the one YOU need.



WILLIAM FOX

PRESENTS THE INCOMPARABLE

THEDA BARA

IN

THE TIGER WOMAN

The Greatest Vampire Role
by the Greatest Screen Star

A Special Super Production
replete with Mystery and Thrills

DIRECTED BY J. GORDON EDWARDS — STORY BY JAMES W. ADAMS
SCENARIO BY ADRIAN JOHNSON

GEORGE WALSH

IN

MELTING MILLIONS

Written by Joseph A. Roach
Directed by Otis Turner



FOXFILM COMEDY SERVICE

Two thousand feet of laughs a week
Release for week of February 19th



THERE'S MANY A FOOL

WITH

HANK MANN AND CARMEN PHILLIPS

FOXFILM COMEDIES ARE RELEASED WEEKLY
INDEPENDENT OF REGULAR FOX PROGRAM

FOX FILM CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

FEBRUARY 24, 1917

"GENTLE INTRUDER" NEW MINTER-MUTUAL ISSUED THIS WEEK

"THE Gentle Intruder," sixth of the Mary Miles Minter-Mutual Photoplays, is released the week of February 19. It is in five acts. It was directed by James Kirkwood at the Santa Barbara studios of the American Film Company, Inc. Bookings can be made now at any of the 68 Mutual Film Exchanges.

Is Willed a Fortune.

Dainty Mary Miles Minter is cast in the role of Sylvia Merton, who is willed a fortune. Sylvia, a sweet faced little girl, goes to live in the home of the man who robs her of her inheritance. She isn't aware that she has been wronged. The man carefully conceals from his family the fact that his fortune is in reality Sylvia's. For a time pretty Sylvia is looked upon as an intruder in her new home. Eventually, however, she comes into her own. The unfolding of the story is most capably managed. It will hold audiences spellbound. A splendid cast assists Miss Minter throughout the production. "The Gentle Intruder" is the sixth of the Minter-Mutual Photoplays. The others, now playing, are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," and "The Innocence of Lizette." All are available at all Mutual Exchanges.

"Easy Street" Sets New Chaplin Record

"Easy Street," the newest of the Chaplin-Mutual Specials, is setting new records for even such popular releases as Chaplin subjects have proven. Every theatre running "Easy Street" has reported satisfactory business. "The best Chaplin yet," writes one exhibitor; "my audiences roared with laughter when they weren't pop-eyed in amazement at the remarkable 'stunts' performed. Just how it is possible to get hit on the head with a red-hot stove tossed from a third story window and survive is a problem that simply staggered them." "Easy street" is already more famous than Fifth Avenue, Wall Street, Riverside Drive, State Street, Pall Mall, Unter Den Linden and the Champs de Elysee put together.

"Turn away" business is being done at practically every theatre running the sequel to "The Diamond From the Sky." To date the bookings on this subject have been phenomenal and they are still pouring into Mutual Exchanges.

Mutual Star Productions For February

Week Beginning February 5th.

Title. — **Lead.**

Where Love Is.....Ann Murdock

Week Beginning February 19th.

The Gentle Intruder.....
.....Mary Miles Minter

Week Beginning February 26th.

The Greater Woman.....
.....Marjorie Rambeau

MANY GREAT AUTHORS FOR MUTUAL PLAYS

Gertrude Atherton, Algernon Boyesen, Ibsen, Dickens and Frederick Arnold Kummer

The foremost writers of the land, it was announced, were to furnish the material for Mutual Photoplays. That announcement was made weeks ago. It was based on arrangements which had been effected with novelists of national reputation. Now Mutual is able to announce specific works of certain writers which are already completed in photoplay form, or now in course of production.

"Mrs. Balfame," an adaptation of Gertrude Atherton's novel of the same title, has been completed at the studios of the Frank Powell Producing Corporation. Nance O'Neil is the star of this O'Neil-Mutual Photoplay. It is the first Gertrude Atherton story ever filmed. Miss O'Neil is now working in "Hedda Gabler." This is a picturization of the Ibsen play of that name in which Miss O'Neil starred for years on the speaking stage. "Bleak House," the third of Miss O'Neil's productions, was penned by Charles Dickens. It is one of his most famous stories.

Algernon Boyesen's famous play, "The Greater Woman," is the first Marjorie Rambeau-Mutual Photoplay. It is a story of big climaxes—tense moments—powerful emotional scenes. "Motherhood," the second Rambeau-Mutual Photoplay, is from the pen of Frederick Arnold Kummer, famous American novelist. "The Second Wife," another Rambeau production, was specially written for Miss Rambeau by Caroline I. Hibbard. Another Ibsen play—"The Doll's House"—is known the world over. It will be a forthcoming Rambeau-Mutual Photoplay. Reservations on these Photoplays can be made now at Mutual Exchanges.

WILLIAM RUSSELL TO BE PRESENTED IN NEW MUTUAL SERIES

WILLIAM RUSSELL has signed a new contract with the American Film Company, Inc. He is already at work on a new series of William Russell-Mutual Photoplays. The new series, the first two productions of which are already completed and scheduled for release in the near future, will set new records for elaborateness and attention to detail. William Russell is sure to add to the laurels he has already won.

Elaborate Productions.

Unusual pains are being taken with the productions in the new William Russell series of Mutual Photoplays. Neil Shipman, scenario writer of note, novelist and short story writer, has written the manuscript for the first of the new Russell productions. It's title is "My Fighting Gentleman." It is a story of the South and Mr. Russell is provided with some decidedly unusual opportunities for the display of his ability. It is a picture that theatre audiences will talk about for months and months. It is a production that will enhance the reputation of any theatre showing it. "High Play," the second of the William Russell Mutual Photoplays, is also from the pen of a noted writer. It is totally different from "My Fighting Gentleman." An entirely different type of story. But in that, too, Russell rises to tremendous heights.

Box-Office Value.

Exhibitors who have played previous releases starring William Russell know he is a real drawing card. His portrayal of red-blooded roles—his splendid physique—his undoubted good looks—his versatility and unquestioned dramatic skill have made him a popular favorite. The new series will double his popularity. Bookings on the William Russell-Mutual Photoplays can be made at Mutual Film Exchanges now.

Beauty of Ziegfeld "Frolic" In Gaumont Fashion Poses

Sybil Carmen, the fascinating dancer in Florenz Ziegfeld's "Midnight Frolic," is appearing in fashion poses at the Gaumont studios for the Mutual Weekly. This famous beauty weekly displays the latest frocks, coats, bathing suits, lingerie and other items of feminine wear. Exhibitors can make a special appeal to their women patrons by arranging to show the Mutual Weekly on a certain night each week, and advertising this fashion feature

MUTUAL



MUTUAL

AMERICAN FILM COMPANY, INC.

Announces

WILLIAM RUSSELL

In A New Series of

RUSSELL-MUTUAL PHOTOPLAYS

THIS announcement heralds the coming of a new series of feature photodramas starring the popular favorite, William Russell. It is the intent of the American Film Company, Inc., to present to Exhibitors, in these new productions, a series of plays that should create new standards in the art of cinematography.

These productions will be presented to Exhibitors as Russell-Mutual Photoplays and will be released at stated intervals through all the Exchanges of the Mutual Film Corporation in America. The first two plays in this new series are entitled "My Fighting Gentleman" and "High Play" and are already completed. Release dates will be announced soon. Titles and dates of release for other productions in the series will be announced shortly.

The exceptional versatality and dramatic skill of William Russell are well known to Exhibitors everywhere. Combined with these, in this new series, are plays written by competent authors and produced by leading directors. Nothing is being left undone to make these productions deserving of the adjective, "best." Exhibitors are thus assured an extraordinary group of productions in the new Russell-Mutual Photoplays. Reservations for this series are now being made at all Mutual Exchanges.

Produced by

American Film Company, Inc.

Samuel S. Hutchinson, President

Russell-Mutual Photoplays distributed throughout America exclusively by the Mutual Film Corporation.

MUTUAL



American Film Company, Inc.,
Presents

MARY MILES MINTER

in

"The GENTLE INTRUDER"

A fascinating story of a sweet-faced little girl who inherited a vast fortune unknowingly, and lived for years in the home of the man who robbed her of it. How she eventually comes into her legacy is told in a most unusual fashion in "The GENTLE INTRUDER"

Sixth of the Mary Miles Minter-Mutual Photoplays. In five acts. Directed by James Kirkwood. Released the week of February 19th through Mutual Exchanges.

Now Playing:

"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"—"FAITH"
"A DREAM OR TWO AGO"
"THE INNOCENCE OF LIZETTE"

These Minter-Mutual Photoplays can be obtained at any Mutual Exchange.

ARE YOUR BOOKINGS PROFITABLE?

Many times we have heard an exhibitor say: "'So and So' was a good picture but it did not draw at the box-office for me!"

Perhaps you, too, have frequently made the same statement about pictures you played. There was no doubt about the merit of your bookings; yet people did not turn out to see them.

Cub Comedies assure you of pictures which are successful not only from the screen standpoint but from the box-office angle as well. They have merit plus drawing power. This is because the producer studies prevailing likes and dislikes and makes his pictures accordingly—the kind of pictures theatregoers like.

Choose Cub Comedies—the brand of comedies made for *your* patrons.

Bookings available at any exchange
of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

Released February 22
"Jerry's Brilliant Scheme"
featuring
George Ovey

Released March 1
"Jerry's Romance"
featuring
George Ovey

FRANCE
Bordeaux to Pauillac
Mount St. Michel
Luchon
Carcassonne
Rouen

EGYPT
Great Temples of Luxor
Life in Egypt
The Nile
Cairo
Assuan Dam

ITALY
Florence
Venice
Lake Iseo
Naples
Rome

SWITZERLAND
The Alps
Lake Lucerne
St. Gothard Tunnel

SPAIN
From Gibraltar to Algeciras
Toledo
Gibraltar

MUTUAL

Get a GAUMONT ticket for TOURS around the WORLD

When the old man passes in his checks and the heirs get their hands on the yellow boys, what happens? You know; it happens in *your* town just as it does everywhere else. The widow and the children rush right down to the steamship office and buy a yard or two of tickets. It's human nature to want to go some place. And if you can't go, you like to read about the places and see pictures of them.

Now just let this sink into your thought-factory: You will make big money being a benefactor of every person who enters your theater when you show Gaumont's "Tours Around the World." You show the owner of the yen, the shekel, and the mazuma just where they can plant them abroad, and you show us poor stay-at-homes the places from which our rich relatives send us post cards. Just take a slant at the ticket down the left-hand side of this page. It shows a few of the places to which you can travel NOW with Gaumont. Any Mutual Branch will map out your tour for you. Once a week you can take your patrons on an "arm-chair journey to foreign lands." They will come back for more the next week, and every week. This reel, is not a "filler;" it's a one-reel "feature."

Toot! Toot! The whistle's blowing. Get aboard NOW and book your theater for the season.

Gaumont Co.

FLUSHING, N. Y.

Gaumont Gaumont

A $MASHING BIG HIT!

Dramatic Sensation Photographic Triumph

Derwent Hall Caine

As DAN MYLREA

THE DEEMSTER

By HALL CAINE

Read What The Critics Say

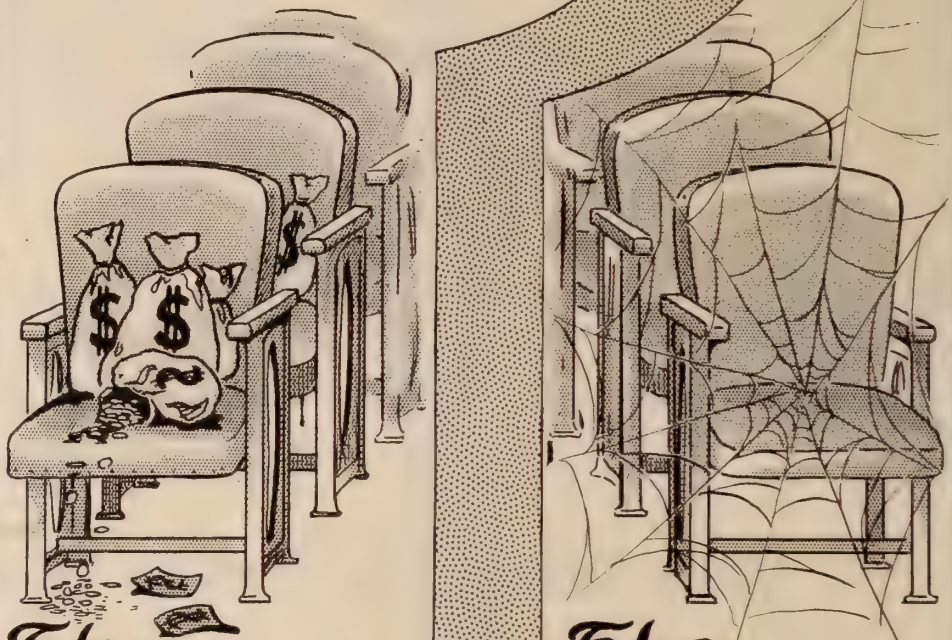
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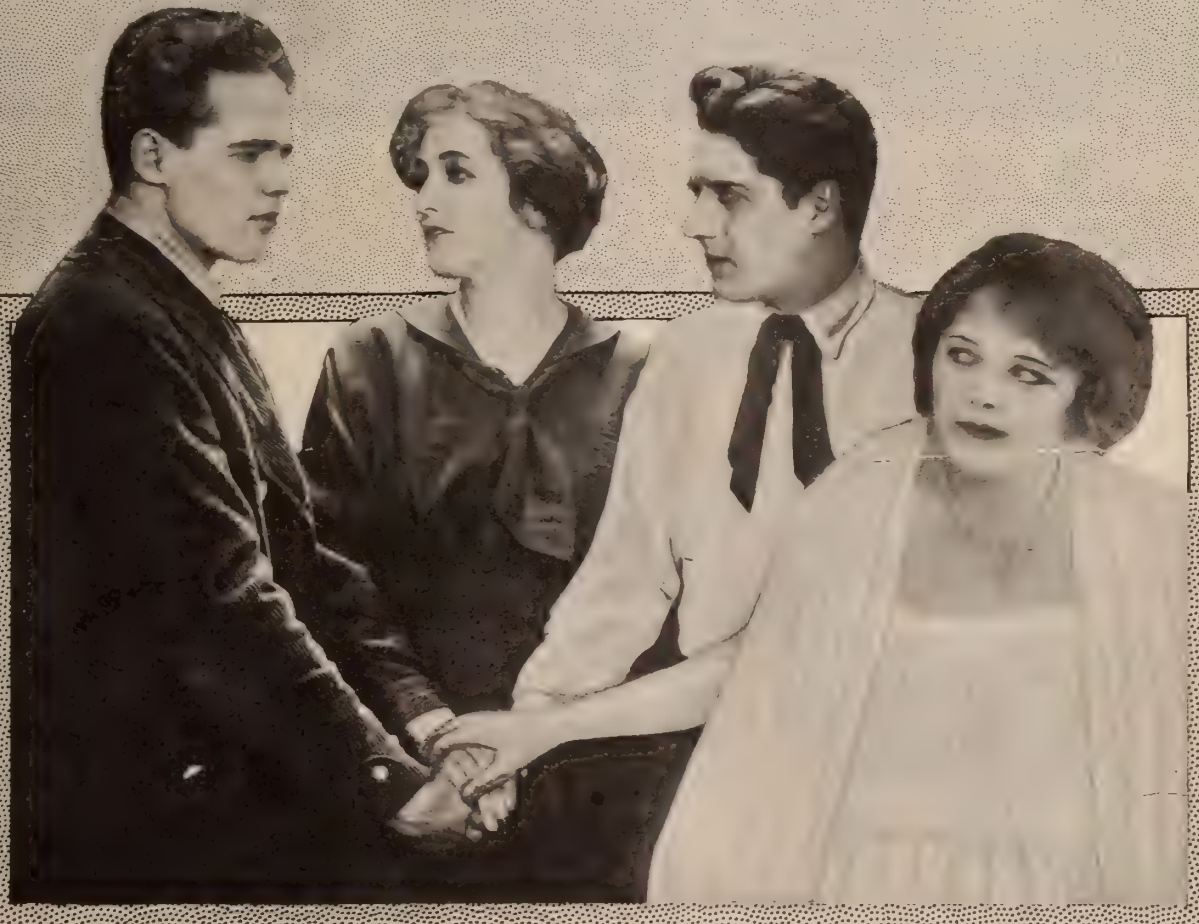
WORLD PICTURES BRADY-MADE

Which are your seats



The WORLD PICTURES BRADY-MADE

The ORDINARY KIND



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

CARLYLE BLACKWELL
JUNE ELVIDGE & MURIEL OSTRICHE
in "A Square Deal"

Cast including HENRY HULL Directed by HARLEY KNOLES

TRIANGLE

Fine Arts

SUNDAY FEB.. 25TH



Dorothy Gish

in

"Stage Struck"

is intense in her human appeal, and true in the portrayal of a country girl drawn into the maelstrom of the Big City by alluring promises of a "fake" theatrical agency.

Then there is a man—and the swirling life of the stage, the struggle of these two children against fate, the sheer humanness of the whole release, make a story absorbing and unforgettable.

Also

A Triangle Komedy

"A Bachelor's Finish"

Mack Sennett-Keystone

SUNDAY FEB., 25TH



One Hundred Laughs!
One Hundred Thrills!

in

"Maggie's First False Step"

It's one continued gasp of excitement and merriment from start to finish.

Charles Murray and Louise Fazenda

are the principal laugh and thrill producers.

Watch For The Next One!



Ince-Kay Bee

THURSDAY MARCH 1ST



William Desmond

as

"The Last of the Ingrams"

a race of hardy New England fishermen stern and granite-hearted. But—Jules Ingram, is a dreamer, and into the melting pot of the town Shylock goes, bit by bit, his inheritance, and tighter and tighter draws the noose of poverty. And then—a girl who, in innocence has erred—the bond of sympathy and the combating of evil with a strength born of love and righteousness and regeneration. The play teems with action and thrills; laughs and sobs.

Also

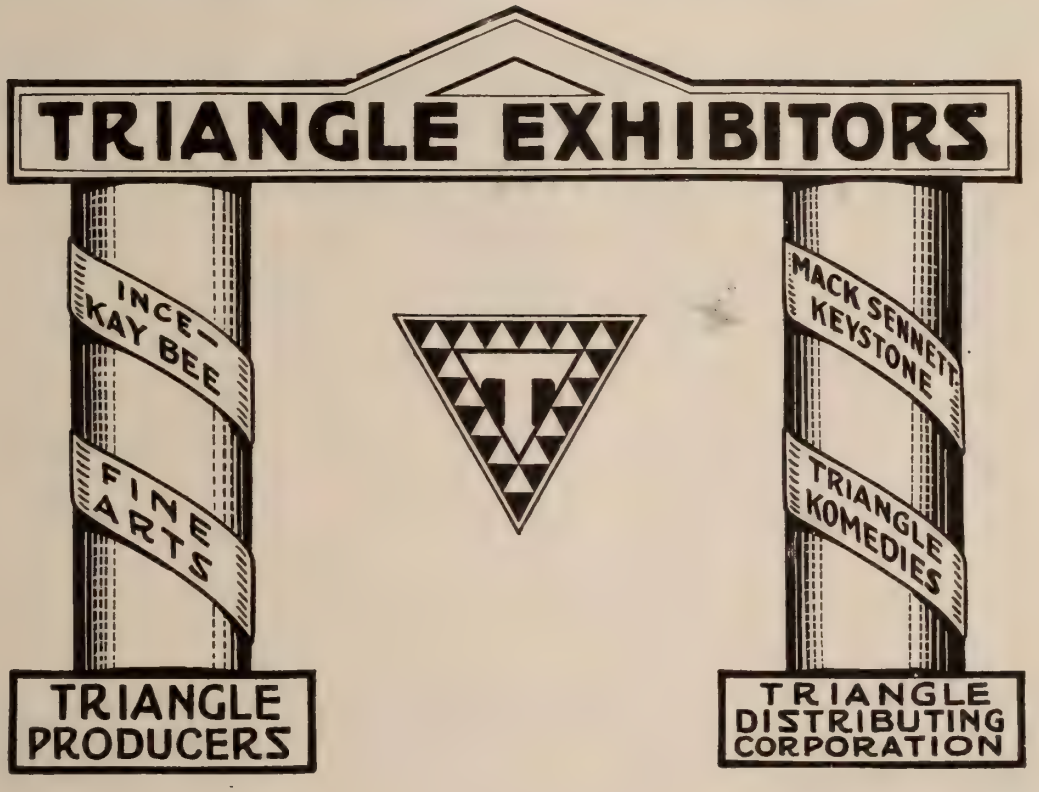
A Triangle Komedy

"Done In Oil"

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PICTURES

THE TRIANGLE IDEA



New Triangle policies and plans assure firm foundation, an enduring structure, absolute stability and permanence.

Triangle Producers are now concerned solely with production. This means continually better pictures; always the best.

The Triangle Distributing Corporation, free to devote all its energies to *service*, is enabled to guarantee the exhibitor complete and satisfying co-operation in all problems of distribution.

Triangle Distributing Corporation
Wm. W. Hodkinson, President
1457 Broadway, New York

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Thanhouser-Made
Pathé Gold Rooster Plays



Doris Grey
and
Wayne Arey
in
"Her Beloved Enemy"
Released March 4

The entrancing romance of a pretty heiress and a man of mystery

Thanhouser Film Corporation
New Rochelle N.Y. Edwin Thanhouser President Jacksonville, Fla.
European Office, Thanhouser Films Ltd 167 Wardour St., W London

Pathé



Announcing
Derwent Hall Caine
in the dramatic sensation
Crime and Punishment
Adapted from the book by Fyodor Dostoevsky. The all star cast includes Marguerite Courtot and Sidney Bracy.

Produced by Arrow
Released Feb. 25

Pathe Gold Rooster Plays please patrons and exhibitors.

"I can't see where anyone has it on you when it comes to good pictures. Your Gold Roosters are fine."

F. J. Wright, prop'r,
Star Theatre
Girard, Pa.

GOLD ROOSTER PLAYS


Mrs. Vernon Castle
star of
PATRIA
-the most fascinating personality in pictures


This is one of America's newest and most luxurious picture palaces. There is
Not an empty seat in this house when they show
PATRIA
with
Mrs. Vernon Castle!
Pathé Exchange, Inc.,
New York.
We find it necessary to cancel PATRIA or enlarge our house. Playing to more than capacity. What do you advise?
Walter Hoff Seely, Mgr.,
Picadilly Theatre,
Rochester, N. Y.
Produced by Wharton, Inc. for
International
Written by Louis Joseph Vance
Released by Pathé

Pathé

Beginning March 18

the first run price in all
large communities of

Lonesome Luke

will be

$25

and the length of each
will be

two reels

At this price the comedies represent
the best comedy value on the market.

Thousands of exhibitors have written us
saying no star was drawing bigger than
"Lonesome Luke" in their houses.

Pathé

The trio that causes the laughs heard 'round the world -

Harold Lloyd

"Snub" Pollard and Bebe Daniels in

Luke Comedies

Produced by Rolin



Every exhibitor who shows these comedies booststhem.

KNICKERBOCKER AMUSEMENT CO.
1420 JEFFERSON AVENUE EAST
DETROIT MICH

December 30
1916

Pathe Exchange,
40 E Larned St.,
Detroit, Mich.

Gentlemen:

I am writing to express my satisfaction with your Lonesome Luke Comedies. I have shown them for some time and have always been well pleased; as well as proving a drawing card with our patrons.

'Snob or Tin Horn Tommy' playing opposite Luke is also very popular and I feel that he could be featured in his own company and prove a drawing card as well as the Luke Comedies.

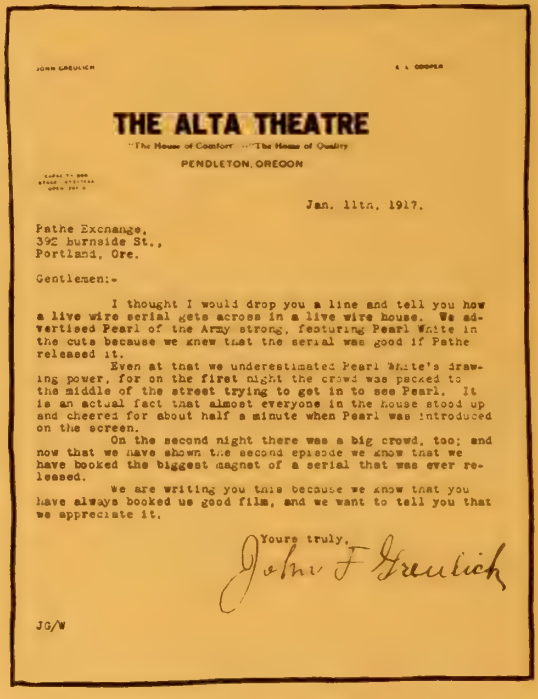
Yours very truly,

Knickerbocker Amusement

Mgr. M. J. Martin

Pathé

"We know that we have booked the biggest magnet of a serial ever released – Pearl of the Army – .... the house stood up and cheered when Pearl White was introduced on the screen!"



JOHN GREULICH E. A. COOPER

THE ALTA THEATRE

"The House of Comfort" "The House of Quality"

PENDLETON, OREGON

Jan. 11th, 1917.

Pathe Exchange,
392 burnside St.,
Portland, Ore.

Gentlemen:-

I thought I would drop you a line and tell you how a live wire serial gets across in a live wire house. We advertised Pearl of the Army strong, featuring Pearl White in the cuts because we knew that the serial was good if Pathe released it.

Even at that we underestimated Pearl White's drawing power, for on the first night the crowd was packed to the middle of the street trying to get in to see Pearl. It is an actual fact that almost everyone in the House stood up and cheered for about half a minute when Pearl was introduced on the screen.

On the second night there was a big crowd, too; and now that we have shown the second episode we know that we have booked the biggest magnet of a serial that was ever released.

We are writing you this because we know that you have always booked us good film, and we want to tell you that we appreciate it.

Yours truly,

John F Greulich

JG/W

Exhibitors tell us Pearl White is the biggest drawing card in pictures. You're losing business if you don't show her.

TRADE MARK

Produced by Astra
Directed by
Edward José

IVAN FILM PRODUCTIONS

PRESENTS A CINEMA CREATION

"TWO MEN AND A WOMAN"

ILLUSTRATING KIPLING'S FAMILIAR EPIGRAM

"FOR EAST IS EAST AND WEST IS WEST AND NEVER THE TWAIN SHALL MEET"



WITH

JAMES MORRISON

CHRISTINE MAYO - GUY COOMBS

RUBYE DE REMER - HELEN ARNOLD

AND OTHER PROMINENT SCREEN PLAYERS

STORY BY WILLARD MACK AUTHOR OF "KICK IN"

DIRECTED BY WILLIAM HUMPHREY

PRODUCED BY THE ORGANIZATION WITH 100 PERCENT PRODUCTION RECORD

IVAN FILM PRODUCTIONS INC

126 WEST 46TH STREET NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

The fundamental fault with pictures is the DAILY CHANGE.

It is a double-barreled disturber.

Not only does it militate against the making of good pictures, but it also prevents the advertising of them.

The critics who assail the quality of our weekly releases, on one hand; and on the other, those who criticize the advertising of pictures will have to go deeper than the surface.

They will have to go down to the ruinous daily change policy.

This whole problem, like every big economic problem, runs in the inevitable circle.

LONGER RUNS bring more money back to the producer, enabling him to make better pictures, which pictures make possible longer runs.

And into LONGER RUNS—and only through longer runs—enters advertising, the one great and necessary factor to stop a shrinking public and bring it up to maximum strength.

Editorial MOTION PICTURE NEWS
Written by William A. Johnston

LONGER RUNS—NO MORE DAILY CHANGE

ENLIGHTEN THY DAUGHTER

WILL OPEN AT ANY THEATRE IN THE LAND, UNANNOUNCED—AND WILL BE PACKING YOUR HOUSE AFTER THE FIRST NIGHT

Enlighten Thy Daughter at the Park Theatre, N. Y. C., enjoyed a 200 per cent. increase in business before the 5th day of the engagement.

At 7 o'clock, Sunday, Feb. 4, at the Park Theatre, N. Y. C., the Fire Department closed the doors and refused to admit any more people. This occurred again at 8.45 the same night.

Enlighten Thy Daughter will pack to capacity any theatre in America every day until every one in your town has seen it.

AND THIS AT PRICES UP TO $1.00

ENDORSED BY

300 MINISTERS
NATIONAL BOARD OF REVIEW
COMMISSIONER OF LICENSES BELL
18 DAILY PAPER CRITICS
9 TRADE PAPER CRITICS AND
51,000 PAID SPECTATORS IN NINE DAYS

TERRITORY NOW BEING
STATE
BASIS

ENLIGHTMENT PHOTO

220 WEST 42d STREET, N. Y. C.

HENRY J.

A REMARKABLE STORY
A SERIES OF HEART THROBBING CLIMAXES
THE MOST GRIPPING SITUATIONS EVER SCREENED
THE FINEST CAST IN FILM HISTORY

SO POWERFUL—SO ABSORBING
SO GRIPPING THAT DURING THE
ENTIRE SEVEN REELS—GREAT
AUDIENCES AT THE PARK THEATRE
HAVE SAT SPELLBOUND

The N. Y. American said:

"'Enlighten Thy Daughter' is the most amazing of screen plays."

Victor Watson

William R. Hearst's leading dramatic critic, said:
"Everybody in the world will see this picture. It can be classed among the greatest."

The N. Y. World said:

"'Enlighten Thy Daughter,' at the Park is attracting so much patronage the management has decided to run continuous performances."

The N. Y. Star said:

"'Enlighten Thy Daughter' will get the big money everywhere."

)ISPOSED OF ON
RIGHTS
ADDRESS

LAYS CORPORATION

SUITE 1005, 'PHONE, BRYANT 7812

ROCK, President



Christie Comedies

RELEASED ON THE OPEN MARKET - FEB. 15TH

"BRIDE AND GLOOM"

A SPECIAL TWO REEL CHRISTIE COMEDY

featuring

Billy Rhodes

supported by

Harry Ham and Eddie Barry

It's an unusual story—full of funny situations, cleverly acted and directed. You find surprises, laughs and action, *action*, ACTION thruout.

TWO OF THESE SPECIAL TWO-REEL CHRISTIE COMEDIES EACH MONTH ! !

REGULAR WEEKLY SINGLE-REEL CHRISTIE COMEDY RELEASE for Week of February 12th.



BETTY COMPSON

"Hubby's Night Out"

featuring

Betty Compson and Neal Burns



NEAL BURNS

Each week finds more exhibitors enthusiastically endorsing CHRISTIE COMEDIES—are YOU one of these exhibitors?

CHRISTIE-FILM CO

AL. E. CHRISTIE - DIRECTOR GENERAL

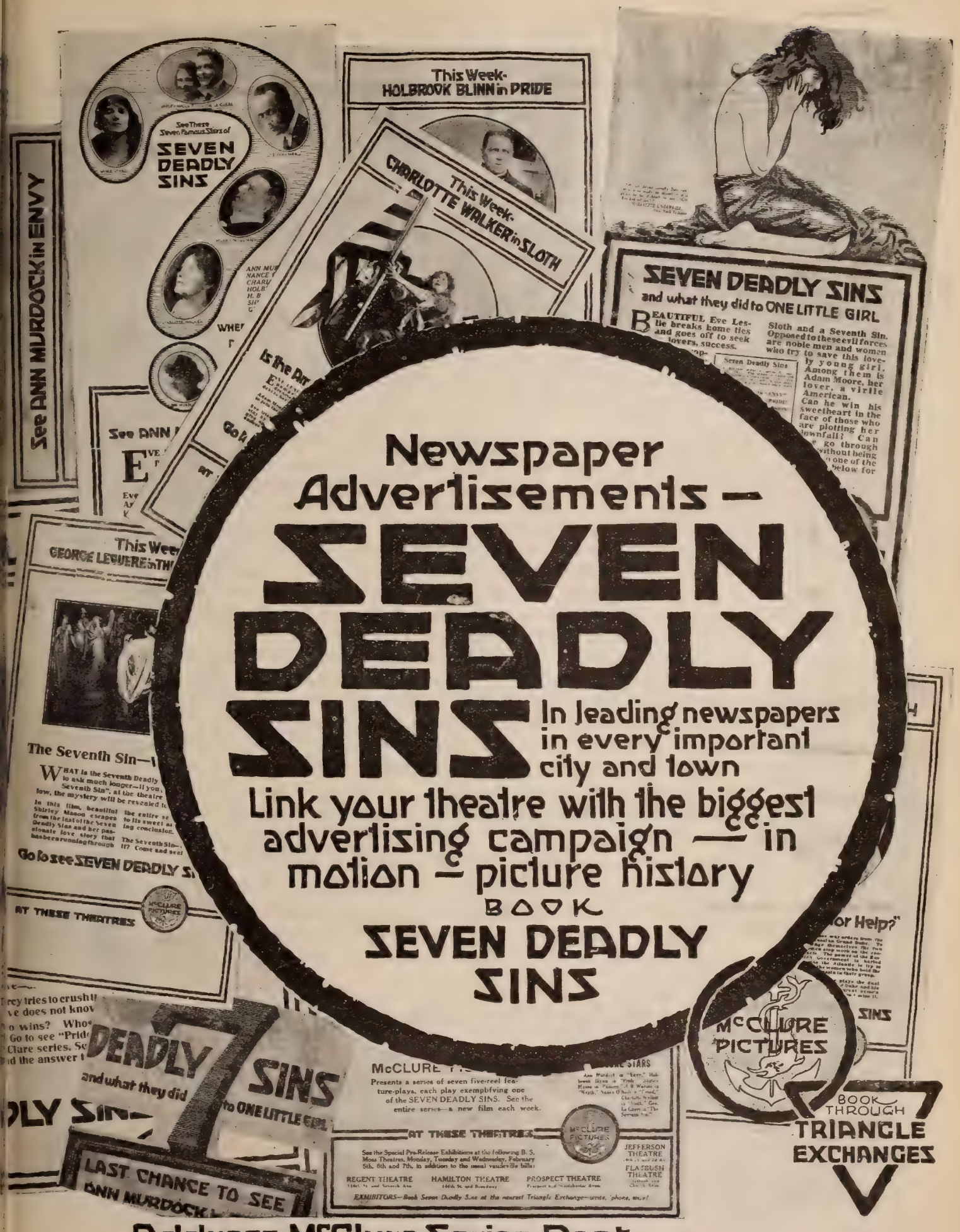
SUNSET BLVD. AT GOWER ST.

LOS ANGELES - CALIFORNIA


McCLURE PICTURES
These newspapers — carry the advertising of SEVEN DEADLY SINS
Other papers are being added daily to the list 7 7 7 7 7 7 7
Don't miss this great big chance to get McClure Publicity — for your theatre
Book SEVEN DEADLY SINS
BOOK THROUGH
TRIANGLE
The EXCHANGES
The Chicago Daily Tribune
CHICAGO HERALD
Newark Evening News.
The Boston Post
THE KANSAS CITY STAR.
THE SUNDAY JOURNAL
CLEVELAND PLAIN DEALER
THE MINNEAPOLIS JOURNAL
PRESIDENT SPEEDS PEACE
Evening Ledger
Globe-Democrat.
The Detroit
Oregonian
THE KNICK
Dallas
THE BOSTON TR
AMUSEMENT SECT
AHA DAILY NEWS
THE PITTSBURG



Triangle Distributing Corp. 1459 B'way New York



Many a packed house is directly traceable to an advertisement in the "News."

TO FOREIGN BUYERS



I have acquired the very cream of American features and the program material best adapted to your market.

The subjects and brands set forth in this advertisement are merely samples to show the quality of my stock:—

PARDNERS, by REX BEACH, the leading American fiction writer. The gentle and beautiful personality of Charlotte Walker, one of the most popular legitimate stage stars, pervades and ennobles this virile five reel drama. This production was made by the Edison Co., with many of the well known Edison stars in the supporting cast and cost upward of $30,000 to produce. One of the finest examples of modern photoplay.

WHERE LOVE IS, by WM. J. LOCKE, foremost English author. This preeminent six reel society drama features the vivacious, charming and beautiful Ann Murdock, who is regarded as the greatest motion picture actress developed in the last year. The production cost $33,000, was made by the Edison Co., and a view of it will convince you that, in point of elaborate settings, spirited, excellent acting, fine technique and gripping interest of story, this picture has never been surpassed.

Both PARDNERS and WHERE LOVE IS were purchased from me and have already been scheduled for release in this country by one of our biggest distributing concerns, and the fact that they have more than doubled their advertising on these subjects is an ample testimonial of merit.

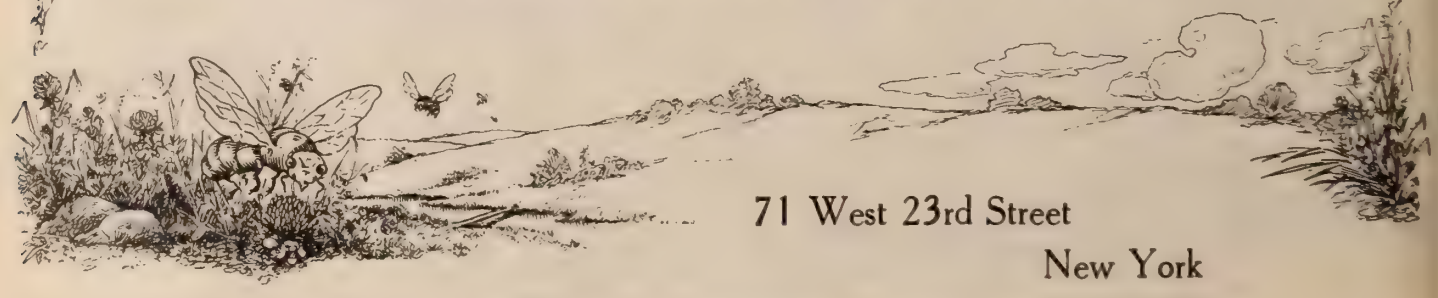
DAVID HORSLEY'S five reel productions featuring CRANE WILBUR—one of the most popular stars the world over. These productions have long been the leading sellers on the Mutual Program. Twelve now ready with one each month to follow.

CUB COMEDIES, featuring the inimitable GEORGE OVEY, universally recognized as the best comedies on the market today, next to Charlie Chaplin. These one reel fun makers have long been in the front rank of best sellers and are in great demand abroad. One each week.

I have the exclusive foreign rights to all of these subjects and brands and many more of similar quality. The CHAPLIN-MUTUAL series is still open for a few foreign territories—quick action necessary.

I do not deal in second hand film or cheap trash, and can give you prompt service, thorough satisfaction and references which run back to the early days of motion pictures, in association with the greatest companies and biggest men the industry has ever known.

Chester Beecroft



71 West 23rd Street
New York

NOW!!

While the entire country from end to end is aflame with patriotism comes this mighty production.

DEFENSE or TRIBUTE

"The Spectacle of the Hour"

"DEFENSE or TRIBUTE" is a massive 5-part sermon on Preparedness that drives home a never-to-be-forgotten message. It presents spectacles of earliest periods in the world's history right down to the present day, including all late huge war scenes—Naval scenes—Submarines—European Battlefields, etc. It is the timeliest production of the hour; and NOW while the country is talking, thinking, dreaming preparedness, is the time to get the big money with this big spectacle.

Tremendously Valuable

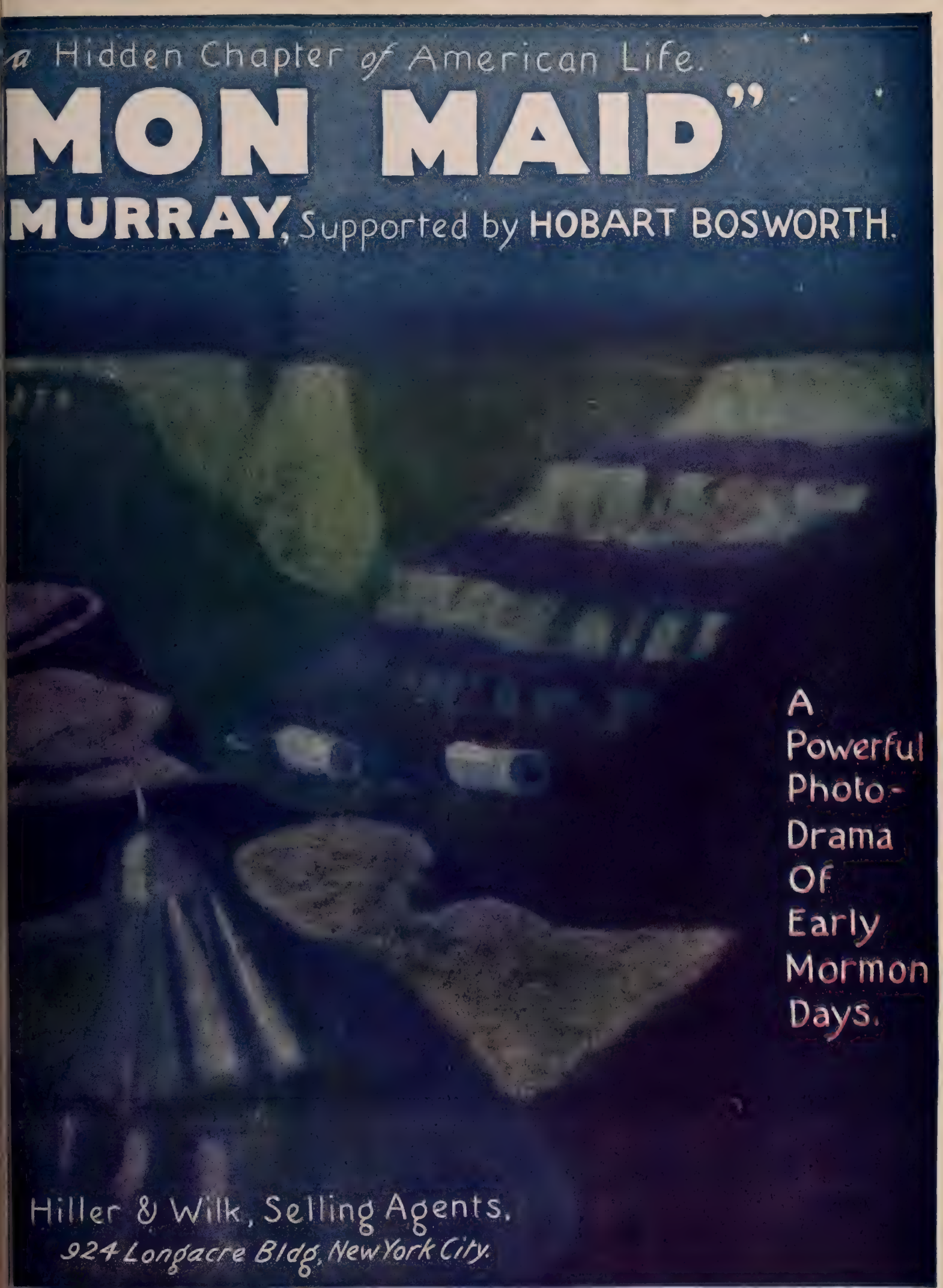
STATE RIGHTS

TERRITORY NOW SELLING

Even before we had formed our intention to advertise STATE RIGHTS for sale on this production, the news of this preparedness spectacle being on the market leaked out in the Trade with the result that a large part of the territory has already been snapped up. Yet we have some wonderfully profitable territory on sale for immediate closing. Complete line of wonderful posters, advertising props for Exhibitors. "STRIKE" while the iron is hot. Write or wire for terms, territory, etc., immediately on "DEFENSE or TRIBUTE" to—

Defense or Tribute
FILM COMPANY
923 Longacre Building
New York City


A Stupendous, Thrilling Expose of
"A MOR
Presenting MAE
State
Rights
Now
Selling
Is
Mormonism
Right?
Controlled by Friedman Enterprises.
Inc.
Benjamin Friedman, Pres.


a Hidden Chapter of American Life.
MON MAID"
MURRAY, Supported by HOBART BOSWORTH.
A Powerful Photo-Drama Of Early Mormon Days.
Hiller & Wilk, Selling Agents.
924 Longacre Bldg. New York City.

MR. BENJAMIN FRIEDMAN

WILL BE HONORED BY YOUR PRESENCE
AT A SPECIAL PERFORMANCE OF

"A MORMON MAID"

BY PAUL WEST

A POWERFUL PHOTODRAMA OF EARLY MORMON DAYS

PRESENTING

MAE MURRAY

SUPPORTED BY HOBART BOSWORTH

AT THE

STRAND THEATRE

WEDNESDAY, FEBRUARY FOURTEENTH
AT TEN A. M.

CONTROLLED BY

FRIEDMAN ENTERPRISES, INCORPORATED

HILLER & WILK, SELLING AGENTS

SUITE 924, LONGACRE BUILDING

FORTY-SECOND STREET AND BROADWAY, NEW YORK

MEMBERS OF THE PROFESSION CORDIALLY INVITED

What Manager Linn Says About "Gloria's Romance"

Carlsbad, New Mex., January 13th, 1917.

Kleine-Edison-Selig-Essanay,
Denver, Colorado.

Gentlemen: To the best of our knowledge, this was the best serial ever booked in this theatre. During the six months we have had the PEOPLE'S, our biggest business for any one night was done when we showed the first chapter of "Gloria's Romance." Since that time we could count on our biggest night being "Romance" night. The title gets a hand every time it goes on the screen, and the best people in town are the ones who have not missed a single episode. Allow us the privilege of thanking you for giving us the opportunity to book it.

Yours very truly,
(Signed) T. R. LINN, Mgr.,
PEOPLE'S THEATRE.

Manager Linn's letter is evidence of the tremendous success of Gloria's Romance—the Kleine masterpiece featuring the star supreme, Billie Burke. In the small towns and the big cities Gloria's Romance is showing to packed houses. Thousands of people who ordinarily do not patronize picture theatres are enthusiastic followers of this great motion picture classic. Billie Burke in Gloria's Romance is without a rival. Magnificent scenery, gorgeous costumes, an all-star cast and wonderful photography stamp this feature far above all others. No matter what the capacity of your house, you can pack it to the limit with Gloria's Romance. Twenty chapters—a new chapter each week. Call, wire or write your nearest Kleine-Edison-Selig-Essanay exchange or

GEORGE KLEINE

80 FIFTH AVENUE **NEW YORK CITY**

KLEINE-EDISON-SELIG-ESSANAY SERVICE



By special arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE Presents

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

KLEINE EDISON SELIG ESSANAY

"SKINNER'S DRESS SUIT"

presenting

BRYANT WASHBURN

Booked for the country's best and biggest theatres. To see it screened is to accept it.

Every theatre patron viewing "SKINNER'S DRESS SUIT" will be a walking, talking advertisement.

Some of the bookings follow:

Rialto, New York City
Piccadilly, Rochester, N. Y.
Strand, Hartford, Conn.
Strand, Syracuse, N. Y.
Mojeska, Atlanta, Ga.
Strand, Birmingham, Ala.
Imperial, Jacksonville, Fla.
Poli's Elm Street, Worcester, Mass.
Emery, Providence, R. I.
Kenwood, Chicago
Pastime, Chicago
Logan Square, Chicago
Merrill, Milwaukee
Colonial, South Bend, Ind.
Heucks, Cincinnati
Olympic, Washington, D. C.
Lyric, Washington, D. C
Picture Garden, Baltimore, Md.
Garden, Baltimore, Md.

By Arrangement with Houghton Mifflin Co.

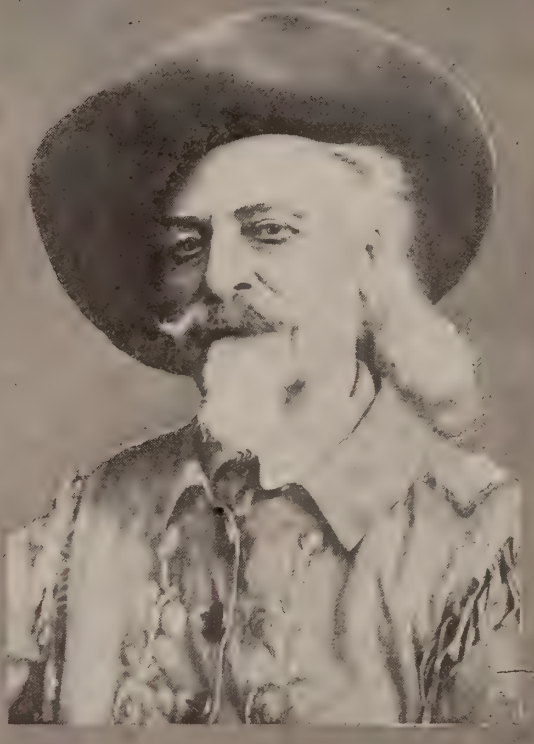


K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

Adventures of BUFFALO BILL



¶ His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

¶ 5,000 U. S. troops and Indians take part, including the famous generals and chiefs engaged in the Indian wars.

¶ Actual battles refought on Western Plains and the Bad Lands—Col. Cody's death fight with Chief Yellow Hand.

¶ BUFFALO BILL is the most romantic figure in American History—the idol of every man and boy.

¶ BOOK IT NOW WHILE HIS NAME IS ON EVERY TONGUE.

Screen Time, 1 hour, 15 minutes

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

You are wasting your opportunities if YOU ignore advertising.

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

America's foremost actor, has made the hit of the year, in his two masterly dramas, "THE TRUANT SOUL" and "LITTLE SHOES." Don't let your patrons miss these two super-attractions.

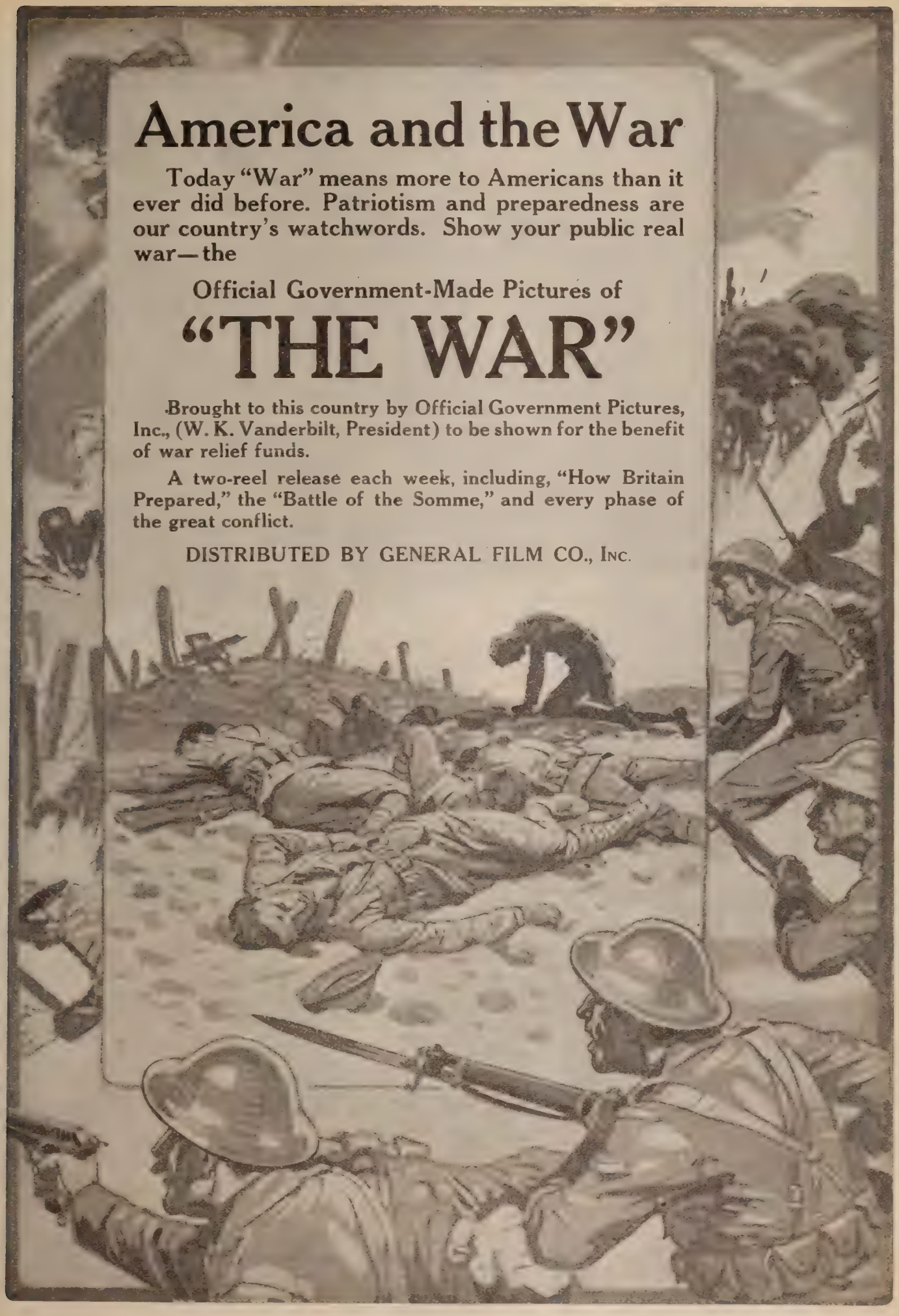


OTHER ESSANAY FEATURES

"The Phantom Buccaneer"
"The Chaperon"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"The Breaker"
"The Prince of Graustark"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

K-E-S-E K-E-S-E K-E-S-E K-E-S-E


America and the War
Today "War" means more to Americans than it ever did before. Patriotism and preparedness are our country's watchwords. Show your public real war—the
Official Government-Made Pictures of
"THE WAR"
Brought to this country by Official Government Pictures, Inc., (W. K. Vanderbilt, President) to be shown for the benefit of war relief funds.
A two-reel release each week, including, "How Britain Prepared," the "Battle of the Somme," and every phase of the great conflict.
DISTRIBUTED BY GENERAL FILM CO., Inc.

General Film Service

LOOK HERE!

Jack Pickford, Bessie Eyton, George Fawcett, Frank Campeau, Vivian Reed and Charles Le Moyne are high-class stars being featured in Selig "shorts" released in Selig's New General Film Service.

The names of these stars have drawing power. They have all been prominently identified with feature films. Their names mean more money in the box-office till.

Book, **"Delayed In Transit,"** featuring **Frank Campeau; "A Strange Adventure,"** featuring **Jack Pickford** and **Bessie Eyton; "For Reward Of Service,"** featuring **George Fawcett; "Lost And Found,"** with **Vivian Reed, Charles Le Moyne** and **George Fawcett.**

Others are cashing in with Selig's New General Film Service. Why don't ***you*** try it?

TRADE S MARK

Selig Polyscope Co.

Chicago, Ill.

General Film Service

Broadway Star Features

Offer

An Announcement Extraordinary

The first of a series of feature pictures taken from the stories of the beloved American Author

O. Henry



Entitled

"Past One at Rooneys"

Featuring—Mildred Manning and Gordon Gray. A two-part drama of life in the underworld and the eventual triumph of love.

Produced by
Thomas R. Mills



WHAT would YOU do if a Masked Man suddenly confronted you? Madge King, a typical American Girl, fearless yet sensible, ran away to return another day. But when she did return—she was ready to unmask

"The Black Rider of Tasajara"

THIS is the mysterious, curiosity-arousing title Frederick R. Bechdolt has selected for the initial episode of the two-part Series of Western Dramas he is writing for the Kalem Company.

"THE AMERICAN GIRL"

A *Series*—Not a Serial
featuring MARIN SAIS

is going to appeal to thinking Exhibitors because it contains all the elements of a successful SERIES and none of the drawbacks of a Serial. Have your nearest General Film Exchange fix up your dates at once. The best business move you ever made.

KALEM COMPANY

235 West 23rd Street - - - New York City

OURS is a small voice in the wilderness of feature film and serial advertising. But it is backed by something more *substantial* than sensational promises that usually do not pan out when the pictures are submitted to the *acid test* of Public Approval.

"A DAUGHTER *of* DARING"

featuring Helen Gibson

is not the *first* SERIES production that this organization has marketed. We finished our experimenting a long, long time ago.

THEREFORE—when you see screened the initial complete-story episode of this, our new Railroad Series, you will see a one-part production that has a *definite* Box Office Value.

"In the Path of Peril"

the first one of the new Series, will be in the hands of your nearest General Film Exchange very soon. We urge you to complete your booking arrangements—*now*.

KALEM COMPANY

235 West 23rd Street - - - New York City



How can an advertiser continue advertising? By giving YOU value.

MACK SENNETT
PRESENTS
MISS MABEL
NORMAND
AND HER OWN COMPANY IN
"MICKEY"
THE LITTLE GIRL YOU WILL NEVER FORGET



SOON TO BE RELEASED
MABEL NORMAND FEATURE FILM CO.
KESSEL AND BAUMANN EXECUTIVES
LONGACRE BLDG. NEW YORK CITY:

MACK SENNETT—KEYSTONES

ONLY ONE KIND

THE UTMOST IN COMEDY

NOW READY FOR RELEASE

INDEPENDENT OF ANY PROGRAM

ONE TWO-REELER EACH WEEK

"THE NICK OF TIME BABY"
"STARS AND 'BARS'"
"MAGGIE'S FIRST FALSE STEP"
"HER CIRCUS KNIGHT"
"DODGING HIS DOOM"
"VILLA OF THE MOVIES"
"HER FAME AND SHAME"
"A MAIDEN'S TRUST"
"HER NATURE DANCE"
"A ROYAL ROGUE"
"SKIDDING HEARTS"
"HIS NAUGHTY THOUGHT"

IMPORTANT NOTICE!!!
THERE ARE NO ONE-REEL MACK SENNETT-KEYSTONES

Triangle Film Corp., Distributors

Kessel and Baumann, Executives
Longacre Bldg., New York City

Famous Stars Pictures Corporation

One Forty Nine Broadway *New York City*



Our Next Announcement Will Contain the Photograph of a Little Lady Film Star Whose Name Spells Joy and Prosperity to the Box Office.

This Little Lady of Proven Value

will Star in

HARLEQUIN

The Comedies with Counterplots

FINE, clean fun that makes the chuckles well up and burst forth in one great spontaneous laugh from the whole audience—the sort of laugh that makes you *know* your program has "caught on."

That's the brand of humor this bewitching little comedienne will inject into Harlequin Comedies. The sort of humor that builds "come-back" patronage for your house.

Harlequin Comedies hit the knew idea—there's a point to them as well as a great big tickle. That's why we call them The Comedies With Counterplots.

Harlequin Two Reel Feature Comedies are what the *modern exhibitor who knows his public* has been waiting for.

Watch for announcement of Harlequin releases.

FAMOUS STARS
FAMOUS AUTHORS
FAMOUS DIRECTORS



Our next announcement will also contain an agreeable surprise.

A Great and Popular Male Star

Whose Name Will Bring an Endless

Chain of Patrons to Your Box Office!

will Star in

HARLEQUIN

Who Stars?

Who Stars?

The Comedies with Counterplots

Funny situations are easy enough to conceive—it's making them funny on the screen that's hard.

It takes an artist like Mr. ———— ———— to squeeze half a hundred extra smiles into any kind of a situation.

And you bet he can do it!

Audiences are sick of old-time, pointless comedy which depends on a piece of vulgarity to get a laugh.

They want brilliant, sparkling humour—with action and pep a-plenty—Harlequin Two Reel Feature Comedies.

And nobody knows this as well as *you*—the man behind the box office.

You'll be overlooking a bet if you miss release announcements of Harlequin Comedies.

FAMOUS STARS FAMOUS AUTHORS
FAMOUS DIRECTORS

Famous Players Pictures Corporation

One Forty Nine Broadway *New York City*

IF YOU ARE IN THE MARKET FOR AN UP-TO-DATE STUDIO

Communicate with

WILLIS & INGLIS

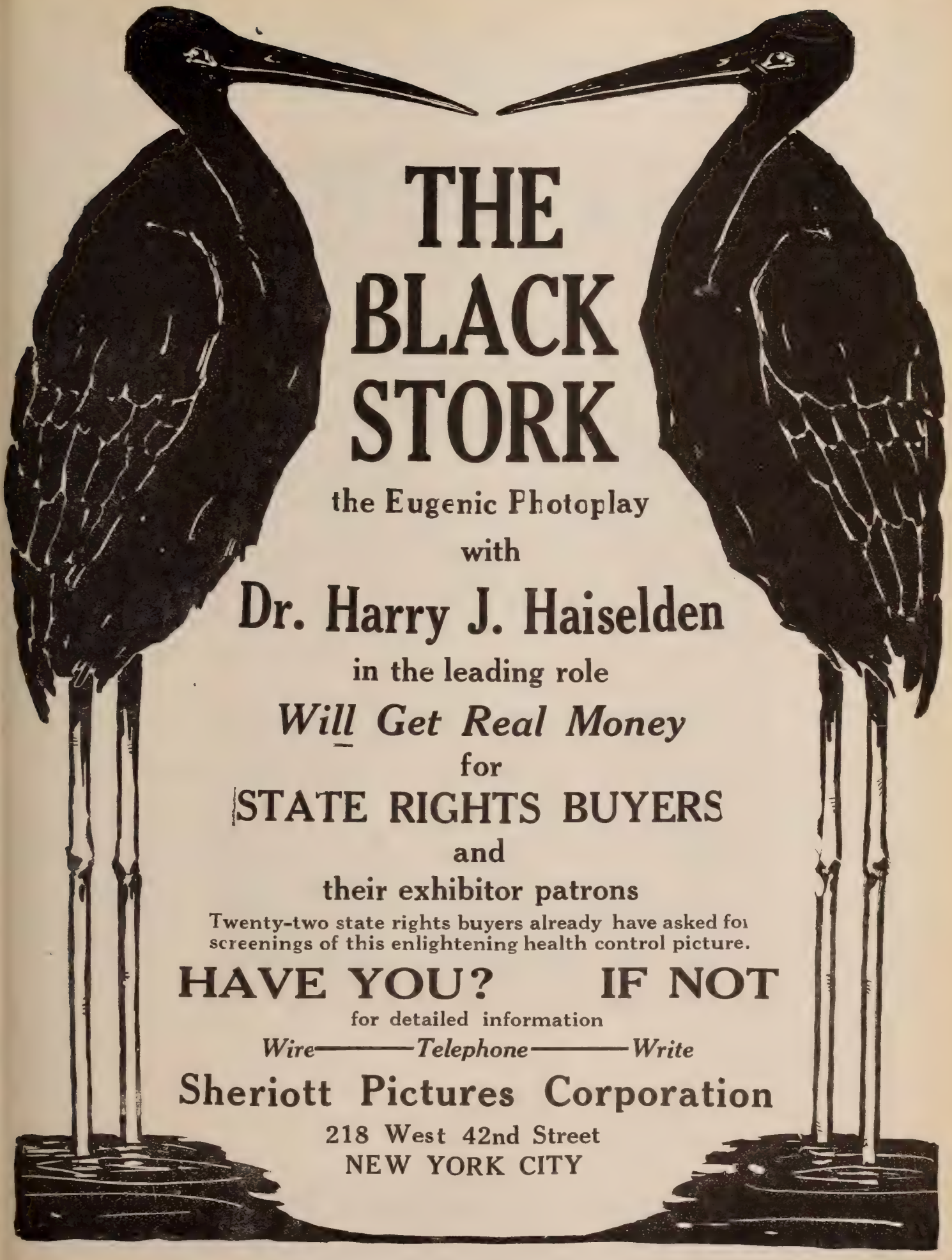
WRIGHT & CALLENDER BLDG.

LOS ANGELES, CAL.

New York Affiliation

ROEHM & RICHARDS

STRAND BUILDING



THE BLACK STORK

the Eugenic Photoplay

with

Dr. Harry J. Haiselden

in the leading role

Will Get Real Money

for

STATE RIGHTS BUYERS

and

their exhibitor patrons

Twenty-two state rights buyers already have asked for screenings of this enlightening health control picture.

HAVE YOU? IF NOT

for detailed information

Wire——Telephone——Write

Sheriott Pictures Corporation

218 West 42nd Street
NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

FORT DEARBORN PHOTOPLAYS INC.

Now Ready

The Wonder Fairy Picture

Modern Mother Goose

IN FIVE PARTS



STATE RIGHTS OFFERED

On this Wonderplay of Excellence

BE in the vanguard of the Cleaner Films Movement. Be able to offer your Exhibitors better films.

This film is endorsed by the Illinois Congress of Mothers, the Parent Teachers' Association and the Better Films Committee.

AT the two presentations of The Modern Mother Goose at the Strand Theatre, Chicago, childish shouts of glee greeted the funny capers of the well-known characters who returned to earth to perform. The delight of the children and the appreciation of the older ones who brought them was a thing not soon to be forgotten.

LOUELLA PARSONS IN CHICAGO "HERALD":

"It is a picture that mothers can feel sure their little people will understand and enjoy. It has much in it that will appeal to grown ups as well as little ones."

ROB REEL IN CHICAGO "EXAMINER":

"Here is a film every child in the country should see and one in which adults can renew their younger days."

SOLE DISTRIBUTORS

LEA-BEL COMPANY

Schiller Building **Chicago, Ill.**

LEA BEL

MME·PETROVA

IN AARON HOFFMAN'S

THE SECRET OF EVE



RELEASED ON THE METRO PROGRAM FEB·26TH

POPULAR·PLAYS·AND·PLAYERS·PRESENT·THIS
METRO·WONDERPLAY·IN·5·BRILLIANT·ACTS

DIRECTED·BY·PERRY·VEKROFF

The New York Evening Journal says

FILM STARS AT THEIR BEST IN 'GREAT SECRET'

From whatever direction the wind of photo-play popularity has blown it has proven beyond peradventure of a doubt that "The Great Secret," Metro's new serial, with Francis X. Bushman and Beverly Bayne as stars, is the greatest screen novel of the century and has established a high-water mark in motion picture excellence.

"The Great Secret" furnishes the first opportunity for these popular screen favorites in serial drama. For the first time in his remarkable career, Mr. Bushman acts a variety of roles. He is seen as a wealthy man-about-town, a trained athlete, an East Side tough, a longshoreman and a Chinaman.

This is similarly true of Miss Bayne, who, as Beverly Clarke, gives the finest performance of her screen career.

This is one of hundreds of unsolicited tributes to the box office power of

Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

BOOKING THROUGH METRO EXCHANGES

Produced by SERIAL Producing Co.

Presented by QUALITY Pictures Corph

Mr. Exhibitor:

We have been releasing pictures for about one year. Since the very start our pictures have always been of the highest type, the kind that first-class exhibitors have been looking for. We have watched this demand and have followed it out in producing.

We are showing our Scenics and Educationals in practically every first-class theatre in the country. Newspapers extend to our pictures the highest praise possible, devoting more space editorially to praise our subjects than the features.

In addition to the Robert C. Bruce American adventure pictures, we are releasing the famous Ditmars' "Living Book of Nature," Animal Pictures that are now running at the Strand Theatre, New York, and have for the past five months and will continue to run.

Book these at the following exchanges; they will strengthen your program, and attract more attention than the so-called big features.

Book the Ditmars' "Living Book of Nature" at the Following Exchanges:

Quality Film Company, Pittsburgh, Pa.
WEST PA. & WEST VA.

Photo Play Exchange, Salt Lake City.
UTAH, COLORADO, WYOMING, NEW MEXICO

Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO, MONTANA

Monarch Feature Film Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA, ILLINOIS

The J. A. Cressey Interests, Dallas, Texas
TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA, ALABAMA, GEORGIA, FLORIDA, TENNESSEE, NORTH AND SOUTH CAROLINA

Standard Film Service Co., Cleveland, Ohio
OHIO AND KENTUCKY

Zenith Feature Film Co., Minneapolis, Minn.
WISCONSIN, MINNESOTA, NORTH AND SOUTH DAKOTA

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA, CALIFORNIA, NEVADA

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

Metro Film Service Co., Washington, D. C.
DISTRICT OF COLUMBIA, DELAWARE, MARYLAND

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Metro Film Service, Washington, D. C.
DELAWARE—DISTRICT OF COLUMBIA — MARYLAND — VIRGINIA

Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO — EASTERN MONTANA — WYOMING — UTAH — COLORADO — NEW MEXICO

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PA. AND SOUTHERN NEW JERSEY

Consolidated Film Corp., San Francisco and Los Angeles
ARIZONA — CALIFORNIA — NEVADA

Monarch Feature Film Co., Kansas City, Mo.
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Lambson Film Exchange, Inc., Seattle, Wash.
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That's the trick, and it is up to you to book the comedies that will turn it. You will always get the people if you do. Everybody wants a good laugh.

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Open Market Release

Week of February 26th, 1917

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Players Representative

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Our patrons as well as ourselves concede Motoy Comedies to be a distinct novelty. —Hoyburn Corporation.

A Common Cry for SOMETHING NEW in Pictures

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MoToY Comedies

MoToY Comedies are not a passing novelty.

MoToY Comedies are actually mysterious—awe inspiring—yet laugh provoking.

MoToY is the **NEWEST IDEA** in Comedy.



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A THRILL IN EVERY MOMENT

ONE BIG SCENE AFTER ANOTHER

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IT WAS PLAYED IN ONLY ONE-TENTH OF OUR AMERICAN THEATRES BECAUSE THE PRODUCTION WAS TOO BIG FOR ORDINARY THEATRES

AN ALL STAR CAST OF EXPERIENCED MOVING PICTURE ARTISTS DIRECTED BY THE MASTER MOVIE MIND MAURICE TOURNEUR

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first comedy

"MAX COMES ACROSS"

Can be seen NOW at any K.E.S.E. office. If you see it you will book the entire series of 12. They will fill your house. Don't miss this chance.

* * *

ESSANAY WILL PAY half of your Newspaper Advertising on MAX LINDER COMEDIES.

We have decided on a *National Advertising Campaign* and desire to place that advertising where it will do your box office the most good. *Right in your own home town paper.*

For particulars get in touch with the K.E.S.E. Branch or our special representatives in your territory at once.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

Volume XV Number 8 February 24, 1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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News of the Week

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Shopping for Service

AN exhibitor surprised us, last week, with the flat statement that he didn't choose a program for the quality or price of its pictures, but for the *service* it offered.

Pictures do vary, he admits.

A few stars are decidedly above others as box-office attractions; and every so often a picture is so far above the average that it deserves to be called a super-production.

"But," to quote his own words, "an unprejudiced inspection of the features being released by the *major* organizations today forces the conviction that insofar as actual quality is concerned there exists but little difference."

HE speaks, he makes emphatic, *for the year's output* of any program, viewed as a whole; and he speaks for the exhibitor as a whole, for the *"common or garden variety" of house which makes up the main fabric of the exhibitor business.*

"During the past two years," by his own statement, "I have, at some time or another, shown the features of every organization worth while in the business.

"I have advertised them equally and presented them under the same favorable conditions; and I defy anyone, who analyzes my box-office statements for one year, to discover any real difference—except in the occasional event of unusual pictures or particular stars."

Price is not a factor, he claims.

Price-cutting he contends is the exception today—certainly not a factor with the exhibitor who knows his business.

"IN two years," he states, "using ten different programs, there hasn't been a variation of ten per cent in my feature costs."

So *today* he *goes shopping for service.*

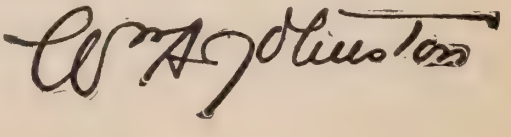
Service he comprehends as follows:

(1) Condition of film—of extreme importance.
(2) Return express charges.
(3) Absence of filler reels, necessitating extra expense, expressage and the risk of unsatisfactory subjects.
(4) Unfair methods on the part of exchanges where exhibitor competition is keen and destructive.
(5) Poor pictures forced upon the exhibitor at high prices to make good the producer's own mistakes, and wild efforts to be spectacular.
(6) Misleading advertisements, forcing the exhibitor to mislead, in turn, his public.
(7) Poor advertising aids, and the high cost of this inadequate service.
(8) Discourteous attention to correspondence.

PERHAPS this exhibitor overstates his case to score his point; perhaps his assertions are wide open to argument.

But we can't keep feeling a profound respect for *the point* he makes:

"The distributing organization which first *looks in the future* and realizes that in the ultimate the fate of the whole industry hinges upon the *success of the exhibitors,* individually and collectively, *and makes systematic use of that knowledge* is going to lead all competitors in the inevitable struggle for business—which struggle is now impending."



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Speaking Editorially:

Quick Poison

WE are asked by exhibitors right along to comment upon the press sheets sent to them. One, we have right before us, gives as fine a batch of downright lies as one could diligently invent.

We would like to ask what earthly good it does to fool the exhibitor so he can fool the public?

Why attempt it every week—even twice?

What confidence can the exhibitor have in the house and its product—after reading such a press sheet right along?

What on earth is the object in sending out such an open faced fraud?

Is it an aid? To whom?

Frankly this sort of alleged help for the exhibitor and so called advertising for the producer isn't even slow poison—it's quick poison for the business of both.

The British Market and the State Tax

IN the House of Lords last week, Earl Curzon, after announcing that the Government was meeting the new submarine peril by developing inventions for the discovery and destruction of U-boats and by organizing sea lanes of safety for neutral ships, warned the country that it must expect early restrictions of imports and consumption of commodities of a drastic character.

This sounds very much to the point so far as American film imports are concerned.

It might be a very good idea for someone to explain to the investigating committee the value of the British market to American producers as one big reason why a state tax at this time is altogether preposterous and unbearable.

Let the Little Houses Speak

WHY not call to the stand in New York's tax investigation some of the owners of small up-state picture houses?

Eighty per cent. of the picture theatres of the state are small houses.

If a theatre tax is levied—though we cannot imagine that such an uncalled for action will possibly be recommended, these small houses will bear the bulk of the burden.

Let them have some voice in the matter. They can give some interesting and astounding figures on the popular notion of motion picture profits.

Those Who Do and Who Don't

A WRITER in the New York Globe said recently, "People are divided into two classes—those who like motion pictures and those who don't."

"Those who do may, too, be divided into two classes—those who go because they want to see pictures and those who go because they think they have nothing else to do."

The latter class is a risky one to bank upon—they may find something better to do anytime.

The future of the motion picture depends upon making the second class—it is a millionfold—*want to go to pictures,* by making pictures they will *want to see.*

The Public Speaks

HERE are some sage pointers to producers, from one of the public. Who will read and follow them?

"1 *We want* stories that are clean and *have something* to them *as stories.* We not only think too many sex plays are bad for us, especially in the hands of a poor director, but we are really tired of them, we don't approve of vampire women nor of vampire men either.

"2 We want to know more about the plays we are going to see—*advertising that is enlightening,* we would like to be able to tell in advance which are suitable for children and young people to see. *Longer runs* would help this phase of the question greatly.

"3 We want *clean comedy.* We do not object to slap-stick if it is clean. Why spoil funniness by little suggestions of vulgarity?"

From one of the public—yes, but so practical and sane it is that it sounds to us as though the public were speaking with one voice.

"It Doesn't Take Brains"

WE are very much inclined to question the statement made before the investigating committee that "It doesn't take brains to make money in the picture business."

Making money we take to be more or less a continuous process, based, as another witness pointed out, upon a small, steady constructive stand and followed by several years' work at eighteen hours per day.

You can make money quickly, of course, now and then, in any business. You play your money on the lucky number—and you win.

It's done frequently in Wall Street—without brains.

The man who gave the testimony has brains—so we don't believe he means it. We believe, in fact, that the picture industry needs brains today more than anything else.

Pictures and Ford Cars

AN exhibitor suggests "vehicle" as another word to be discarded from the film vocabulary—along with "real" and "feature."

Better still, he urges, discard that which the word now represents.

"The *vehicle* evil gets worse daily," he writes. "If we must provide vehicles for stars, let's at least run the gamut from velocipedes to aeroplanes. Just because a certain type of roadster harmonizes with a particular star's temperament—that doesn't justify its constant use month after month.

"Brother Ford's jitneys are all alike; but pictures ought not to be and can't afford to be."

Another Prize Winner

SCORE another in the censors' assininity contest.

The Pennsylvania Board ordered the following elimination from the recent release "God of Little Children."

"Vision of a woman holding a baby in her arms."

The vision in question was a reproduction of The Madonna and the Child.

This is for the information of the Pennsylvania Board.

Ochs and Trigger in Stormy Row at League Meeting

Difference of Five Thousand Dollars in Statements as to Condition of Local's Treasury Cause of Exciting Meeting—Newspaper Men Barred While Ochs Explains Chicago Trip

New York City's exhibitors, members of the Manhattan, Bronx and Brooklyn locals, staged a Lee Ochs grilling recently at the meeting rooms of Local No. 1. With questions regarding the reasons for the recent Chicago conference of the Executive Committee and pertinent questions regarding the shrinking of the funds in the treasury filling the air, the meeting had a timely war atmosphere.

The big moment of the session came when Samuel Trigger, head of the New York Local, called for an explanation as to the mysterious manner in which the treasury funds had shrunk from the eight thousand dollars, declared to be in it when the change in administrations came, to the less than three thousand which he says it actually contains. National President Ochs, former head of the New York Local, seemed to take the statement as a personal affront, and was vigorous in his denials that his supporters had erred in their enthusiastic declarations that the Local's wealth totaled eight thousand dollars.

The meeting, in President Ochs's own words, was evidently called for the purpose of expelling the National President. Just when the session was warming up to a real interesting point it was decided to exclude the newspaper men. Ochs shed his gloves then and declared that the move to expel him was in furtherance of Samuel Trigger's personal ambitions to head the National League. Adroitly meeting the volleys of questions the National President manœvred the meeting into a wordy talk-fest and adjournment was reached without any action being taken. There is talk of a special meeting later on attended by the members of the three Locals.

The official statement, issued to the press following the meeting, stated that the only action taken was the adoption of a resolution supporting Lee Ochs in the actions of the recent Chicago meeting of the Executive Committee. Samuel Trigger declared that he would issue a statement during the coming week which would make particular reference to the action of the Ochs committee in taking from Louis Frank the management of the coming National Convention.

The meeting opened with an air of unrest pervading the meeting room at 218 West 42nd Street. Following the calling of the meeting to order President Samuel Trigger took the floor and exploded his bombshell.

"It's about time," he declared, "that we did away with this pettifogging and cleared the atmosphere so that you members know the exact condition of Local No. 1. A statement was made shortly after the change in administration of this local that there was $8,000 in the treasury. That statement is wrong; there isn't eight thousand, there isn't six or seven, there is less than three thousand in our treasury funds. It's about time you boys knew this and time that something was done about it."

At this point Lee Ochs sprang to the floor, his face choleric with anger. When he had succeeded in mastering his feelings he shouted: "You want to be pretty careful about making statements like that. There was eight thousand dollars in the treasury when we turned it over to the new officers, and that settles it. Not only the officers and proper committees, but a firm of certified auditors checked up on all the accounts. If there isn't eight thousand in the treasury as they found then it is up to some one else to say where it has gone to."

It was at this point that some of the members decided that revelations were apt to come too thick and fast for outside ears and it was decided to rule the representatives of the press out of the balance of the session.

Following the exit march of the newspaper men Ochs's opponents went to the fray hot and heavy. The grilling soon had the National President on the defensive and he took the floor to shout:

"You fellows all received notice to attend this meeting because some canned goods was going to be opened—meaning that I was going to be canned. I'm telling you this now just to show you up—and I'm telling you that you can't do it. If you expel me I suppose you'll have to go right on and expel the Executive Committee. Let me see you do it."

President Wilson Offered Aid of Film Men

The following telegram has been sent to President Wilson, in which the screens of the nation are offered for his use in propaganda purposes in case of war:

Woodrow Wilson,
The White House,
Washington, D. C.

The undersigned representing varied motion picture interests, unite in pledging to you their combined support for the defense of our country and its interests. There is no greater creator of public opinion than the motion picture. Twelve million people in the United States patronize its theatres daily. We would be glad if agreeable to you to form a commission to place the motion picture at your service in the most intelligent and useful manner.

Vitagraph Company of America, Paramount Pictures Corporation, Universal Film Manufacturing Company, Motion Picture News, Rialto theatre, General Film Company, Famous-Players-Lasky Company, Nicholas Power Company, Mutual Film Corporation, Fox Film Corporation.

Ochs Oversteps His Authority, Says Choynski

Chicago Exhibitor Resents Lee A. Och's Activities Before National Association in Powers Case—Calls Him "Impudent"

M. A. CHOYNSKI, a prominent Chicago exhibitor, and a member of the National Association of Motion Picture Industry, vigorously denounces the activities of Lee A. Ochs, who recently made the bold request that P. A. Powers be asked to resign from the Griffith Censorship Committee.

In a letter addressed to Motion Picture News, Mr. Choynski says:

As a member of the Board of Directors of the National Association of the Motion Picture Industry, elected from the floor of the National Convention in Chicago with nine other members to *represent* the Motion Picture Exhibitors' League in said association, I ask the very pertinent question, by what right, what authority Mr. Lee A. Ochs takes it on himself to ask for the resignation or elimination of any one from any committee appointed by the National Association of the M. P. I.?

Are the members elected to represent the Motion Picture League incompetent and incapable of handling all questions coming before their branch, and where does Lee A. Ochs get possessed of the idea it was his special privilege to announce the policies of the exhibitors before the association?

As one of the members I resent his stand, and believe a majority of my fellow-directors would go on record saying he is overstepping his authority and impudent in his presumption.

Yours truly,
M. A. Choynski.
Newberry Theatre, Chicago, Ill.

National Association Ready for Railroad Tie-Up

For the second time the Transportation Committee of the National Association of the Motion Picture Industry met last week to consider the possibility of the tying up of film distribution all over the country on account of railroad problems. The first time was on the eve of the expected railroad strike last year, and the present time was with the possibility of war and commandeered railway equipment crippling the express companies.

At the meeting last week, the Transportation Committee discussed the plans for delivering films locally by motor cars working for all the exchanges, through the National Association, and took up the question of using the parcel post for the delivery of films from producers to exchanges, as the mails would be the only shipments which could get through in case of a tieup of the railway equipment with war orders and troops.

Perret Praises Vigor of American Direction

"King of French Directors" States His Views in Interview for Motion Picture News—Has Long Record of Achievement

LEONCE PERRET, the foremost director of motion pictures in Europe, who recently came to America to work for Selznick Pictures, Inc., believes that with all of the vigor which characterizes the American director's viewpoint, his achievements will only reach their maximum when he has learned to incorporate into his technique the many important things which his brother directors of France, Italy and Sweden are in a position to give him.

Leonce Perret's knowledge of English is at present limited to the few expressions which he has acquired since his arrival here last month. Through the aid of an interpreter, Director Perret endeavored to make his points clear.

"In France," he said, "we have long admired the force and the vigor which is revealed in American direction. Their ability to express a dramatic theme convincingly is marvelous. Yet the American must yield to a degree to the practices of the European directors if he will progress to the extent in the future that he has in the past. The *finesse* of the French, the pictorial sense of the Italian, the sweeping treatment which characterizes the productions of Sweden can be absorbed to excellent advantage by the American director."

Leonce Perret at present is working in the Selznick studio on "The Court of St. Simon." His record in France, where he is known as "the king of directors," is long and enlightening.

His first great work in the Gaumont studios was "The Life of Moliere." After this, one success followed another in rapid succession until within a few weeks after his arrival in Paris, audiences looked forward to the name of Perret on a program as much as the average theatregoer looked forward to the appearance of his favorite star.

The best known of his successes were "Light and Love," "Graziella," "The Ransom of Happiness," "Manine, the Actor's Wife," "The Romance of a Middy," "By Love," and "The Child of Paris," all of which were shown in America with great success.

The last mentioned was perhaps his greatest success, no less than 280 reproductions being sent throughout Europe.

Since the beginning of the hostilities in Europe, Leonce Perret has produced seventeen features, several relating to the war, all of them having been shown at the Gaumont Palace, which seats every evening six thousand people. Here are a few names: "The Hero of the Yser," "A Page of Victory," "Stand up Dead Soldiers!" "The Angelus of Victory," "Godmothers of France," "Duty!" "The Beauty with the Golden Hair," "The Slave of Phydias," "The Riddle of the Riviera," "The Last Love" and "The Black X." Besides, during the same period he has produced a dozen or more, one and two-reel society comedies.

It was Perret who brought to world-wide attention such reknown stars as Valentine Petit, Suzanne Grandis, Yvette Andreyor, Fabienne Fabreges, Suzanne Debrais, who have been presented on all the screens of Europe, America, Japan and Australia.

In his career he has made over 500,000 feet of released negative film, 308 subjects, including comedies, dramas and features from one to ten reels each.

Court Finds Against Alleged War Film Imitators

Illegitimate film practices received a hard blow recently when Justice Hendrick, in the Supreme Court of New York, granted a motion for an injunction *pendent lite* in favor of the Strand Film Service and The American Correspondent Film Co., co-plaintiffs against the Federal Feature Film Co., of 145 West 45th street.

It is said evidence was offered that the Federal Feature Film Co. has been offering to exhibitors and the public a war picture called "The Battles of a Nation," which is totally different from the feature of the same name produced and copyrighted by The American Correspondent Film Co.

It was also alleged that deceptive advertising methods had caused considerable damage to the business of the Strand Film Service, who control the rights on the original "The Battles of a Nation" in this territory.

The company in the action is a distinct and separate organization from the Federal Feature Films Corporation of New York, with offices in the Times Building.

Capitol's Smart Set to See Farrar Film at $5 a Seat

At the exclusive mansion of Mr. Edson Bradley, "Joan the Woman" is to have its Washington premiere on the night of February 13, before six hundred representative society folks, who have subscribed for seats at $5 each for the occasion. The proceeds are to go to charity.

The patronesses who comprise some of the most notable women at the Capitol, including Mrs. Marshall Field, Mrs. Lars Anderson, Mrs. Stephen B. Elkins, and many others, were in search of some novel form of charity entertainment when one of them suggested "Joan the Woman." Jesse L. Lasky was communicated with and gave his consent, even to sending his orchestra from the 44th Street theatre for the performance.

To Follow Up "Seven Deadly Sins"

So successful has the McClure series "Seven Deadly Sins" been that within a few weeks a new series of similar form will be started according to announcement of Frederick L. Collins, president of the producing concern.

Several of the stars in the present Sins productions will appear in the new pictures, and also according to promise a number of other players with wide reputation.

Big Increase in Demand for Educational Films

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, reports that contracts have been closed with exchanges throughout the country covering all territory for the distribution of the Raymond L. Ditmars series of educational pictures to be released under the general title "The Living Book of Nature."

The following exchanges are handling the pictures: Standard Film Service, Cleveland; Broadway Features Film Company, Detroit; Celebrated Players Film Company, Chicago; Lambson Feature Films, Seattle; Monarch Feature Films, Kansas City; the J. A. Cressey Interests, Dallas; Peerless Feature Film Exchange, Philadelphia; Metro Film Service, Washington, D. C.; Zenith Feature Film Company, Minneapolis; Photoplay Exchange, Salt Lake City.

In speaking of the remarkable amount of business, all done since the announcement, only a month ago, of the Educational contract with Professor Ditmars, Mr. Hammonds said: "It was only a little over a year ago that the Educational Films Corporation started. A year ago we had no representatives in any city in the United States or Canada. We had seven pictures ready for release. Today we plan to release one hundred and four subjects during the coming year, and there is not an exchange territory in which we are not represented."

Freuler Visiting Chaplin to Consult on Terms

The negotiations for Charlie Chaplin's services for another year are on. President John R. Freuler of the Mutual Film Corporation, is in California, ostensibly visiting the Mutual's West Coast studios. Incidentally he is calling on the famous comedian to take up with him completion of arrangements for a new series of Chaplin comedies to follow the series of twelve now being released by the Mutual.

While there is considerable speculation as to the terms of the deal, nothing definite has been given out at the Mutual offices. Mr. Chaplin is now being paid $670,000 for his first year of work under the Mutual banner.

"Little Lost Sister" to Be Filmed by Selig

MOTION picture rights to Virginia Brooks' novel, "Little Lost Sister," has been sold to the Selig Polyscope Company by the Mozart Amusement Company, of which Frank A. P. Gazzolo is the president. "Little Lost Sister" was one of the first big successful novels dealing with while slavery to be written. After appearing serially it was dramatized and later published in book form. The sales of the book reached over a hundred thousand copies.

The play, "Little Lost Sister," has been continuously before the public for the last four years. During that time as many as five different companies have presented the play on tour at one time.

"Abolish Daily Program" Slogan Is Taken Up Nationally

Exhibitors and Exchange Men in All Parts of the Country Voice Enthusiastic Approval of Motion Picture News Campaign to Lengthen Showing of Pictures—Reports Show Increased Profits

THE war cry against waste and extravagance which MOTION PICTURE NEWS has uttered in its campaign to abolish the daily program change has been taken up by the representative exhibitors of all sections of the country. Many exhibitors, spurred by this campaign, have already abolished the daily program change, and in all cases the report has come that the results, from a box office standpoint, have been gratifying.

Exhibitors of Newark, Elizabeth and in fact, all Northern New Jersey have made important changes in the policies of their playhouses during the past month. These changes are significant because they have occurred not as a result of sentiment, but wholly from the standpoint of box office returns. Since the first of the year the Goodwin theatre, one of the most popular and representative of Newark's high-class playhouses, has been showing its feature pictures for the entire week. To-day the Strand theatre, another playhouse of the highest class, announced that beginning with next week it will abandon entirely its vaudeville policy and run strictly to feature films. The Strand's program which will be changed weekly, will consist largely of state rights pictures. Next week "The Birth of a Nation" is scheduled, to be followed by "Intolerance." For the following week the Strand has booked "Joan the Woman."

The tendency to get away from the daily change of program is not confined to Newark. Proctor's Broad Street theatre, Elizabeth, and the United States Garden theatre, of the same city, are now changing their programs only twice each week, where a few months ago the daily change was in operation. That the daily change of program was not productive of the best results must be accepted from the admissions of the local exhibitors.

Last Two Days Best

Mrs. Webbe, manager of the Goodwin, declares that almost, without exception, the last two days of a picture's weekly run are the best. "The last two pictures that enjoyed weekly runs at the Goodwin were 'The Libertine' and 'War Brides,'" explained Mrs. Webbe, "'and the final days' showing of each brought bigger box office receipts than any two of the preceding days. I find that a feature picture that is really a feature picture in something besides name, makes its greatest appeal to the public from those who have had an opportunity to see it. Probably eighty per cent. of Newark's population attend motion picture theatres, or are willing to attend them if convinced that what they seek may be found there. They are convinced of the merits of a picture most readily by the descriptions given by those who have seen it. Therefore, it is only common sense that a daily change of program is depriving the exhibitor of the financial benefits of the very best kind of advertising. Take 'War Brides' for example. I was forced to estimate the attitude of the public toward it not from box office receipts, but from the number I was forced to turn away each night."

Omaha Won Over

The last week has seen two houses in Omaha go to two-day runs for the first time as a regular feature of their week's program. Manager Hugh McCaffery, of the Boulevard, and Manager W. O. Jensen, of the Lothrop, announced that they will show Vitagraph releases twice a week, and these releases will be shown for two days each. If the plan is a success, other pictures shown at these theatres will be for two days.

"It looks like more money to us, that is all," explained Manager Jensen, when asked how he happened to take the step. "I have been reading the fight MOTION PICTURE NEWS is making for longer runs. If it means more money to the exhibitor, every exhibitor should be for it. If it means a higher quality of pictures, every exhibitor should be for it that much stronger. I am certain the longer run will be the motion picture program in the future, just as no legitimate theatre could live by showing a brand new play each night. The legitimate theatre couldn't do it and live; how can the exhibitor?"

Manager Denham Palmer, of the Vitagraph Exchange, claims the honor of having led many exhibitors to see the wisdom of longer runs. "My plan is to induce exhibitors to show our pictures just as long as the size of his town will warrant, and no longer," said Palmer. "We want him to make as much money as he can, we want to make as much as we can, and we want to leave the exhibitor satisfied that our efforts are for his interests.

"For instance, an exhibitor with a theatre in a town of 1,000 has a house of 200 capacity. He fills it, thus showing to twenty per cent. of the population. Should he quit there, with the advantage of all that mouth-to-mouth advertising that is his? No; he should fill his house at least two more times, and if he has a good country patronage, he should fill it again. By giving a matinee in the afternoon and one or two shows a night, it would be simple enough for him to make money, as well as save money, by running the same picture for two days. If he puts on a daily change instead, he cannot accommodate every person in town if they come; his expenses will be greater; he will not make as much money."

Iowa in Line

J. E. Bryant, proprietor of the Plaza, big new theatre at Sioux City, Ia., and the Plaza at Waterloo, Ia., one of the best houses in that city, came out this week as a strong advocate of longer runs. He deplores, however, the fact that there are not more pictures warranting long runs.

"I ran 'Idle Wives' four days," he said, "and if I get another picture as good, I'll run it four days. I run all the Bluebird releases two days; if good, the pictures should be given an opportunity to advertise themselves. When an exhibitor makes daily changes he forfeits this advantage. Good pictures will continue to enjoy long runs at my houses. I make more money on such pictures that I do on others, and, besides, daily changes are what keep an exhibitor from growing fat. They are too much worry and trouble for the profit they bring."

Longnecker & Melcher, proprietors of the Sun, a suburban house in Sioux City, Ia., believe longer runs are growing in popularity as more exhibitors try them. They make a success of longer runs in their house, said Mr. Longnecker. "We only have two-day runs, though," he said. "I look forward to the time when we can give longer runs in our suburban house."

Chattanooga Active

A. S. Dickinson, manager of the Southern Metro Pictures Corporation, with headquarters in Chattanooga, Tenn., is strongly in favor of the abolishment of the daily change of program. "I have written to all one-day exhibitors in middle-class towns to use pictures more than one day," he said. "Abolishing the daily change will be a great saving not only in film rental, but in advertising as well. If the standard made picture is the product of a reputable film company, it is bound to advertise itself."

Howell Graham, pioneer motion picture exhibitor of Chattanooga, and at present manager of the Lyric legitimate and motion picture theatre, in expressing his views with respect to the daily change of program, said: "I am an advocate of the short picture. The tired business man at his noon hour needs recreation, and to drop into a picture show and witness a snappy thirty-minute program rests him and sends him back to his office or place of business rested and imbued with renewed inspiration. To sit through five or six reels would not have the restful effect neither would it clear his mind. The absence of the short programs is felt. The success of the motion picture industry depends, in a large measure, on not overlooking the fact that the business man should not be denied the short, snappy program. I think that the ground work of the industry was based on the short story. The dime is the logical price of admission. Long features that could not be run on the daily change basis find patrons among the night visitors."

Adolph Zukor Goes West for Long Tour

Adolph Zukor, president of the Famous Players-Lasky Corporation left New York on Saturday for an extended tour of the country during which he will make his first visit to the Lasky studio in Hollywood since the merger of the Famous Players and Lasky concerns. On his way West, Mr. Zukor will stop off at Chicago, Kansas City and several other of the principal cities where he will confer with exchange men and exhibitors on important questions incident to production and distribution.

Zukor Denounces Proposed "Sunday Picture"

Protests That Picture Business Must Not Be Changed from Seven-Day Basis—Sunday Plan Gives Too Much Leeway to Unscrupulous Producer

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, in a letter addressed to the editor of MOTION PICTURE NEWS, states that he is strongly opposed to the plan for "Sunday pictures," which was suggested in these columns on January 20 by Frank Rembusch. The letter follows:

Your edition, dated January 20th, contained a suggestion which I believe to be essentially injurious to the motion picture business, though it was undoubtedly made to the NEWS in good faith—the idea of having "Sunday pictures" as against week-day productions. The thing smacks too much of the good old-fashioned idea of the country deacon who was a leading spirit of the church on Sunday and collected his rents from the town dives on Monday. It carries with it the suggestion of being good on Sunday so that you can be as wicked as you please for the rest of the week.

The idea of having pictures that were essentially suitable for Sunday presentation would be all right were it not for the fact that it could be easily used as a cloak for unscrupulous producers to hide behind while they turned out salacious pictures for the other six days in the week. We must remember that the motion picture business, like the public service enterprises, is active 365 days a year. Ours is not a Sunday business or a Monday business, but one which goes on every day of the week—and we must make our pictures for seven days a week not for six days and one day.

A picture that is immoral on Sunday is immoral on Monday. A picture that is clean on Monday is clean on Sunday. Of course there are Biblical subjects that may be more appropriate for Sunday showing than for any other time, but that is not the idea which is behind the suggestion as I understand it.

The partitioning of motion pictures into Sunday and week-day groups would, in my estimation, form the entering wedge for a great deal of hypocrisy on the part of unscrupulous producers.

It is a moral certainty that any such classification of photoplays as has been suggested would be seized upon by insincere producers for the purpose of hiding their undesirable pictures behind the skirts of a "Sunday" photoplay. The old adage, "Let not thy right hand know what they left hand doeth," would be given a practical interpretation that would be disastrous to the welfare of the industry as a whole.

We must never lose sight of the fact that the motion picture industry is beset by a ring of potential grafters, well-meaning reformers, and a horde of busy-bodies who eagerly seize upon every opportunity which is offered them for raising the hue and cry of censorship. Can you imagine a more delightful prospect, from the standpoint of these leaches, than the motion picture industry itself dividing its productions into two classifications—decent and indecent? Public morals are not placed on the shelf six days a week, and inasmuch as these people who are making their drive upon the industry are doing so on the basis of conserving public morals, it is hard to believe that anything more to their liking could be conceived than this proposed voluntary admission that only one-seventh of our weekly output was respectable.

In his desire to start action of some kind, your correspondent of the 20th missed an essential fact and happened upon an unfortunate side issue in failing to reach the root of the evil. Instead of segregating motion pictures according to their alleged morality, let him head a drive against those producers who insist upon turning out essentially vicious pictures. I do not believe that all pictures should be "Snow White's." Sex stories can be, and are handled every day on the screen in a manner that is not offensive to any one with common sense. Furthermore, there is no denying that some of the greatest characters of literature and of the drama and of history, for the matter—are not entirely free from the taint of immortality. But I contend that these great characters and these powerful tales can be handled very discreetly on the screen.

My quarrel is with the man who stages a photoplay purely because it is lurid and for the very frank purpose of exploiting the salacious elements of the picture. Turn your heavy artillery upon him, drive him to a cover—or at least to reformation—and you will have achieved a permanent benefit to the motion picture industry instead of *tearing* down another barrier between it and the ogre of censorship.

Yours very truly,
ADOLPH ZUKOR.

N. A. M. P. I. to Release Films

The first reel of the All-Star Review of the National Association of the Motion Picture Industry on "How the Great Stars Make Love," will be ready for distribution by the National Association of the Motion Picture Industry next month.

The Review is to be issued in five reels, on five consecutive weeks, and it was recommended by the Executive Committee that the feature be sold on a states right basis, the National Association preparing uniform posters and advertising matter. The five reels have been finally decided upon as follows: "How the Great Stars Make Love," "With the Funny Stars," "Great Fights of the Films," "Daredevil Stunts of the Films," and "Great Moments in Great Plays," this last including tense dramatic situations shown in short footage.

Ohio Passes Griffith's Feature

Ohio exhibitors are planning to shortly show "The Birth of a Nation" which, after the long drawn out litigation lasting three years, has now been O.K'd by the Board of Censorship.

Winnipeg Preacher Praises Pictures

A slashing indictment of the fare provided at certain vaudeville houses in Winnipeg, and the prediction that the day was coming when moving pictures would be in every church and in every household were two of many outstanding points in a sermon which the Rev. W. J. Hindley, a member of the provincial censor appeal board, preached to a congregation of 2,000 at Central Congregational Church Sunday night.

Mr. Hindley's theme was "The challenge of the moving picture to the modern city." One challenge, he said, was to bring to the producer and manager of films a higher conception of their social obligation than the mere making of money—the lifting of managers out of the dollar domain. The other challenge was to the public to support those films which were of an uplifting nature, to leave alone the melodrama and slapstick comedy, and by their co-operation and support help to make the character of the whole business. It was a challenge of co-operation, not of legislation or censorship, and he expressed himself as being absolutely opposed to any new strictures being placed upon the moving picture business in Manitoba.

As to the matter of censorship, he thought the same principle as governed lawyers, doctors, plumbers, etc., should be applied—that the censors should comprise men in the ranks of the profession, whose life and money was in the business, and not disinterested citizens.

J. C. Graham Completes Tour in Canada

J. C. Graham, who was recently engaged by the Famous Payers-Lasky Corporation as general foreign representative, returned from Canada Monday, after completing his first official tour on behalf of that company.

During the course of the trip, which consumed four weeks, Mr. Graham visited the Famous Players-Lasky exchanges in Canada and made a tour of all the principal Canadian cities. Mr. Graham reports that, to his surprise, he found the Canadian motion picture theatres to be doing a tremendous business, apparently unaffected to any great extent by the war. Although the tension throughout Canada is very great, and popular attention is centered upon the war, the motion picture seems to be filling the demand for cheap but universal entertainment.

Levine Leaves Triangle

H. Z. Levine has severed connections with the Triangle Film Corporation, where he has been since that company's inception in August, 1915, to become business manager for the Edward Warren productions, with offices in the Fitzgerald Building, 1482 Broadway. Mr. Levine is one of the "live-wire" publicity and advertising men in the industry. He has served as executive, purchasing agent, editor and advertising manager with some of the largest organizations both in this country and abroad.

Helping the Exhibitor Increase His Box Office Receipts

The Third of a Series of Dollars and Cents Articles by H. C. Holah, Manager of the Motion Picture Department of the Chicago Herald

MR. EXHIBITOR, does your exchange man realize the importance of co-operating with you?

Co-operation between the exchange man and the exhibitor is still in its infancy. The relations between these two factors in the motion picture industry, are but a little removed from the "knock-down and drag-out" policy that marked the birth of the film game. Far-seeing men of the industry have visioned the need for the development of better understanding and mutual helpfulness.

They are bending their energies to removing the misunderstandings and suspicions that imperil the progress of the industry.

The exchange man by virtue of his position as "go-between"—between manufacturer and exhibitor, must aid the exhibitor to sell his public. To that end the exchange man takes advantage of every aid offered him by the manufacturer. Posters, heralds, slides, advertising campaign books—all these aids the exchange man eagerly seizes upon, in his endeavor to help the exhibitor. But somewhere between the exhibitor and the exchange man lies the fatal fault of "lack of co-operation."

Is the exchange man to blame?

Or does the fault lie at the door of the exhibitor?

Many exhibitors are suspicious of suggestions to better his conditions offered by the exchanges, and will pass up the purchase of business pluggers because they feel they cannot afford extra expense on the picture booked. The small sum involved will be multiplied many times in increased box office receipts. These helps are not sold at a profit to the exchange, but are offered at a nominal sum above cost to cover handling.

To reap the fullest benefit of the advertising helps offered by the producer, and exchange man, the exhibitor must use them. Ordinarily the exhibitor is satisfied with the common stereotyped announcements. He should appropriate an impressive sum for newspaper advertising, and utilize the campaign books supplied by the exchange man and made up for that purpose. Many times he fails to look into the co-operative features that his exchange man is eager to extend him. Does he realize that the latest and most effective advertising methods for putting over his individual picture can be found in the files of the exchange man?

In utilizing the many helps offered by the exchange man, the exhibitor is doing two-fold service. Primarily he is interested in selling his public, and can only determine the results through the increased box office receipts.

The producer, exchange man and exhibitor—the three most important factors in the motion picture industry—have the same purpose in common—that of selling the public. The producer considering things from a wider and more comprehensive viewpoint, is vitally interested and realizes the importance of closer co-operation in all branches of the industry. Possessing greater facilities for helping the exhibitor, he is only too desirous of seeing them utilized. He has a staff of artists constantly creating publicity material—preparing new slides—evolving new ideas to appeal to the public. All these things are at the instant call of the exhibitor. They are designed for the purpose of helping him. Especially are these co-operative helps valuable to the small town exhibitor.

The advertising campaign books put out by numerous producers, offer him (the small town exhibitor) the personal services of the highest paid advertising men in the field. The ideas, the copy, the illustrations—all these things are the products of skilled specialists. But few exhibitors are utilizing this service to its most profitable extent.

Greater interest displayed by the exhibitor in helping to promote closer co-operation with the exchange man would create more sincerity and develop confidence. Perhaps in the past difficulties have occurred that have caused you to look with suspicion upon your exchange man. You doubtless have experienced the deplorable "fall down shipment"—in other words, the non-arrival of film—or the substitution for a film originally booked and extensively advertised.

He never hesitates to blame the exchange, but has his fellow exhibitor been as careful to return as promptly his film as he was eager to receive it?

Under the practically universal evil of the daily change, close booking is necessary for profitable distribution. The exchange booker's position is an unenviable one. He is forced repeatedly, due to delayed returns, to make switches on bookings, causing him to become indifferent in handling your account. The booker is handling the accounts of many exhibitors and must take into consideration the minutest details of each and every one. You are one link in the chain of exhibitors to bring about efficient handling of your service. To bring about this condition, you should make your returns promptly. You know train time as well as all transfer points within a radius of one hundred miles from your town. You are better qualified than the exchange booker to regulate the returns from your end. Give these points extra thought and action, it will help to bring your service of prompt film delivery to its proper standard.

¶ The World Exchange in Omaha has received a number of inquiries lately for suggestions of original ways to advertise features. Among other things included in the answer has been the invariable, "We find the 'Live Wire Exhibitors' department in the MOTION PICTURE NEWS to be very valuable in offering such suggestions, and we recommend it to you."

Schulberg Made General Manager of Paramount

Incorporates Duties as Advertising and Publicity Manager with Those of Office Manager—Kenneth Hodkinson Resigns as Office Manager

BENJAMIN P. SCHULBERG, until a few days ago manager of the publicity and advertising departments of the Famous Players-Lasky Corporation has taken his seat at the desk in the large glass office of the general manager of the Paramount Pictures Corporation.

Kenneth Hodkinson has resigned as office manager of Paramount, and Benjamin Schulberg has resigned as manager of the publicity and advertising departments. All three departments are absorbed in his new capacity as general manager.

To those who have observed Mr. Schulberg's rapid and steady rise close at hand, the announcement does not come as a surprise.

Mr. Schulberg, has probably been associated with fewer companies than any other man who has been in his branch of the business during the same period of time. Mr. Schulberg made his entrance into the film business as associate editor of one of the earliest trade papers, and the first mouthpiece of the "independent" manufacturers, "Film Reports." He joined the Rex Company upon its formation as scenario editor and advertising and publicity manager, remaining with that company until it affiliated with the Universal, when he was transferred to Universal as scenario editor.

When Adolph Zukor organized the Famous Players Film Company in 1912, Mr. Schulberg became identified with that pioneer feature producing company as scenario editor and advertising and publicity manager, until the growth of the company made it necessary for him to devote all his time to the advertising and publicity department.

With the formation of the Famous Players-Lasky Corporation Mr. Schulberg occupied the same position.

Bill for Sunday Shows Debated in Wisconsin

The cities of Wisconsin, outside of Milwaukee, will have moving picture shows on Sunday, if the bill introduced into the Legislature a few days ago is passed. This bill legalizes the exhibition of moving picture shows on Sunday, providing the Common Council of the city in which the shows are given also authorize Sunday exhibitions.

Real Facts the Cure for Tax Threats

Evidence—Move Might Well Be Followed by Other Theatre Men Up-State Exhibitor's Letter to Legislator Places Cold Figures in

THROUGH the courtesy of an up-State exhibitor MOTION PICTURE NEWS is enabled to publish herewith his letter written to the Senator representing his district regarding the proposal to levy taxes on the motion picture industry. The letter is an admirable presentation of the case for the motion picture in opposition to the grasping attempts of politicians who see in the film industry a juicy source of revenue. Similar letters from all exhibitors of the Empire State to their local representatives and giving in each case the particular facts that render taxation an impossibility would go a long way towards halting the move for taxation.

The up-State exhibitor's letter follows:

Senator ——,
Senate Chamber, Albany, N. Y.
Dear Sir:

Every present indication seems to point to increased taxation in this State for the already overburdened and harassed motion picture exhibitor. I earnestly hope to see you lined up against any measure which has for its object the imposition of further taxes upon an already overtaxed industry.

I feel that possibly a few indisputable facts pertinent to this industry might interest you. In the first place, the public prints have it that the main reason for believing that we are on a high tide of prosperity has its origin in the inflated salaries which are at the present time being paid to various stars. Actually, the motion picture business is passing through a siege of depression, and bad business with poor receipts and mounting expenses, and most authorities attribute this serious slump to this same absurd salary situation.

Nevertheless, I am surprised that an intelligent committee should announce this condition as an evidence of great financial prosperity, because it effectually demonstrates a situation closely approximating the antithesis of success.. The wild scramble for celebrities has brought into being a senseless bidding for services which has created a standard of remuneration for stars which is wholly unbalanced and ridiculous. It is a question of competitives strangulation pure and simple, not a sure sign of "money to burn."

The theatre manager represents the market in this industry, and in the end it is he who pays these tremendous salaries, and the results of this particular type of insanity are interesting. Last May there were approximately 17,000 motion picture theatres in active operation. In less than ten months over four thousand, practically twenty-five per cent., were forced to close down, and an astonishingly large percentage of these failures occurred in the same State of New York. Strange, indeed, that a business returning such immense profits should register so many financial shipwrecks. Infantile paralysis was, in a measure, responsible, but this in no way affects the main issue, which is that we are far from prospering.

Reliable statistics to-day state that of every hundred men who invest in motion picture theatres only ten make money, ten "get by" and the remaining eighty fail signally. Hardly a tempting outlook for investors. I firmly believe that of all the men who have large sum tied up in this business to-day more than fifty per cent. are one with me in that they would gladly get out immediately if such a course were possible without entailing the loss of a considerable portion of the money invested.

Perhaps a statement of my case, which is an average one and not some unusual exception, might be of interest. During the year of 1916 my gross receipts from my theatre amounted to just $8,050, and my expenditures totaled only a little short of $12,000, and I am credited with being an intelligent showman. I am at present paying seven distinct taxes, which last year amounted to well over a thousand dollars, and yet it is seriously proposed that I be saddled with still another tax.

The motion picture stands to-day as one of the greatest educators in existence. Incidentally it has been proven beyond all question that the picture theatre has accomplished more against the saloon evil than all other forces combined. It is the poor man's amusement, and represents usually a two-hour entertainment for ten cents. There are occasionally bad pictures, exactly as there are also occasionally dishonest legislators, but we do not characterize all legislators as dishonest, and start popular movements to exterminte the entire legislative system.

The average attack on this industry has been petty and childish, and usually engineered by that well-known combination, "short-haired women and long-haired men." Censorship we shall always have to fight, because there exists so many idle people with badly deformed and diseased minds who can find evil where saner people would never think of looking for it. You know the old story of the lady and the bishop who passed near a swimming pool. The lady ejaculated: "Look at those nasty little boys entirely naked," and the bishop after a long searching look, answered: "Why, they are boys, aren't they?" That's censorship in a nutshell.

In closing let me say that in this small community I have invested many thousands of dollars, as you probably know, in serving the public with low-priced, clean amusement. I assure you that with one more unsuccessful year, with added taxation and increased expenses, I shall be compelled to close my doors, and I seriously doubt if there will be any one temerous enough to enter the amusement field in the face of my monumental failure. Please understand that this lack of financial success is really in no way attributable to mismanagement, and is simply a replica of similar failure all over the State and throughout the country.

If you are to be in the county at any time in the near future I should like to go into this question with you in detail, and should you feel that it will be of any benefit I shall be glad to run up to Albany and answer any questions you may wish to put to me. I know of no measure so fraught with direful possibilities as this same contemplated tax on New York exhibitors, because it represents what will be considered the last straw added to the burden of an already overloaded camel.

Official War Films, Inc., in New Quarters

For greater convenience in co-operating with the General Film Company, which is to distribute the official pictures of the European war, Official War Films, Inc., has removed to 440 Fourth avenue, New York, the General Film headquarters. The American Ambulance Corps, with a similar object in view, is taking offices in the same building.

Official War Films, Inc., of which Wm. K. Vanderbilt is president, and H. P. Davison treasurer, not only controls the American rights for the British official war pictures and the pictures of the American Ambulance Corps in France, but is now negotiating with the French Government for the American control of the French official pictures. Its entire gross profits are devoted to war relief.

The ambulance corps pictures were secured through the committee of the American Ambulance Field Service in France, consisting of Mrs. Wm. K. Vanderbilt, Miss Anne Morgan, Miss Elizabeth Marbury, and their associates in the wonderful service for the care of the wounded which they have inaugurated and maintained.

Metro's "The Promise," Feb. 18

Metro's feature release for Feb. 19 will be a new starring vehicle for Harold Lockwood and May Allison, a five-act picturization of James B. Hendryx's novel, "The Promise." The screen version has been made by Richard V. Spencer, by arrangement with the All Story Weekly, the original publishers of the book, and produced under the direction of Fred. J. Balshofer, president of the Yorke Film Corporation.

Life in a logging camp in the great Northwest is shown in "The Promise.

"It's Up to You," Bell Tells New York Exhibitors

License Commissioner Bell made an interesting guest of honor at a meeting of Local No. 1 of the Motion Picture Exhibitors League, held last Tuesday. The Commissioner went into a frank explanation of the attitude of the license bureau toward the picture men, with particular reference to the question of censorship.

"I am not in favor of legalized censorship," he declared, "and I believe that the work of our department during the past three years has shown that it is unnecessary. We have found the courts quick to stand by us in the rare cases when we have felt compelled to act on a picture, so that we cannot see the need of further censorship.

"But let me tell you that the whole question of legal censorship is in your hands. The fate of the motion picture industry rests in the hands of you men—you exhibitors. When you realize your power, and realize that by booking off-color films you are bringing present and future buying to your business, than the need and demand for legalized censorship will cease."

Samuel Trigger presided over the meeting at which close to a hundred exhibitors were present. Deputy Commissioner Kaufman spoke following Mr. Bell. The License Commissioner extended an emphatic word of thanks to the picture men for the support given the city officials during the infantile paralysis plague.

Fox Prison Drama at Lyric for Premier

"The Honor System," William Fox's prison reform drama, opened at the Lyric theatre, New York City, with a matinee on Lincoln's birthday, February 12. It is the second big Fox production to hold the screen at the Lyric, as previous to its showing "A Daughter of the Gods" was there. The afternoon house was comfortably filled, and the audience, which was composed of the public, in the majority loudly applauded various passages of the picture. The reviews in the dailies on Tuesday morning were in general laudatory, all of them predicting a long run for the picture. It will be reviewed in next week's issue of MOTION PICTURE NEWS.

Shirley Mason Extensively Advertised

McClure Pictures assert that the likeness of no other person—motion picture star, baseball player, government official or other man or woman, notable or notorious—has been printed as often in the last three months as has that of Shirley Mason, one of the stars of "Seven Deadly Sins."

The McClure advertising campaign in twenty-four magazines, has caused Miss Mason's picture to be printed more than fifty million times.

In special newspaper and magazine publicity, outside of display advertising, the circulation of her picture has exceeded twenty-five million copies. In the McClure newspaper advertising campaign her picture will be printed that many times more.

Colorado Censor Bill Modeled on Kansas Law

If a bill introduced in the Colorado legislature today by Representative Houtchens, on request, becomes a law, the "movie" picture producer will have another problem added to his kit and the Attorney-General of Colorado be richer by a new title—that of State Censor of the Movies. The Houtchens bill is framed on the lines of a Kansas law, except that the Attorney-General, instead of the State Superintendent of Public Instruction, is designated as chief executioner. Under the provisions of the Houtchens act all films and reels, except those shown in educational institutions, are subject to examination before exhibition, by the Attorney-General at a fee of $2 a reel or film, which fee is to be turned into the general fund of the State treasury.

The first violation of the law by an exhibitor will be punishable by a fine of $25 to $100; each day the film is exhibited without the consent of the new Attorney-General shall constitute a new and separate offense.

Abrams Buys Ball Team

Having gobbled up most of the stage stars, the motion picture producers are now invading the baseball field and stealing stars by the team-full. The breach in the first line trenches was made when the Portland (Eastern League) Baseball Team was purchased last week, by Hiram Abrams, president of the Paramount Pictures Corporation; Arch Selwyn, the well-known theatrical producer, and Stanley Mastbaum, of Philadelphia, known for his many motion picture holdings in the Quaker City.

Mr. Abrams, who is president of the newly-formed club, declares that he is going to tour with his new club in the summer, and the chances are that he will be flanked by movie cameras. At any rate, he states that before he gets through with it, the Portland team will be the paramount team of New England.



Hiram Abrams, President of Paramount, Is Now Also a League Baseball Magnate, Owning the Portland, Me., Eastern League Team

Committee from Albany Holds Secret Hearing

Investigation Goes on Behind Closed Doors--Goldfish and Selznick Enliven Otherwise Dull Public Hearings

OWING to the fact that the Wheeler investigating committee which came down from Albany to find out who is getting all of the fabulous film profits, has held a number of important secret sessions, no information from which can be secured, the investigation as far as the general public is concerned, is finished.

Several witnesses were examined while reporters were present, and while some of this testimony was interesting to the point of being picturesque, it is doubtful if any facts of sound, fundamental worth have been added to the testimony previously recorded.

While it seems necessary that the investigators be given such vital information as the net cost of production, the yearly balance statements and the complete inventories of each witness, it is not unreasonable to say that their witnesses are reluctant to undrape their businesses for a curious and hostile competitor to stare at and gloat over.

The present film situation is such that manufacturers cannot be blamed for withholding their private business statistics from public knowledge. Competition is too keen, and the unhappy fact cannot be denied that "double crossing" is the most popular form of sport indulged in by certain members of the industry.

Samuel Goldfish of the Goldwyn Pictures Corporation, had some interesting things to tell the committee on the subject of stars. At one point he was asked this question by Senator Hinman: "What about the big salaries paid the stars by the motion picture companies?"

Mr. Goldfish replied:

"Really great personalities are worth all the money motion picture producers pay them. Geraldine Farrar, Mary Garden, Maxine Elliott, Mary Pickford, Mr. Chaplin and Douglas Fairbanks, Jane Cowl, Madge Kennedy, Mae Marsh and Clara Kimball Young are worth every dollar they receive because they are established and immensely popular artists with powers of great attraction for audiences. The Goldwyn organization, I assure you, will engage every great artist on whom we think we can make a profit.

"There will always be commanding personalities in motion pictures who are worth the big salaries. The one point I would make about the large salary question is that the money paid to dozens of so-called stars, or lesser personalities, are greatly in excess of the value of the players.

"Where the star is now pre-eminent, I expect to see the story or play itself become the matter of first importance at a later stage of the industry's development. A vast percentage of the picture theatres today insist upon daily changes of bill and to make certain that their houses will be filled the managers exploit the personalities of big artists and favorite players in whom the public is interested. As we build up and lay stress upon the strength of the story this development is certain to lead to longer runs for the individually worth while productions in the theatres throughout the country."

Lewis J. Selznick, testifying Friday, asserted that less brains were necessary to make money in the motion picture business than in any other he had any knowledge of. As an instance of how easy it was to make money Mr. Selznick told of organizing one company with $1,000 capital which cleared $105,000 in ten weeks.

The witness said he was sometimes given 50 per cent. of the profits for supervising the producing of films, and that Clara Kimball Young paid him $1,000 a week. Mr. Selznick does not release his pictures through a regular program, but in spite of this he said exhibitors took them and made money. He said the distributing end of the business needed investigating, and estimated that $25,000,000 was lost annually through inefficiency in distributing films.

On account of the failure of Joseph Engel of the Metro Pictures Corporation to appear before the commission in answer to a subpoena served upon him Thursday night the committee decided to report him to the Assembly on Monday for contempt.

Benjamin Getz, of Erbograph, was on the stand Thursday morning, and stated, in response to the committee's most popular question, that he bought all of the raw stock his company uses from Eastman. Rembusch, secretary and treasurer of the World Film Corporation, followed him to the stand and told the investigators something about film capitalization and mergers.

Selig Loses to Mutual in Suit for Infringement

Lengthy litigation against the Mutual Film Corporation brought by the Selig Polyscope Company to prevent Mutual's use of the picture title "The House of a Thousand Scandals," has been decided in favor of the defendant by Judge Pendleton in the Supreme Court of New York.

Selig's contention was that the Mutual Company infringed on the rights and title of the Selig production "The House of a Thousand Candles." Exhibitors who booked both pictures testified the titles were not confusing or of detriment to each other.

Withey to Direct Seena Owen

Seena Owen's return to the Triangle-Fine Arts studios, after an absence of several months, has been signalized by the announcement that she will be featured in a new play under the direction of Chester Withey.

Miss Owen has been a member of the Fine Arts forces since the formation of the company, and has won unusual commendation for her handling of leading roles in some of the best productions that have been released on the Triangle program. Her work in "The Lamb," "The Penitents" and "Martha's Vindication" will perhaps be most vividly recalled.

Spooky, Smoky Spirits Materialize at "U"

Marvelous Mystic of South Transmits Scenario Plot for Violet Mersereau Through Nat Rothstein; Seance Successful

RIVALLING the creepy ghost tales of our youth, and the more modern instances of psycho-telepathy, mind reading, spirit communications and other phenomena vouched for by advanced scientists such as Maurice Maeterlinck, comes the tale of the psycho-scenarioist, presented, written, edited and vouched for by Nat Rothstein, advertising manager of the Universal Film Company.

'Twas last December that Universal received a communication—material not spiritual—from one Edwin Williamson of Selma, Alabama. It seems Mr. Williamson had under his wing an Edgar Cayce, to whom it was child's play to pick messages from the air, find gold under sidewalks, foretell the end of the war or the name of Nat Goodwin's next wife. Opportunity was asked to prove that Mr. Cayce would send a scenario by air route.

The scene now shifts. Churchills at 8:30 P. M., Thursday. Around a table may be seen dainty Violet Mersereau; Peter Milne, Motion Picture News; Ben Grimm, Moving Picture World; Frederick Schrader, Variety; Arthur Unger, New York Clipper; John Reddy, New York Telegraph; Ben Davis, New York Tribune, and of course, Mr. Rothstein.

From the very beginning the seance was successful. Spirits were present in profusion. Even an East Indian mystic would have been hard pressed to explain how so many spirits invaded the material bodies present—with all lights up, minus rappings, and nothing concealed in the sleeves.

For fifty minutes a paper bearing the information as to what kind of a play Miss Mersereau wished psycho-scenarioist Cayce to send her, lay on the table. As yet space beneath the table was vacant.

Time passed. So did the spirits. Also several present. Nat Rothstein was missed and could not be found above, around or even beneath the table. He reappeared in time to join a psychological octette raising their voices—and glasses—in honor of Miss Mersereau. Then—shades of the late lamented Madame Thebes—a telegram arrived from mystic Cayce containing an outline of the scenario desired by the Universal star. Mr. Rothstein looked at his watch "Ten minutes late—and I tipped the boy, too," sotto voice. Others still present sat in solemn thought. For a moment it looked as though the happy influence of the good spirits would not avail. Another army rushed to aid—and all was well.

Miss Mersereau says she turned over the scenario outline to Universal's scenario-department.

But why pick on Selma, Alabama, Mr. Rothstein?

The State Rights Market Is Here to Stay

An Interview with Paul Lemarquand—"State Rights Principle Is Correct and Proper—Manufacturer Should Help Distributor by Advertising—Give Us Clean Pictures."

MANAGER PAUL LEMARQUAND of the Super-Attraction Film Company, the only exchange in Omaha, Neb., dealing exclusively with state rights features, has just returned from New York, and has a suggestion for everybody interested in the state rights field. While in New York he bought the rights to "The Witching Hour" for Nebraska, Iowa, Kansas, Missouri and Oklahoma.

"In the first place," he said, "the state rights branch of the industry is here to stay, and I confidently believe it will come to be more important than the exchange. One big reason is that the exhibitor knows when he deals with a state rights exchange that he is dealing directly with the distributor, and not with the distributor through a man paid so much a month. He knows that if local conditions demand action aside from the rule laid down in New York that the state rights exchange can adapt itself to the emergency without reams of time consuming correspondence with the heads in the East.

"When I talk to a man about my pictures I am earnest and he knows it. I am not talking for a salary, indifferent whether the sale is made. I have my own money, my own cash tied up in the picture I am bringing him and he knows it. He knows I am permanently established, that I will be back again if the picture is rotten or if it is good."

While he is not indignant over another phase of the state rights business—that phase having to do with the producer's promises to the purchaser—Mr. Lemarquand might be said to regret it. It is this:

"Before I go to New York to buy the rights to a picture I see reams and reams of advertisements in Motion Picture News and in the other trade papers. I go, see the picture, pay thousands for the right to it and am promised it will be advertised. Before I buy the picture I am not particularly interested in the advertisements, only as they affect me as a purchaser. But *after* I buy that picture I am intensely interested in the advertisements.

"But lo! when I return home I learn the rights to the picture have been sold throughout the entire country within one week. Then the advertising stops. I am vitally interested, but it stops.

"The companies are doing enough advertising, perhaps, but they are not doing it properly, to my motion. While we are not being permitted to see the picture to buy it, there are advertisements, two-page advertisements, in the trade papers. But when we are permitted to see the picture, when we realize its worth and promptly buy it, then the advertisements stop.

"Let the company plan to spend the same amount advertising. But let them use only one page advertisements while getting the state rights dealers interested. Then, after they sell us the picture, which they will if it is a good picture, let them continue the single page advertisements and help us make a more enduring success. Advertising is the heart of any picture. Take it away and that picture is bound to be a cold, damp failure. The man who sold me the rights to that picture and to whom I paid cash knows I will come back again if the picture is a success."

When Mr. Lemarquand goes to buy the state rights to a picture what does he ask? That is of interest to the exhibitors, to state rights buyers and sellers.

"I first ask: Is it better than the program? Often the exhibitor must lay his program for the day on the shelf while he shows our picture.

"Next: Is the title well known, and is the advertising the right kind? I recently bought a picture in New York and looked at the lobby display they offered me. It was entirely unfitting; the picture deserved a better lobby display. I went to a dealer and had one made. The advertising was not up to my requirements.

"Thirdly: Is the story a clean story? The day of the white slave picture is over in these parts. Too long the exhibitors have looked upon the state rights man as the fellow who has a suggestive, questionable picture to attract the public through its less desirable nature. Our profit is in the smaller towns, after the big cities, and I want to state emphatically that the smaller towns of my territory don't want anything shady.

"Fourth and last: Does the picture carry the right kind of stars?

"Those are the four things necessary before I will buy the rights to a picture for my territory."

Mr. Lemarquand is still enthusiastic over a recent visit to Minneapolis. "In that city the state right business is equal to that of the old line companies," he says.

What Shall Mary Garden Play? Public to Decide

Decision as to Mary Garden's first photoplay production is to be left to the public.

Goldwyn Pictures Corporation, with which the operatic star is under contract, is asking, through the newspapers and magazines, for the screen lovers to sit as a jury, and name the picture they wish to see Miss Garden in.

"Salome," "Thais," "Louise" and the "Juggler of Notre Dame," to name a few of her operatic successes, are merely suggested as a basis for balloting by Goldwyn Pictures. Whether it is one of these, or an entirely different subject which will first present Miss Garden on the screen will be for the public to signify.

Miss Garden promises to answer each letter she receives.

"And why shouldn't my first play be agreed on in this manner?" she asks. "If I were singing in concert I would have certain set numbers, but my encores would reflect the preferences of my audiences. If there is that democracy in opera and in concert, there should be, and is, an even greater democracy in pictures. I would like to have suggestions. The more of them, the better."



Geraldine Farrar as Joan of Arc

in Cecil B. deMille's production

"Joan the Woman"

WITH THE EXHIBITOR

West Virginia Association Organized at Pittsburgh

The exhibitors and exchangemen of West Virginia, seeing that their very existence has been threatened by the censorship law which is now pending before the state legislature have organized at Pittsburgh to fight the bill.

The Motion Picture Exhibitors' Association of West Virginia is the name of the new organization, and it will do all in its power to put the bill in the legislature out of commission before it is too late and the measure becomes a law.

Prominent attorneys attended the first meeting and spoke on the bill as well as a number of men who are most familiar with the motion picture business. Objection is being made to the bill that a motion picture censorship is not needed in West Virginia.

The following are the officers of the new organization: President Charles A. Feinler, Vice-President George Zeppides, Secretary Rube Robinson and Treasurer M. A. Seibert.

Maryland Local Plans Dance

At a recent meeting of the executive committee of the Maryland Branch N. P. E. L. A., a committee to decide upon an exhibitors' dance was selected, consisting of Frank A. Hornig, president of the League, ex officio; Frederick Clement Weber, chairman; J. Louis Rome, secretary; E. B. McCurdy, treasurer, and Louis DeHuff is also on the committee. A general meeting of the organization will be held on Sunday, February 25. At this meeting the chairman of the ball committee will report that the committee recommends the holding of the dance and will suggest the latter part of April for the day.

One of the special features will be a contest which will be held for the fans, allowing them to vote upon the actor and actress who will lead the grand promenade.

Brooklyn Ball at Coney Island

If hard work by every one of the hundred and ten members of Local No. 3, M. P. E. L. of A., Brooklyn, will do it, the grand ball at Coney Island on Washington's Birthday eve, February 21, will be a howling success. Stauch's ballroom easily accommodates 5,000 on the big floor. Douglas Fairbanks and Anita Stewart have promised to lead the grand march. Floor, music (Barton's Orchestra of sixty pieces) and entertainment will be the finest. The Brooklyn Eagle, through a lively voting contest to select the King and Queen of the Carnival, is furnishing invaluable publicity. The B. R. T. Company will run special trains and cars, and parking space for 1,500 automobiles will be in readiness. Anita Stewart is a Brooklyn girl, and her thousands of Brooklyn friends will be there.

Exchange Head Names Live Wires Now in East

Looks Ahead to Time in Near Future When Big Ideas Common in West Will Be Used to Win Eastern Audiences to Theatres

AN important exchange head advises us in a recent letter that energetic Western theatre managers are about to make their ideas felt in the East. Such advertising as makes fifty per cent of the theatregoing community see every feature of special importance is done in many Western cities. This is true.

"Of this school, who know how to bring people into the theatre, as well as to take care of them when they get there," continues our correspondent, "Mr. McCormack, formerly of Salt Lake City and Denver theatres, and now manager of the Circle theatre, Indianapolis, is one of the very best. I might also mention Mr. Thomas of the Omaha Strand theatre, Mr. S. H. Ellison of the American theatre, Salt Lake City; Mr. Calvert, manager of the New Garrick theatre, Minneapolis.

"In my trips over the country I have seen hundreds of wonderful pictures sneaking into the little towns, and no one realizes how wonderful they are, the manager of the theatre himself doesn't even know it, and the result is we all lose money."

This man's letter is quoted here to exhibitors because, as the business head of perhaps the oldest company in the business, he speaks directly as if he were himself an exhibitor, and shows that some of the exchange heads, at least, realize the crucial situation the entire industry is facing through the exhibitor's inactivity in some cases.

What else he has to say, at this time, to exhibitors will, we believe, be admitted to this forum as worth the exhibitor's discussion. So let us listen again:

The amount that the public pays to see pictures today will be multiplied by four just as soon as a new generation of exhibitors comes along.

Two years ago I started a school for film salesmen. I said that I didn't want a salesman who robbed an exhibitor. I wanted a salesman who would show the exhibitor how to handle any certain picture so that the exhibitor would get as large an amount of money as possible from his community, and then I wanted the salesman to ask a fair share of that amount for the film company which he represented.

Some of the biggest men then in the industry told me that they didn't want salesmen who would help the exhibitors, they wanted men who would rob the exhibitors, because that was the only kind of thing these men were capable of appreciating.

Yet today practically every manager and at least one-half of the salesmen I have can put on a picture and write ads for it, know how to help the theatres to lay down a broad general policy that will build business.

This doesn't mean that they are better, but it means that they have learned what we consider their trade should be—and it is just as possible for them to learn this trade as it is for the average young man to learn to be an advertising agent—and every real business man knows that he needs an advertising agent.

Today practically all companies are trying to operate along these lines, but it is generally talk, and little action, because the heads of the companies don't know how to do these things themselves.

The fact that they are all trying means that sooner or later they will all succeed in applying this policy of co-operation.

Therefore, the next thing that remains to be done is to make the average exhibitor see that the only way he can succeed is by making his house a big factor in his community, but he can only do this if he has a good enough show, and enough seats so that he can afford to advertise.

The sooner this is impressed on exhibitors, the sooner they will get on a basis that will not only assure them of continuing in the business, but make it possible for all the rest of us to make money, which practically none of us are doing today.

In making these statements I am working, as always, for the general good of the industry, because if the industry prospers I will prosper. I am not speaking specifically of my company, because our schedule for the next twelve months apportions $1,000,000 for profits and other net earnings to go into building the organization, further, another $1,000,000 for advertising, and $1,000,000 for maintaining our sales organization, which we believe to be the best and finest in the business.

Of course, this sounds like a lot of hot air, and maybe it is if you look at it from the viewpoint of just today, but it is hanging steadily to policies like this, as I have for the three years that I have been in the business, that in the end builds a great big result, and that is what we are trying to do, so when you criticize our methods you want to look at them with the viewpoint of next year as well as today.

We are liable to many upsets and much grief as the portion of every man in this industry, especially if he happens to be working for some one else, but if I stepped out tomorrow I wouldn't feel ashamed of the ideas which I have introduced and incorporated into the life of the industry.

Very few people agreed with me at the time I started them, but one of the first men who seemed to sympathize with my ideas was Mr. Johnston, your president and editor.

This letter was brought forth by a criticism by the editor of With Exhibitors Department of a certain policy adopted by this exchange head's company, and is a sincere reply to that criticism. It was not sent us for publication in these columns, but we consider it decidedly "belongs" in the Exhibitors' Forum.

Now, exhibitors, may we hear from you?

Oklahoma League Meets Feb. 12-13

President Talbot issued a call to Oklahoma Exhibitors to rally to the annual meeting, Feb. 12 and 13 at the Lee Huckins Hotel, Oklahoma City, and the response has been big, the invitation including exchange men in Oklahoma City, Dallas and Kansas City.

Besides the annual election of officers there is much business to be transacted. The exhibitors of the state are threatened with a Sunday Closing law and a Censorship bill. Both the exhibitors and the opposition have been laying their plans and working hard each for their respective sides since the last session of the legislature two years ago. The exhibitors have many friends in the present legislature which is now in session in Oklahoma City. There is much talk of making a concerted effort to do away with the deposit system in Oklahoma. It is almost certain that the coming convention will do something along this line. However a good turnout is looked for and a good time is assured for all who attend. Much entertainment and a banquet has been provided by the entertainment committee, which consists of B. H. Powell, E. C. Mills, John Sinopoulo, W. H. McCall, Maurice Lowenstein, Thos. H. Boland, all of Oklahoma City.

EXHIBITOR PERSONALS

ARIZONA.—Nogales: The health department has quarantined Nogales, and Los Angeles (Cal.) exchanges have been advised to suspend shipment of films until the quarantine has been raised.

Yuma: Johan H. Johansen, owner of the only two motion picture theatres in Yuma, spent the week in Los Angeles purchasing new electrical equipment to meet the requirements of his houses because of a change in the municipal plant from direct to alternating curent. Mr. Johansen plays each theatre as a unit, and attributes his sucess to keeping up a continual contest with himself to make one house race against the other for the best receipts.

CALIFORNIA.—Upland: M. Whitmoyer, who for more than two years has conducted the Colonial theatre at Upland, has gone East, where he expects to purchase a theatre.

San Bernardino: Carl Ray, former Michigan exhibitor, who owned a circuit of theatres in that State, has leased the Auditorium at San Bernardino, and is having it enlarged and refurnished throughout. When the changes are completed, the seating capacity will be sixteen hundred.

Los Angeles: S. Stern, who has conducted the Rosebud on Central avenue, Starland on North Broadway, and other Los Angeles theatres, has recently leased three additional ones, these being the Palace, of 800 seats, at Forty-seventh and Moneta; the Belasco, a former legitimate house, of 1,000 seats, at 227 South Main, and the Gaiety, 800 seats, at Twenty-fourth and Central avenue. He will install an individual manager for each theatre

ILLINOIS.—Joliet: C. M. Fox, formerly of De Kalb, and John Cushman of Sterling have assumed the management of the Grand theatre here, and it will in future be known as the Fox theatre. Several changes in policy are contemplated, among which is a daily afternoon and evening performance.

Benton: George Colovos, manager of the Mars and Auditorium theatres, has made many improvements since taking charge, and is being complimented on all sides for same. In the Mars theatre he has installed a pianorchestra, which is highly appreciated.

Nokomis: Harold G. Holmes, who recently leased Holmes' Opera House, is introducing many innovations which are being well received. His latest is the addition of Prof. Newel Schafer and an eight-piece orchestra to furnish suitable music for his films.

Aurora: The Orpheum theatre in Main street is to be extensively remodeled according to the plans now under consideration by Mrs. C. W. Dewey, the owner of the theatre. The building is owned by P. G. Hartz. The plans call for extensive remodeling of the cosy little theatre, the addition of a balcony and about 200 seats on the main floor. The remodeling will be done by Mrs. Dewey, who is closing negotiations for a long term lease of the building.

DeKalb: Charles Fox of this town has bought a motion picture theatre in Joliet and is planning to make Joliet his permanent home.

Peoria: E. C. Bostick, formerly of Peoria, is managing the Merrill theatre, Milwaukee, one of the finest motion picture houses in Wisconsin.

La Salle: Miss Olga Heilstedt, the new owner of the Marquette theatre, recently had a formal opening to inaugurate the change of management, which was well attended and augurs well for the theatre's future.

INDIANA.—Delphi: F. E. Wallace, recently leased the motion picture theatre here and, having made necessary repairs and improvements, opened to good business early this month.

Franklin: W. C. Milliron recenty purchased a motion picture theatre here, and when necessary changes and improvements are made his son Robert will take charge. Mr. Milliron and wife are at present sojourning at St. Petersburg, Fla.

IOWA.—Cedar Rapids: Joe Mulherin of Marengo has bought the Garden theatre, a play house devoted to the showing of motion pictures, the transfer to take place March 1, B. W. Umbreit, the present proprietor, built the theatre a few years ago and built it especially as a film play theatre. Almost every known convenience was placed in the specifications and it is one of the best equipped motion picture houses in the state. It is understood the consideration was $25,000. Mr. Umbreit has not announced his future plans.

Fred Joss of the South End Realty Co. announces the transfer of the Ideal theatre and grounds to C. E. Arnett of Center Point, from F. J. Smid, who has owned the theatre for the last two years and who was the owner of the grounds and put up the building. Mr. Arnett has leased the theatre to W. M. Griffin of Columbus Junction, who will take possession and will operate the theatre beginning March 1. Mr. Griffin is an old, experienced motion picture man, and will be aided by his family in the running of the theatre, his daughter being a clever pianist.

Toledo: Harold Paxton has sold out his interest in the motion picture show to Edgar Stewart. Mr. Stewart now has the entire control of the business. He gives two entertainments a week, on Wednesday and Saturday nights.

LOUISIANA.—New Orleans: The Sobel, Richards, Shear Amusement Enterprises are having plans made for the erection of two more suburban motion picture houses.

MASSACHUSETTS.—Andover: The Colonial theatre went under new management a few days ago, John R. Oldfield assuming charge. When asked about his plans Mr. Oldfield said, "Please don't say too much. Let me have a little time to look around, see what the Andover patrons want and I'll try to give it to them. I want to please them, and make friends. There are some changes I want to make, a little later. First of all I want to add another machine, so as to be able to present pictures continuously, without waits. It spoils a good picture to have to wait while the reels are changed. There are other little things I want to alter that will, I think, add to the comfort and enjoyment of the patrons of the house. But good pictures are the first thing to look to. Come in and see what we are offering, and let your friends know."

MINNESOTA.—Swanville: H. E. West has leased the B. B. Fox hall and will open a motion picture show. Entertainments will be given twice each week.

MONTANA.—Big Timber: Dorman Kellog has closed his Arcade theatre at Big Timber, being content to let what profit there is in the town go to his opposition rather than keep open for the sake of competition.

Butte: Manager C. E. Schmidt, Pathe Exchange at Butte, has just returned from an extensive trip which is understood to have taken in Spokane and Seattle. When asked about rumors that the Rialto was to use Pathe service, he would neither deny nor affirm it, saying that he was merely covering his territory and denying that he was in Seattle lining up service.

The American theatre, Butte, used a half-page ad in each of the daily newspapers to tell of what Manager Paul Noble said was a 100 per cent program for the week. It consisted of "Truthful Tulliver," new Wm. S. Hart Triangle, "Her New York," Gladys Hulette, "Kick In," Pathe Gold Rooster and the premiere of "The Common Law," Clara Kimball Young, Selznick. Sunday, "Her New York" went over big; Monday and Tuesday, "Kick In" stood them up; Wednesday, Thursday and Friday, Bill Hart drew a turnaway, and Saturday they almost broke down the doors to see Clara Kimball Young.

Glendive: Wyman and Wyman, new men in the business, have taken over the Lyric theatre at Glendive. Among the features are three Pathe Gold Roosters each week and from reports they are doing a good business by showing features only.

Hamilton: E. C. Freshwater has taken over the Star and Family theatres in Hamilton, from Mr. and Mrs. Seafield.

Helena: Kernan and Freeman have taken over the two Hippodrome vaudeville shows at Great Falls and Helena, and will show in the Palace and Liberty theatres, Will Steege, former lessee, having retained Pantages vaudeville at the Grand theatre.

Malta: The Lyric theatre, Malta, has been taken over by the Orpheum interests and closed, and its manager, R. Robinson, it is said, will have charge of the Orpheum at Glasgow, a nearby town. It is not known who will run the Orpheum at Malta.

Missoula: The Isis, Bijou and Empress theatres, Missoula, are now under one management, the Missoula Amusement Co., Gilbert J. Heyfron, general manager. The Bijou will be used for Hippodrome vaudeville two nights only. Former Manager Tom McDonald, of the Isis, left immediately for Butte, where he is to manage the new People's, nearly completed.

Washington: J. L. Shaw, an exhibitor of Washington, has taken over the Liberty at Whitefish ,and reports good success in showing Pathe and Vitagraph features. Much credit for his success must be given the consistent and judicious use of advertising, especially the personal reviews of each feature in Shaw's specially prepared heralds and programs.

NORTH DAKOTA.—Hankinson: The Gem theatre at Hankinson has been sold by A. E. Pfeifer to William Mefers and A. J. Withnell of Jamestown, who have already taken possession.

OHIO.—Piqua: I. M. Sacheroff, twenty-eight years old, manager of a motion picture theatre here, was killed a few days ago at Cleveland by being run over by a street car.

Ottawa: J. H. Edsall of North Baltimore has leased Tawa theatre of the I. O. O. F. lodge.

Cleveland: Leases on two East End theatres, taken by one concern, were recently filed for record. In one contract, the Haltnorth Co. leased to the Feer Theatre Co. the Haltnorth theatre and equipment at 2571 E. Fifty-fifth street, for ten years, beginning September 1, 1916, at rentals ranging from $8,200 to $10,200 a year.

In the second record, the Globe Amusement Co. leased to the Feer Theatre Co. the Globe theatre at 5217 Woodland avenue S. E. for thirteen years and three months, at $5,000 a year and $50 a week in addition.

Tiffin: The Sigma motion picture house, of Tiffin, has recently been sold to the Delux Theatre Company of Lima, according to word just received. Thomas J. Powell, of Findlay, the former proprietor, who had paid $500 to secure an option on the theatre, left his home a few days ago to go to Tiffin to pay the balance on the playhouse, but he mysteriously disappeared and no trace has been found of him since. He carried about $5,000 on his person, according to his family and they fear foul play. Dr. R. H. Machamer, of Tiffin, completed the deal with the Delux Company on Friday.

Toledo: Dr. W. A. Crecelius, principal creditor, was the highest bidder for the lease and fixtures of the Star theatre here recently, and will take possession as soon as the formality of confirming the sale in the Federal Court at Toledo is complied with. The lease brought $1,500 and the fixtures approximately $1,000.

Urbana: Urbana will have only three motion picture theatres as the result of a deal just closed by the managements of the Clifford, Ideal and Lyric theatres. They have bought the Princess theatre and that house will go out of business. This house has been showing films only on Saturdays.

PENNSYLVANIA.—Columbia: Announcement is made that the Opera House, a theatre used for motion picture exhibitons, with a seating capacity of 2,000, has been leased to Gayle Burlingame, of Harrisburg, by the New Enterprise Company, which has been operating the house for several years. Dan Naegley, who who has been local manager, will engage in the amusement business hereafter in Lebanon, Pa.

TENNESSEE.—Memphis: E. A. Schiller, general manager of the Loew Southern circuit of theaters, who is in charge of the theatrical changes now being made in Memphis, announces that Frank Gray, former manager of the Lyceum theatre, will become resident manager of the Lyric theatre, and Benj. Stainback, former resident manager of the Lyric, will become assistant manager of the new Loew theatre here.

Mr. Gray will assume his new duties at the Lyric at the close of this week, and Mr. Stainback goes to the new Loew's Lyceum theatre with its opening Feb. 12.

WISCONSIN.—De Pere: Mrs. A. Florence and son Earl moved to Princeton where they will open a motion picture theatre.

New Clarus: Gottfried Langacher has purchased the motion picture apparatus from Dr. E. J. Helgesen and will continue to hold shows regularly.

Looks Like Ed. Is Right

Ed. Wagner, Hartford, Wis., recently received a form letter from a large program producing exchange, with a coupon attached, intended for the exhibitor to write for "prices" on their "special two-reel war drama," which the body of the letter advises will make him "a clean up." Evidently Ed. felt like "cleaning up" the exchange, and forwards to us with the following marginal comment—"Look! you goat, look! The pictures that will bring a little extra return you can't have. Look! Here it is again; extra! extra! Be sure you don't let the exhibitor get one penny too much. If you think the goat will get a few pennies extra on a certain picture, *take it away* from him. Charge him extra. Other exhibitors *don't* be so foolish as to bite for anything like this."

It does look like rubbing it in for a program releasing company to select a two-reel picture, with regular program stars, to make it a "special." The excuse, of course, is that the charging the extra cost may stir the exhibitor to redoubled energy. But it is such tactics as these that have discouraged exhibitors from the short programs and caused an over production of "features."

St. Louis Exhibitors' Association Establishes New Headquarters

The Theatre Managers' and Motion Picture Exhibitors' Association have moved from the third floor of the Benoist Building to their new and spacious home in the Beers Hotel, at Grand and Olive streets.

The new quarters are ideally situated right in the heart of the exchange district. Half a dozen film exchanges are just across the street from the Beers Hotel, and it is less than six blocks to the distributing offices in the Plaza Building, and others in that neighborhood.

The association's new home is in the space formerly occupied by the Hotel Rathskeller, and it is very commodious. There is an abundance of floor space, anterooms, cloak-rooms, lavatories, a first-class restaurant and buffet, and all of the first-class conveniences are available.

The St. Louis association has been making remarkable strides in the last few months. It now has sixty-eight active members, and enough associate members to bring the total up to more than a hundred.

The first meeting was held in the new home of the association on Friday, January 26. A lease for a year was taken on the club rooms.

Big Pictures at Majestic in Los Angeles

Irving Lesser, manager of the Los Angeles All Star Feature Distributors' Exchange, has leased the Majestic theatre for a showing of the Selznick picture "War Brides" for a period of three or four weeks. This will be followed by an indefinite engagement of the Thomas H. Ince production "Civilization." At the present time Cecil B. deMille's Geraldine Farrar picture, "Joan the Woman," is enjoying a very successful run at this house.

Indiana Exhibitor Decries "Mad Scramble"

Asks "Permission to Explode" on Several Important Subjects in Order to "Keep the Ball a Rollin'"

GRANT S. BOICE, manager of the Croxton theatre at Angola, Ind., writes a snappy letter decrying the present conditions in the film industry and suggesting that it is up to the exhibitors themselves to cure the evil. After asking permission to "explode also" and "keep the ball a rollin'" he explains he is not a pessimist, but is sure the industry will in due time adjust itself. But, he says, "the final adjusting will be hastened by wise and economic organizing—and this organizing or co-operation must be brought about by better understanding between all classes connected with the business."

We cry out for the good old days when one-reel with no posters packed them in for two and three days, then the one sheet came and we thought we were the big *it* —soon we began to run multiple reels, seemingly to bolster up a losing game, then the big four and five reelers with daily changes—and then the mad scramble for more features to keep alive the fast pace we set ourselves has caused this seeming over production, nor will it stop until we, the exhibitors, call the halt ourselves.

Brother Boice then refers to the "narrow, bigoted, pinhead that resorts to unfair and degenerate methods" who will naturally drop out, and whom we should assist in the dropping out process, if we "organize—show him up—point the true way." A system of guarantee by allied exhibitors and doing away with deposits, is suggested, and here is what he says about Sunday shows:

"Ten or twelve years ago I heard the same cry. I then ran Sundays, using service no one need be ashamed of, giving a certain percentage to charity. All was well. Then the unscrupulous exhibitor came along, abused the privilege, gave less and less, finally nothing, to charity, slipping the stipend instead to the policeman on the beat and running a very much 'worldly' picture until the real public calls a halt . . . You have got to play fair and give clean pictures.

"Now about unclean pictures. A few days ago the long distance 'phone called me, asking for a booking for a production of the states rights kind. State rights was an unknown quantity in the good old days —but it's here now and a good thing, too. But this particular picture had a somewhat sensual name, and I gave the order for booking only when informed it was endorsed by the clergy, etc. When the final contracts came, one clause said 'No Children Admitted.' I canceled instanter.

"For a day we can swell our bank accounts with a morbid picture; for a day we think we are giving what the public wants to see; but the foundation for a more honorable and lasting standard will be built on pictures appealing to our better natures, and this is the ultimate goal we are all striving for."

The above remarks are too obviously sincere and earnest to require any comment. Can anyone possibly dispute their unanswerable argument?

We believe there is such a thing possible as "public sentiment," finally affecting the present attitude of the "narrow, bigoted pinheads" Mr. Boice refers to. You know them, fellow exhibitors. They think only of today, of themselves. Not of the morrow, nor of others far wiser than they, and who will in fact displace them in their egotism shortly unless they listen to reason and the call of common sense. We would rather call them "sapheads" than "pinheads"—for they have brains, only refuse to use them.

Try Co-operative Theatre

Since Exhibitor A. C. Hartman, not satisfied with the business being done at the Dundee theatre, in exclusive Dundee, a suburb of Omaha, Neb., closed the house's doors, Dundee movie fans are organizing to start a co-operative theatre. They will furnish the money for the expenses and the profits will be spent for pictures.

Family Programs Outgrowth of Children's Shows in Omaha

Children's matinees in Omaha, Neb., are spreading. Manager Hugh McCaffery of the Boulevard theatre announced this week that he would begin showing the programs recommended by the censorship committee of the Woman's Club of Omaha. This step will be followed by other surburban houses, is the belief.

The Muse, managed by Exhibitor Robert Shirley, and the Strand, with Exhibitor Thomas, have been showing the censored programs to great throngs of children each Saturday morning. Each Saturday the popularity of the children's matinees is greater.

Mrs. W. S. Knight, chairman of the club's censorship committee, who arranged the children's programs, is about ready to provide special family programs for each theatre in the city each Friday evening. These programs, like the children's matinees, will be censored.

New Theatre Making Good

Byron Sherwood, Trenton, Mo., has done wonders with the business of the Majestic, Kansas City, in the few months that he has had it. He did it all with the three "P's" important to exhibitor success—viz., "policy," "pep," and "politeness." The house is beautiful to look upon, to start with; it has a terra cotta front, on its 50 feet of width, with pillars, and an added aspect of dignity by means of glazed windows on the second story, the windows being merely for ventilation and looks, and not opening into any offices. The offices of the theatre are downstairs. The house seats 560, and in two months Mr. Sherwood has reached the point of keeping it pretty well filled each evening, and at present rate of progress he will soon need an "S. R. O." sign for regular use, for evidences to that end have already appeared, due to this exhibitor's keen sense of looking ahead.

LIVE WIRE EXHIBITORS

Joan of Arc Lobby Almost a Museum

Forty-fourth Street Theatre Has Costly Display of Beautiful Paintings and Properties of Period of Lasky-De Mille Masterplay

A HISTORICAL museum devoted to the the memory of the Maid of Orleans is what in effect Mr. Lasky and Mr. De Mille have provided as a ballyhoo for their masterful production "Joan the Woman" with Geraldine Farrar.

From the beautiful ermine cloak worn by the king, to the heavy suits of mail which impress the visitor at once with the spirit of the middle ages, everything is in keeping with the vivid lesson to be seen on the inside with the presentation of the picture.

We doubt if any production has been more carefully exploited than this. Every means possible has been used to give it the full dignity of a theatrical performance which the tremendous lesson of the play fully warrants. And so this carefully planned lobby display is worth special comment.

Costly mural panels carrying paintings by Clifford F. Pember from the famous illustrations by Boutet de Monvel are set off by elegant fleur de lis embroidered draperies, quality and not quantity being the keynote of this display.

The murals tell the story of Joan's visions, her victorious exploits, her determination to save her King coupled with her sorrow and realization of the great sacrifice she was compelling in human suffering, and finally Joan's capture by the English at Compiegne and her burning at the stake in the market place at Rouen. All events which stir the imagination, even in the reading, but which now tenfold, in the Lasky-De Mille presentation in living pictures, compel a realization of the terrible horror of medieval times, even now being repeated in the present great struggle of nations tend to more vividly impress the memories of yesteryear.

Have You a Good Slogan?

Slogans, or word trademarks are being adopted by Omaha, Neb., theatres for use in their advertisements. Instead of "Ivory Soap—It Floats" or other famous slogans, they say:

Sun.—"There's a Place for 'U' in the Sun."

Strand.—"At the Picture Playhouse of Character."

Muse.—"The Theatre of First Presentations."

Hipp.—"Always a Good Show."

Besse.—"The South Side House."

Last week a local newspaper ran a page advertising competition. The slogan of each business house was given, and all kinds of businesses were represented. The person guessing, from the slogan, which place of business was represented, won a prize. The advertising man said not one answer missed the slogans of the motion picture theatres—showing the people know them by heart.

Memo Pads with Time of Shows Will Get Patrons In

The Stanley theatres in Philadelphia are sponsor for a clever idea, and a still more clever way of handling it. They have printed special "Memo pads" on inexpensive, but attractive ruled paper, which have at the top, printed in bold letters, "The Thing I Must Do Today." Then several lines, ruled, are followed by a neat three lines at the bottom "And Go to the Palace theatre, Market street at 12th, where the most exclusive of motion pictures are shown continuously, 10 A. M. to 11:15 P. M."

In order to avoid waste and know that this little expense pays for itself, the distribution is made through the Stanley mailing list of seven thousand regular patrons.

As the pad appears to us, we would suggest that a line cut in imitation handwriting be made of the line "and go to the Palace theatre," as if it had been actually written on the pad, the two small lines descriptive of show and giving hours of performance, being in plain type. Where certain hours of performance for features are in use, this little memorandum will prove valuable.

This is an idea every theatre in the country will find will pay, if the distribution is confined to actual patrons. The local printer always has scrap paper he will make a very close figure on, in order to get the job of printing.

Southern Theatre Builds Good Will with Schools

The Queen Theatre, Knoxville, Tenn., recently invited all school children of that city and suburbs, to the number of six thousand, to see "Oliver Twist." The management at that time controlled another local theatre, and used it also to help accommodate the crowds. Tickets were furnished and distributed through the various school, principals and teachers, and needless to say the "Queen" is still more firmly established in Knoxville as the family theatre of the city. Ten cents is the price charged for all pictures, and one feature and two short reels is the limit of the program.

Cleveland Exhibitors Active

The Motion Picture Exhibitor's League held its weekly meeting on Tuesday at the League headquarters in the Republic Building. The principal business of the meeting was the bi-annual election of officers. W. J. Slimm was elected president; Henry Lustig, vice-president; Walter Horsey, financial secretary; Sam Bullock, corresponding secretary; A. Maher, treasurer. Members are elected to office in January and in July.

An interesting letter from Chief of Police W. S. Rowe was read by the corresponding secretary, in which the chief says that a lieutenant of each precinct has been instructed to visit the motion picture theatres in his precinct, to ascertain the moral tone of films exhibited. The chief begs exhibitors to co-operate with Mayor Harry Davis in his efforts to suppress all nude pictures. The league formally acknowledged the receipt of this communication and officially endorsed it.



Lobby Display for Lasky-De Mille Production, "Joan the Woman," Playing at the Forty-fourth Street Theatre, New York

SPARKS AND FLASHES

Oi! Oi! Manager Bell at Akeley, Minnesota, took advantage of the scarcity of even newspaper these days to try the ever-new stunt which may not have been pulled in your town—and if not go to it—of printing on wall-paper than he had to "tear the paper off the walls" to make room for the crowds he expected on "Secret of the Submarine."

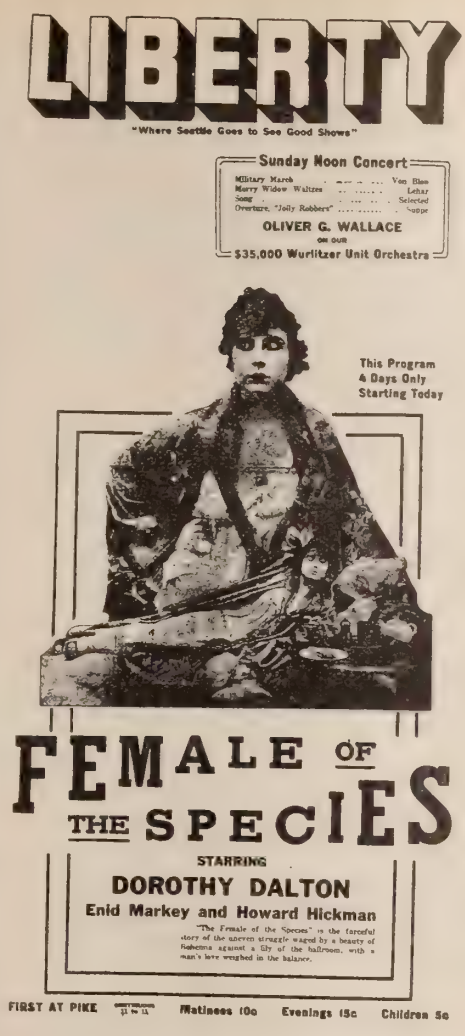
Belfast Opera House, 'way down-east in Maine, used to work this one in the palmy days of "licensed" single reelers, to get them up a long flight of stairs, and with the super features and super serials now offered, and the high price of other paper the wall-paper ought to win by a neck.

Meeting a problem quickly is E. C. Bostick's long suit. As manager of the Merrill theatre, Milwaukee, Wis., he decided to let the people know he had reduced the price to ten cents. Three experienced telephone operators and three additional trunk lines, at a cost of forty-three dollars for two weeks' service, got him as much additional business in a single day. The telephone company co-operated by watching the lines and giving immediate service. He reached homes only, and there was no guess work about it. He knew every home having a telephone had been notified of the changed price at the Merrill. Registered letter would not have been surer.

A. W. Nicolls, manager of the University theatre, Des Moines, Iowa, finds it stimulates business and "gets the crowds coming" to have a "family day" every once in a while, on an especially good program. He issues a small card, neatly printed on light cover stock, announcing the attraction, under the display lines "Family Day at the University Theatre," the ticket and ten cents "admitting two." Regular admission is ten cents for all adults.

Manager Paul Noble, American theatre, Butte, Montana, recently advertised that Pathe's "Kick In," with Gladys Hulette would put the biggest "kick in" the American's program yet. Seems to us Paul "kicked in" a good one himself.

Conventions hold theatre parties at "legitimate" houses as a part of the entertainment for the delegates, why can they not be at motion picture theatres? They can. Manager Robert Shirley of the Muse, Twenty-fourth and Farnam, Omaha, has agreed to show George Beban in "His Sweetheart" at the Muse on February 8, when 300 delegates to the National Lumbermen's Convention will attend.



Take Courage, Small Town

Milton Cohn's Paramount exchange at Denver, Colo., loses its distinction of furnishing regular service to the smallest town in the world. That was at Steamboat, a town of 125 population. Pathe exchange at Butte is furnishing regular feature service, one per week, to Fort Yellowstone, Wyo., where five (5) people view the picture at its one showing, according to Fred Springer of the United States Engineering Department at that place. These five chip in to pay the cost, which amounts to over three dollars per head, and they select their own subjects. Gold Rooster plays are used, and they prefer comedies, the following comedy dramas having been shown so far: "The Galloper," "The Precious Packet," and "Excuse Me." Some show, this!

Same "Sig" in Advertising Newest from Seattle

That T. A. Edison of theatrical advertising invention, Fullerton, of the Liberty theatre, Seattle, has broken loose again with uniform "sigs" (signatures) as he calls them. What you can't see in the illustration without close examination, is that he has adopted a distinctive way of always showing the theatre name. In the newspaper ad, which we illustrate in full because the whole set-up is out of the ordinary and worth copying, the white block letters with the heavy black shading give all possible contrast.

In the twenty-four sheet billboard, also here illustrated, contrasty colors are made use of. The "sig," pasted separately and changed every two weeks, is always in two strongly contrasting colors, with lower sheets of the "twenty-four" changed every week always in color bright, but properly harmonizing with the "sig."

Of course, this means the advertising man must know what colors "clash" and what don't, and we would advise the man who wears a purple tie with a blue shirt to leave the color selection to the lithographer.

The idea of the same signature being used wherever possible is carried out on billboards, in newspapers, on window cards, and any special advertising where the plain, bold block letters are in keeping with the medium used.

Clean Exhibitors Openly Resent Unclean Pictures

Even the exhibitors of Council Bluffs, Ia., are getting up in arms over the showing of the "moral lesson" motion pictures and are writing to the local newspapers urging that they be stopped. While they do not say so, the objecting exhibitors fear showing such pictures will bring on censorship. The Iowa legislature is in session now and is practically certain to consider censorship legislation.

"Will you give space for an expression of opinion regarding the so-called 'vice' pictures which are being shown at too-frequent intervals in at least two motion picture houses of our city?" writes "A Reputable Exhibitor" to the Council Bluffs Nonpareil.

"Great parade is made of the 'moral lesson' when these purient plays are advertised, but to one who has access to the advance announcements of the producers, it is curious that the statements deal only with box office receipts and not with the 'moral lesson.' . . . The writer has himself heard a girl, leaving a picture show after witnessing one of these 'sermons,' remark to her companion, 'I don't see anything so terrible in that.' The truth about these films would do more good than much generalizing about goodness and incidental lauding of the 'vice' play that is approved by some suppositious divine or settlement worker away off in New York."

The writer then declares reputable exhibitors are opposed to this kind of false advertising, by which a harmful play is hidden under the cloak of virtue.



THE EASTERN STUDIOS

CHARLOTTE WALKER, who has just been announced as star in a new Broadway play written by her husband, Eugene Walter, is featured in the Thanhouser drama, "Mary Lawson's Secret." This play, written by Lloyd Lonergan and directed by John B. O'Brien, is to be released as a Thanhouser-Pathe Gold Rooster Play in April. Mr. Walter was a visitor at the Thanhouser studio when some of the scenes were being taken, and volunteered to be an "extra."

GEORGE STUART CHRISTIE, well-known to patrons of the drama and light opera, will make his screen debut as loading man for Emmy Wehlen, in her forthcoming Metro production, "The Duchess of Doubt," exterior scenes of which are being made in Florida, under the direction of George D. Baker.

BEING "father" to some of the prettiest women in pictures, is getting to be a specialty of Warren Cook's. After finishing three successive pictures in which he was cast as the father of Mary Pickford, he, a short time ago jumped into another "father" role and will act in that capacity to Zena Keefe in the new Moss production of "One Hour."

JOE BURKE, a well-known character actor has been engaged to appear in Thomas A. Edison, Inc., Conquest Pictures.

For two years after becoming a screen player in 1911, he appeared in character parts in the productions of the Powers Picture Plays Company, appearing in both comedy and dramatic roles. Leaving Powers, he went to Pathe and from the latter to Reliance. Following this he filled successive engagements with Triumph, Fox, Thanhouser, Kleine, World, Famous Players, Equitable, Metro and Mutual.

WHILE commuters were fussing and fuming over being hours late in their arrival at their offices, and all vehicular traffic in New York City was nearly paralyzed by a recent snow storm, the deluge of white flakes was being prayerfully welcomed at the Famous Players studio in Fifty-sixth street. Three weeks ago, Lou-Tellegen, Mary Fuller and a company of Famous Players-Paramount players had departed to Saranac Lake for the sole purpose of getting some big snow scenes in the woods of upper New York state. They had found practically no snow upon their arrival at Saranac, and had been patiently waiting for something to happen ever since. When the storm broke, there was exchange of jubilant telegrams and the work was on.

THOMAS MEIGHAN is hurriedly going through the unfilmed classics in search of a story in which the heroine is carried about in the arms of the hero. Meighan, having carried Pauline Frederick about in his arms for her last two Famous Players-Paramount pictures "The Slave Market" and "Sapho," has the personal taxicab habit, he says, and is very anxious to find a story for Miss Frederick which will enable him to continue transporting her about the studio.

MARGUERITE CLARK looked on with sadness, while the special theatre which had been erected for her in the Famous Players studio was being demolished. The theatre was built for the stage scenes in the Famous Players-Paramount adaptation of Molly Elliott Seawell's play "The Fortunes of Fifi," in which Miss Clark is to star.

"I have not been on the stage since Laurette Taylor, and I played Roman maidens at the Palace for Sarah Bernhardt," said Miss Clark, "and I did enjoy it even if the audience was purely 'paid admission'—meaning paid for being an audience."

AND now comes Max Linder to the fore. Yest, he has only followed the fashion of many charming ladies and estimable actors in harboring a pet, but Max has either "out-fadded" faddists, or else his press agent is unusually gifted.

At any rate, Max is said to have a dog—a dog with a wooden leg. "Wah" is the name, and "Wah" served with Max in the dispatch bearers' corps in the great war. At the battle of the Aisne the dog's foreleg was shot off and Linder was wounded at the same time. Later the comedian caused the best surgeon in Paris to fit "Wah" with a hickory leg and aluminum attachments.

PAUL EVERTON, one of Broadway's best known "heavy" men and character actors, has been engaged by Frank Powell for a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation, to be distributed through Mutual.

DOUGLAS FAIRBANKS gave a party at the New York Algonquin Hotel, New York, ten days ago in honor of Mary Pickford, who departed a few days later for the Pacific coast. Many of prominence in the theatrical and screen world, were guests of smiling Doug, who entertained with some of his new athletic stunts.

N. B. "Little Mary" had a new frock for the occasion.

RENE GUISSART, the cameraman who will photograph Mary Garden's first Goldwyn picture under the direction of Allan Dwan, is a hero of the battle of the Somme, and wears a medal awarded him by the French Government for valor in action during the early days of what is now one of the longest battles in history.

Guissart, in command of a gun crew, had all of his aides killed around him, and operated a machine gun without aid or support, while entirely cut off from the remainder of the troops with whom he was operating. His valor in standing by his gun enabled him to stand off a group of invaders who menaced the section of the line he was holding. Just as a detachment came to his support, he was shot through the lung, and this wound retired him.



Paul Scardon Directing a Scene for "The Hawk" (Vitagraph), with Ethel Gray Terry and Earle Williams

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

ACKER, EUGENE
ALEXANDER, SARA
ANDERSON, CLAIRE
ANDERSON, TILLIE
ANGEL, R.
ARGOT, LANGE
ARSDALE, VAN
AUBREY, JAMES
AUSTIN, JERE

BEAU, LUCAS V.
BELL, W. H.
BENNETT, T. W.
BENTON, CURTIS
BONCE, COSIMO
BOYLE, MISS

CARTER, NAN
CECIL, ED.
CLARKE, GEORGE
CLAFLIN, A.
COHN, MARTHA L.
COLE, A. J.
COMPTON, CHARLES
CRAWFORD, FLORENCE
CROWE, ELEANOR

DAVIES, HOWARD
DAVIS, D. L.
DAY, JOEL
DECKER, JAMES
DEFOREST, HAL.
DEELY, BEN
DELOPEZ, MME.
DENTLER, MARION
DIAMOND, JAMES
DICKSON, LYDIA
DILLION, J. W.

FARLEY, DOROTHEA
FOSTER, WM. C.
FRANCE, C. H.

GIBSON, J. E.
GILBERT, HENRIETTA
GRAN, ALBERT
GRATTAN, STEPHEN
GREENE, KEMPTON
GREENE, MARGARET

HALL, GEORGE
HOLMES, LULU
HULSE, VAUGHAN
HUNTLEY, F. W.

JENSEN, EMIL C.
JORES, E. F.

KENNEDY, LEO A.
KNOEPFLE, RUDOLPH

LAUILLARD, EDWARD
LAWRENCE, PAUL
LEIGH, LISLE
LENNON, A.
LE SOIR, GEO.
LYNCH, JACK

McDONALD, WALLACE
MAY, NATALIE
MAYFIELD, CHARINE
MUELLER, CONRAD G.

O'DENTAL, MARIE

PARDEE, MADELINE L.
PETTUS, ZULEME
PIERARD, JEAN P.

RAND, ANTHONY
RANDALL, C. L.
RODIN, EMIL
RONALDS, S. C.
RUCHTI, J.

SALZMAN, AARON
SEITER, C. H.
SHEA, CORNELIUS
SINTZENICH, HAROLD A.
STANLEY, HENRY
STUART, AUSTIN
SULLIVAN, JAMES R.

TEARLE, CONWAY
THOMPSON, H. M.
TIDMARSH, FERDINAND
TRAVERSE, MADELINE
TURNER, ALICE

WALTERS, E. J.
WILLIS, L. D.
WILSON, C. T.
WILSON, CAREY
WILSON, OLIVE

FREE PUBLICITY FOR THE PLAYER

Send your name, permanent address, and all the facts about your career to Motion Picture Studio Directory, and they will be published gratis in the next issue out the last of February.

This costs you nothing.

This secures for you unlimited free publicity all over the country, as Motion Picture Studio Directory is used:

1. **For Booking** by Casting Directors in making up their companies.

2. **By Newspaper Editors** for write-ups on the actors and actresses appearing at the local photoplay theatres.

3. **By Exhibitors** in making up the programs and announcements for their theatres.

This free publicity backed up by portrait advertising—which you can secure in the Directory at **$88** per page, including cut, smaller space pro rata—secures for you a permanent agent who is always working for you day in and day out and continually keeping your name and portrait before the casting director for bookings, and before the newspaper editor and exhibitor for free publicity.

Also when out of a position we will do our best to assist you in securing one.

Motion Picture Studio Directory

729 SEVENTH AVENUE NEW YORK CITY

PUBLISHED BY MOTION PICTURE NEWS, INC.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE presence of President Carl Laemmle, and the expected arrival of P. A. Powers, treasurer, have not caused any noticable change at Universal City. The twenty-six companies continue with production as though the chiefs were across the continent.

Mr. Laemmle advised that his trip to California, was just to get away from the disagreeable cold of the East, and it goes without saying that Los Angeles papers were glad to mention this fact. He stated that the principal purpose of his long journey was to watch the new system of production along efficiency lines installed by General Manager H. O. Davis at U City.

Rumors have it that Mr. Laemmle is connected in one way or another with a number of new film companies about to be organized. One is said to have J. Warren Kerrigan as star, another Cleo Madison who recently signed a contract to appear in multiple reel subjects for Louis Jacobs, and another which links the name of Blanche Sweet. It is further stated by those who hear the rumors that Lois Weber, whose contract with the Universal expires in April, has made a contract which specifies a salary of $5,000 weekly, and that the pictures will be made for an organization in which Mr. Laemmle is the dominant financial factor. Other rumors of less importance are also to be heard. None of the above could be verified.

THE Universal scenario department has been increased by the addition of Waldemar Young, former San Francisco newspaper man, who has written several successful vaudeville sketches, and served a number of years as dramatic critic; and Colonel Brady, formerly head of the Vitagraph scenario department at the Brooklyn studio.

Director Charles Swickard is to continue with Mary MacLaren as his star, and will next produce a drama of society life in Paris and America, written by J. Grubb Alexander. This may be titled "Her Great Adventure," the name under which it is known at present. Mr. Swickard has just filmed the "Plow Woman" with Miss MacLaren.

The Lois Weber production "Even as You and I," has been completed, and Ben Wilson and Mignon Anderson have been assigned to other directors. The former with Neva Gerber will play leads in the additional episodes to be made by Director Stuart Paton of the "Voice on the Wire" series of two-reel mystery stories. Miss Anderson has been cast as lead in the next picture to be made by Rupert Julian. Maude George, who played a prominent part in the Weber picture, has concluded her contract with the Universal, and has been engaged by Thomas H. Ince to play in support of William Desmond in a picture to be made by Director Walter Edwards.

Telegrams from the New York office of the Universal have caused a new order of cutting of the comedy dramas made by Director Raymond Wells with Jack Mulhall as star. These pictures are now cut or edited as the scenes are made, so the finished negative may be shipped to New York as soon as completed. This manner of speedy editing followed demands of exhibitors for these subjects. Director Wells has just made the final scenes for "Jimmy Dolan, Prince," a mythical kingdom story.

GENERAL MANAGER H. O. DAVIS has written his first story for the screen, which has been prepared in scenario form by Bess Meredyth, a staff author. It is titled "Bringing Father Home." The production will be filmed under the direction of William Worthington, with Franklyn Farnum and Agnes Vernon as leads.

Allen Holubar, having completed the five-reel picture "The Reward of His Government" is next to make a play adapted from the Brand Whitlock story, "The Field of Honor." This is to be in five reels.

Director George Marshall has written the scenario for a three-reel Western drama which he is now producing. It is known as "The Foreman of Circle W," and Neal Hart plays the name part.

The Nestorites, Eddie, Lee, Edyth, Nolan and Chaudet the director, are busy with the "Villainous Visitor," which gives Moran an eccentric character part. The story was written by "Pop" Hoadley and Fred Palmer, whom the company have adopted as their regular writers.



Tom Santschi (Selig)

W. W. BEAUDINE and the Joker organization, discovered Monday night they had not made a policeman comedy in six months. Passing this information along to Jack Cunningham, who has been writing comedies exclusively for this company, they were presented with a scenario providing cops galore, the following morning. The name of it is "Gone—But Where?".

Emory Johnson, little Zoe Rae and Mignon Anderson, are to be the leads in the five-reel subject, "A Dime's Worth of Philosophy," which is to be made by Rupert Julian in five reels.

"The Fair Masquerader" is the name given a one-reel subject now in the making by Director George Cochrane, who has Molly Malone, Roberta Wilson, Lee Hill and Jay Morris Foster as principals.

THE north feature stage, 100 x 190 feet, is completely covered with an interior Alaskan setting, which is the largest of its kind ever built on the west coast. In the story, "The Code of the Klondike," written and being filmed by Lynn Reynolds, this serves as a dance hall, gambling resort, saloon, buffet and lobby of the hotel. There are no partitions in the setting, which makes possible a great amount of action in all portions during the scenes made here. Myrtle Gonzalez is the star of this picture, with a supporting cast headed by George Hernandez. Jean Hersholt and others. The exteriors were made at Truckee recently.

"Little Miss Sunshine" is a three-reel photoplay in which Ruth Stonehouse is playing the lead as well as directing.

Mrs. E. M. Singleton, who has been connected with the U scenario department, has been appointed director at U City, and will first film a five-reel subject titled "Devotion," scenes of which are laid in England. Fritzi Ridgeway has been selected as the star for this picture.

THE display of creative ability on the part of Victor Schertzinger during his twenty months connection with Thomas H. Ince studios, this week brought to the talented musician the position as director at the Ince studios. He was first assigned to directing the filming of the new Charles Ray serial comic of the baseball diamond, from original scenarios written by C. Gardner Sullivan. Mr. Schertzinger first became affiliated with Mr. Ince at the Inceville plant to prepare musical accompaniments for Triangle Kay-Bee plays. He continued at this work until last Spring when he went East with Mr. Ince to supervise the musical programs at the important presentations of "Civilization."

Thomas H. Ince has drawn another leading woman from the ranks of the legitimate stage in the person of Sylvia Bremer. Miss Bremer is an Australian, but has been in America for several years. Her most re-



A Bluebird with Red Feathers
Left: "The Man Who Took a Chance" (Bluebird), with Franklyn Farnum; Center: One of the Chinese Principals in "The War of the Tongs" (Red Feather); Right: Jack Mulhall in "The Terror" (Red Feather)

cent work was in support of Grace George in Bernard Shaw's "Major Barbara."

C. Gardner Sullivan has prepared an original comedy drama which will serve as the next play in which Enid Bennett is starred. Reginald Barker will be in charge of filming this subject. Mr. Barker has just completed the last scenes for a new Louise Glaum Triangle Kay-Bee play from the pen of Monte M. Katterjohn. The supporting cast includes J. Barney Sherry, Roy Laidlaw, Thos. Guise, and others.

TO a few of his intimate friends, William S. Hart this week tipped off that he was going to stage the thriller of his film playing career, and the few who were fortunate in witnessing it, claim the star was not exaggerating. Mr. Hart allowed his famous Pinto pony "Fritz" to roll with him down a two hundred foot embankment in a manner prescribed by the scenario written by Lambert Hillyer. In this picture Margery Wilson appears as the leading woman.

Dorothy Dalton is having her first vacation in many a moon, and being a Chicago girl, she is hunting a Winter climate, and is spending several days at the Winter resort on the top of Mount Baldy. Miss Dalton has just completed her performance in a picture made under the direction of Charles Miller.

Louis Brown, vice-president of the Orpheum theatre circuit, was this week the guest of the Ince studios at Culver City and Inceville, where he met a number of the players who formerly aided in making the Orpheum program. As with many others, the visit of Mr. Brown was a revelation, and he expressed his amazement at the size and stability of the Ince producing plant, which is now frequently referred to as the most complete in the world.

WILFRED LUCAS is at it again. He has come to believe the managers of the Fine Arts studio wish to see him battered to pieces, for in practically every one of the pictures in which he plays, he has been given a semi-pugilistic role. At present he takes the part of a gigantic Greek, who does all sorts of strenuous physical stunts in the drama temporarily titled "A Love Sublime," which is adapted from the short story, "Orpheus," by Samuel Hopkins Adams. Carmel Meyers appears as his sweetheart, Alice Ray the sculptor, Jack Brammall the crook, James O'Shey as policeman, and Fred Turner in the difficult character part of the professor.

It is also evident an attempt is being made to force all the leading men of the Fine Arts staff to become athletes, or at least proficient in the manly art. Kenneth Harlan, lead opposite Constance Talmadge in the melodramatic comedy, "Betsy's Burglar," was this week pitted against Elmo Lincoln, who appeared as chief of the gangsters, and for five hours they fought. Lincoln is the giant who interpreted the part of the Mighty Man of Valor in Griffith's "Intolerance." The principals were physical wrecks when Director Paul Powell gave the final O. K. to the fight stuff scenes.

Frank E. Woods is not only proving himself competent for the position as manager of production, but is also leading the scenario department a very merry clip in the matter of writing original stories for the screen. He is the author of "Betsy's Burglar," "The Bad Boy" and "A Young Gentleman of the Old School," as well as another play, which will serve as a vehicle for Seena Owen, who is working under the direction of Chester Withey, the title of which has not been announced.

FOLLOWING several days of tests, Director Rollin S. Sturgeon has begun the filming of the first Gail Kane Mutual subject, "Whose Wife?" The story for this was adapted for the screen by Doris Schroeder. Miss Kane is reported to have brought with her from New York ten trunks of stylish new gowns.

The starting of the production of the first release of the second Mary Miles Minter American Mutual series, "Lizz," was this week the cause of a celebration by members of the company, which occurred at the end of the first day of production. Those participating were: James Kirkwood, George Fisher, Harvey Clark, George Periolat, Emma Kluge, Margaret Shelby, Arthur Howard, Lucille Ward, Al. and Jack Vosburg.

A day or two more of filming, and the current William Russell American Mutual picture, "High Play," will be completed. This subject, up to this time, has been in production eleven days, and the making of the picture by Director Edward Sloman in this short time, is spoken of as record-breaking and efficient. The reorganization of production departments of the studio by President S. S. Hutchinson, is said to have made possible this speedy work.

AT the Signal studio, it is claimed, the scenario for the second episode of the "Railroad Raiders," consisting of two reels, contains more plot than many a five-reeler now on the market. The story pertains to the operations of two separate gangs of crooks, each independent of the other, working to victimize a railroad company. It is a case of crook meet crook when they learn the true situation, and thus considerable comedy is brought about.

So favorable has been the comment on the night lighting effects in past Signal subjects, J. P. McGowan has instructed his technical director, Clyde Roe, and assistants to organize an experimental laboratory to work out additional effects.

Helen Holmes has been ill for the past few days with tonsilitis, owing to exposure in the making of the first episode. All the other members of the company have withstood the exposure without illness.

Virgil Hart, who has been a member of the Signal Stock Company, was this week selected by J. P. McGowan as his assistant director in the making of future Helen Holmes subjects.

THE Horsley Cub Comedy Company reached the three-quarters of a century mark this week, when the one-reel subject, "Jerry's Romance," was completed. In all seventy-five subjects made to date, George Ovey has been the featured comedian, and Milton Fahrney the director. In this number also, George George, who was recently injured in an auto accident which caused his withdrawal from the cast, was able to resume his work.

Production of the fourth of the Morals of Men Series of five-reel productions, "The Eye of Envy," was begun this week by Crane Wilbur and company at the Horsley studio. The cast for this number has not been wholly selected, and will be announced shortly.



The Left and Center Views Illustrate Kalem's New Railroad Series, "A Daughter of Daring," with Helen Gibson as the Central Figure in Scenes from the First Episode, "In the Path of Peril." Marin Sais to be Starred in Another Series, "The American Girl," is on the Right

There is a new star in the David Horsley organization who arrived in this world January 26. The producer of Cub Comedies and Centaur Features, advises that no naming contest is to be conducted this year, and—and—mother and daughter are doing well.

THE third two-reel episode of the new Kalem series, "The American Girl," separately titled, "The Fate of Juan Garcia," has been completed, and production work is now being engaged in on the fourth, "The Lost Legion of the Border." Director James Horne continues in charge of making the new series, with Marin Sais in the name part. Edward Hearn, Frank Jonasson, Ronald Bradbury, and others continue as the principal players.

Scott Sidney, formerly identified as director with the Ince forces, who later made two subjects at the Morosco-Pallas studios, has been engaged to direct future productions of the new Kalem railroad series, to be known as "The Daughter of Daring." This series of one-reel subjects are to succeed the "Hazards of Helen," which have run for more than two years. Helen Gibson, who has been featured in the "Hazards" subjects, is to continue as featured player in the new pictures, and it is very probable that all other supporting members will be retained.

The Kalem Ham Comedy Company has worked at the Glendale studios several days this week, using the Mexican and Western street sets for scenes for the coming single-reeler in which Ham and Bud appear as bullfighters. This is under the direction of Al. Santell.

William Pigott, formerly of the scenario department of the American studio at Santa Barbara is now a member of the staff at the Kalem Glendale plant.

THE capital punishment subject, "Who Shall Take My Life?" now being filmed at the Selig plant, requires prison scenes, and the three leading players, Tom Santchi, Bessie Eyton and Harry Lonsdale, together with Colin Campbell and cameraman, went to the San Quentin penitentiary by boat the early part of the week.

Selig production forces were increased this week by Director Al. Green, who has been working at the Chicago studio of the company. Included in the number of subjects made in the East were "The Princess of Patches," which is shortly to be released. Accompanying Director Green were George Fawcett, Vivian Reed, Charles Le Moyne and Harry Newman, the cameraman. Mr. Green also brought with him a number of scenarios, and will shortly take up the filming of the first subject.

ROBERT THORNBY has been engaged as director by the Lasky Company, and is expected on the Coast shortly to begin the filming of his first subject.

George Proctor, scenario writer at the Lasky studio, was taken ill Monday of the past week with appendicitis, and has since been ill at his home in Hollywood, but is now said by his physician to be out of danger. Mr. Proctor was formerly a member of the editorial staff of MOTION PICTURE NEWS.

THE last scenes for the Universal serial, "The Purple Mask," were made at the Stern Film Company studio, Saturday, February 3, by the Ford-Cunard Company, which has been engaged in the production of the sixteen-episode picture for the past five months. No announcement has been made as to what class of pictures will next be taken up by this company.

A burlesque on the best known play of the American stage, dear old "Uncle Tom's Cabin," is being made at the L-Ko studio by Director "Kitty" Howe. This has Phil Dunham, Lucile Hutton and Charles Inslee as leads.

Director General Jack Blystone is filming another melodramatic comedy, with Alice Howell as lead.

The butler is coming into his own. The wee bits he has had in past screen subjects have caused Al. E. Christie to see his value, and so a forthcoming Christie comedy of one reel has been named for the Hinglishman "'Awkins." Neal Burns is the featured player in the subject, with Billie Rhodes as the leading woman opposite him.

Director Christie is now making "Twice in the Same Place," from scenario by Joseph Poland. He has selected Billie Rhodes, Eddie Barry, Ethel Lynne, Jay Belasco and George French for the title parts. It is an artist story in which Billie Rhodes refuses to marry the boy from across the hall, Belasco, for she is wed to her art.

REHEARSALS have been started at the Fox studio for the next William Farnum subject to be made by Director Frank Lloyd. This is titled, "The Scarlet Pimpernel."

Doris Pawn, who has been with the Universal recently, and who appeared as lead with George Walsh in "Blue Blood and Red," made early last year, has been reengaged, and will play opposite Walsh under the direction of Otis Turner. Anna Luther, who has been playing lead for Mr. Turner, has gone to the Ince studios where she began work February 5.

Richard Stanton has taken up a new picture with Gladys Brockwell and Ralph Lewis in the featured parts. The original scenario provided a double role for Miss Brockwell, but after she read the script, she pointed out how the story could be produced to better advantage if a double role was not provided.

All five of the Fox comedy companies under the direction of Hank Mann, Tom Mix, Walter Reid, and Harry Edwards, finished their pictures at the same time, and within the next few days will take up new ones.

THE Christie Film Company promises their patrons for February and March eight decidedly clever comedies of the parlor type. The first week will see "Small Change," and following this in order will come "Oh For A Wife," "Hubby's Night Out," and "Kidding Sister." The March releases will be "As Luck Would Have It," "His Flirting Ways," "Sauce For The Goose," and "Love and The Ice-Man."

Owing to illness, General Manager Dwight Whiting has not been able to visit

the studios of the Rolin Comedy Company since the first of January, but production continues by the efficient staff there. Director Hal Roach has Lonesome Luke Harold Lloyd pitted against a gangster in a subject described as "a low-down white trash picture." Luke experiences his first actual knock-out. A number of the scenes were made in a big dance hall set with a number of extras, and on two afternoons when work was stopped because of rain, the orchestra and players all assembled in the green room of the studio where afternoon dances were enjoyed. Old fashioned Virginia reel, Paul Jones, and nearly every style of modern dance was participated in.

Sapphire Speight, who is said to have recently arrived in America from Australia, has been added to the stock company of the Rolin comedy makers, and will shortly be seen in lead parts.

In the coming Selig production, "Beware of Strangers," Fritzi Brunette will make her debut as a vampire, and the role is described as not the hard cruel kind, but of a likeable character. The subject was recently completed by Colin Campbell.

THE Nestorites, Eddie, Lee, Edith and Director Chaudet with Harry Nolan and Fred A. Gamble, have "adopted" two scenario writers, C. B. (Pop) Hoadley and Frederick Palmer. Both have had considerable experience in the comedy scenario line, Mr. Hoadley having been connected with eastern studios and came to the Coast and served a long time with Selig, and was later with the American. Palmer was identified with the Keystone and Vogue following several years newspaper work.

Lynn Reynolds and company of Universal players, are home from two weeks at Truckee, California, with a great quantity of very exceptional Winter film, and every one is in a congratulatory frame of mind, as none of the film exposed by Cameraman Clyde R. Cook was injured by static.

Title for the anti-capital punishment subject, originally "The Lieutenant Governor," has been changed to "No Respecter of Persons." Replicas of cells, corridors and the death chamber of Sing Sing prison, have been built for use in this subject. Charles Pearle and Director Mong take the leading masculine roles, and Mrs. Townsen, age seventy-two, plays a very important part.

The Canadian drama, "His Mother's People," being filmed under the direction of Henry McRae, took the company to San Bernardino and also Elizabeth Lake for Winter scenes. Mr. McRae has Frank Mayo and Claire McDowell as his leads, with Eddie Polo, and Charles Mailes in important character roles.

GEORGE OVEY again has the support of his tiny leading woman, Claire Alexander, who has entirely recovered from the illness which compelled her to abandon work for several weeks.

Harrish Ingram, a member of the Crane Wilbur company, who has a number of published stories to his credit, is turning his literary talents to scenario production in his spare moments and very likely some of his works will be picturized at the David Horsley Studios.

Hollywood Hookum

Feb. 24, 1917 NEWS MORE NEWS

RUMORS ! RUMORS !! RUMORS !!!

So many rumors are to be heard since the arrival of the chiefs of the nation's fourth industry in our midst that one is almost afraid to believe what he hears even during the soup course at one's home.

Hookum office has been under fire for days. The bombardment has been terrific and health - racking. First came the word that Colin Campbell had left Selig to direct Chaplin, and five minutes later a gust of wind brought through our sanctum window a slip of paper bearing the first news of the releasing offices being moved from New York to our fair city. The telephone rang continuously. A confiding friend told us Carl Laemmle had again sold his interests in Universal to Speckles, the Salt Magnate, and U City was to be closed for an inventory.

This was enough to get the entire staff het-up. It was decided dictaphones should be used to confirm the stories set afloat by the imaginative scenario writers and directors, for well we knew no such stories would come from mere actors of the silent stage.

The plan would have worked admirably but for the place being as full of hot air as Chicago streets are of wind. The delicate mechanisms were burned out and took the count of ten in less than that. The following tales were not confirmed:

Jack Kerrigan has resigned with the U.

Doug Fairbanks has accepted a $2,500 per week ten-year contract.

C. Gardner Sullivan was placed under contract to write only tragedy.

Lyons and Moran will next produce Shakespeare's "Othello" in a serial of fifteen two-reel episodes.

The first Mabel Normand Company subject, "Mickey," has been finished.

Geraldine Farrar has sued the Lasky company for railroad fare to and from L. A.

D. W. Griffith will not answer in New York a 'phone message from Los Angeles.

William Farnum and Hank Mann are to play in comedy together for Fox.

The fifty-million-dollar corporation formed for the manufacture of crepe hair for motion picture production has been dissolved by the Supreme Court.

Six days of sunshine.

Pat Powers is coming.

Mack Sennett's duck hunting at Calexico.

H. Aitken is reported to sing Westward Ho!

Charlie Kessel used his N. Y.-L. A. commutation ticket this week.

Howard Crampton, U actor, is a freak. He admits and affirms he can't swim a stroke.

Mayor Herb Rawlinson, since buying a new car, has fixed the speed limit in U City at 110.

J. Pep McGowan admits his daily dread to be that members will come in from a scene with white hair. Some thrillers.

A photograph of Louise Fazenda in a Los Angeles art store caused a night prowler to break the glass and steal the picture.

Of the twenty-eight members of the Signal Company, twenty-seven owned automobiles, and Leo D. Maloney is said to have been bitten by the gasoline bug.

The LaSalle Company's mascot, a polkadot pig, originally named Julius Caesar, has been discovered to be a vampire, and so her name has been changed to Seraphina.

Ed. Ring and Alice Lake, those Keystone leads, danced themselves to fame at Vermen Country Club this week, being awarded a silver loving cup with chamois skin covering.

Walt. Edwards has decorated his office with a program of the Star theatre when he was leading man in "Master and Man." Memories of those days should not be sacred Walt, you're a leadin' man yet.

Edward Dillon, the leading advocate of home rule of the film colony, when interviewed on present-day demands for realism, voiced his regret that things were not as they used to be, when an Irishman cannot be used in Indian pictures.

Vic. Miller came to California on a honeymoon trip, and now he's cameraman for the Balboa. Besides this distinction, he made a tour around the world with the Giants and White Sox, and exposed film on an expedition through South America.

Barney Sherry is popular. Casey, Ince studio electrician, for weeks sought an autographed photograph, and now he has one that he prizes dearly. Barney wrote: "And the Lord said to Casey, 'Let there be light, and there was light.'"

Our city council is considering prohibiting movies from working in the street in short skirts. Helen Gilmore, Cub comedienne, destroyed the efficiency of a gang of water-main trench diggers, and this is said to be the cause of the proposed legislation.

Hank McRae had one of his actors pose as a plain clothes man and arrest a Los Angeles millionaire who was watching 'em make 'em. All the air about U City was turned blue, and the cigar counter looked like a cyclone had struck it. Hank's some financier.

C. Laemmle's in town.

Bill Fox is expected.

Julius Stern is home from New York.

Charlie Baumann is here on a visit.

Jno. Frueler of Milwaukee is with us.

Bev. Griffith is down on the Rio Grande to catch a few scenes for the U Weekly.

David Horsley has decided to have his autoped remade so that it may be used as a perambulator.

Bessie Barriscale has bobbed her hair in front, and so it is expected bangs will become popular throughout the land.

Cono is the name of C. Spence Chaplin's Japanese chauffeur. Maybe the name originated from the same sources as the word Kiddo.

A man in Jamaica learning that George Walsh received a pink silk shirt for Xmas, has sent him a pink pearl. The man didn't know George's shirt faded.

Dusty Farnum found the rapids of the Merced River stronger than his arms, and so was given an ice-cold plunge. Dusty liked it so well it's a habit now.

Big Bill Russell was the host of an after-theatre dinner at Hotel Potter, Santa Barbara, for the "Fair and Warmer" company. We bet the dinner was even more than fair and warmer.

Ottie Turner, Frankie Lloyd and Hankie Mann this week were learning to count, they having taken up one of the r's because of double exposure stuff at the Fox studio.

A big horned billygoat of Universal zoo didn't like the way Harry Carey practiced bulldogging it, and when the actor wasn't looking—well, it got his goat and he landed about ten feet away.

Kathleen Clifford, new Balboa star, appeared in the uniform of a British colonel at a Belgium relief fund bazar, and a pleasant old lady complimented her as being "the cunninest page in the hotel."

Jean Lewis, who was getting fat on his job of scenario editor at U City, has decided to quit his dieting, for the other day he met Donald McGregor, the Scotch giant, who is eight feet in height and tips the beam at 463 pounds.

A. Carlos is going to cause an increase in the cost of production. He has promised Gladys Brockwell a dressing suite of seven rooms — library, boudoir, wardrobe, parlor, dining room, kitchen, ba-a-th. All stars will be making similar demands.

Tom Mix shot down Pat Cristman in cold blood. Death was instantaneous. At the coroner's inquest held at a morgue, the victim arose and testified. That's the way the Fox film western comedian initiated Charles Girard, who still drops his h's.

A seer whose specialty is reading the thoughts of one by seeing their signature, is to be employed a day a week at the Ince studio to look over the letters that accompany scrips, if the recommendation of Spence Valentine, the purchasing agent, is followed.

Knute Rhamn, Kalem player, was knocked cold this week when a heavy piece of timber hit him on the head. Members of the staff rushed wildly about calling for water, and Knute's criticism was that if it took that much of a knockout to get water, what would it take for a real drink.

ADVANCE OFFERINGS OF THE PROGRAMS

Works of O. Henry to Be Filmed by Vitagraph

General Film Will Release Screen Versions of Great Humorist and Dramatist's Stories Beginning March 3

PICTURIZATIONS of the best of O. Henry's short stories will be released by the General Film Company, commencing March 3. The stories will be two-reel Broadway Star Features, and will be made by the Vitagraph Company. The first release will be based on the story "Past One at Rooney's," and will feature a number of the best known picture stars.

The volumes of O. Henry's works from which the cream is to be skimmed for this series are "Cabbages and Kings," "The Four Million," "The Gentle Grafter," "The Heart of the West," "The Man Higher Up," "Options," "Roads of Destiny," "Rolling Stones," "Sixes and Sevens," "Strictly Business," "The Trimmed Lamp," "The Voice of the City," and "Whirligigs."

It is felt by General Film that this announcement is of more than ordinary interest to exhibitor and screen fan. In literature the name of O. Henry is one to conjure with. His stories were "different," and millions of fiction lovers constantly demand the various volumes containing the great array of his works.

It has been said of O. Henry, and truly, that he saw romance in everything. The shop girl, the cowboy's life, the city loafer, all conveyed a message to the writer. His stories of New York life were both thrilling and pathetic. The producers of these works on the screen promise that careful attention will be paid to faithful reproduction in every detail.

O. Henry's real name, which long remained a mystery to the reading public, was William Sydney Porer. He was born in Greensboro, North Carolina, September 11, 1862, and died in New York, June 5, 1910. His early years were spent as a clerk in a country drug store, and as cowboy and ranger in Texas. He married in 1887, eloping with Miss Athol Estes against her parents' wishes. He began writing about this time.

In 1895 began a dark period in the great author's life, when, on a charge later disproven, he served a prison term. During this period his wife died. In 1907 he again married, and died in 1910.

Two Selig Dramas on General Film Program

A multiple reel Selig production, "The Redemption of Red Mullin," is announced for release through General Film Service. The picture was written by Edwin Arden and produced by Otis B. Thayer, and is said to contain a number of unusual situations.

George Fawcett is to be exploited in another of the Selig shorter length subjects, "For Reward of Service," directed by Al Green. Charles LeMoyne and other well-known players will be in the supporting cast.

Two Triangle Features March 4

Constance Talmadge and Dorothy Dalton are the stars of the Triangle feature releases for March 4. Miss Talmadge will appear in a Fine Arts comedy-drama entitled "Betsy's Burglar," written by Frank E. Woods and directed by Paul Powell. Dorothy Dalton will be accorded unusual opportunities for displaying her versatility in "Back of the Man," written by Monte M. Katterjohn and directed by Reginald Barker, under the supervision of Thomas H. Ince.

Fannie Ward and Mae Murray in Paramount Releases

Two Lasky productions will head the Paramount Program for the week of February 19; "The Winning of Sally Temple," in which Fannie Ward plays the leading role, and "On Record," in which Mae Murray will be the star.

"The Winning of Sally Temple" is based upon Rupert Sargent Holland's novel, "The Heart of Sally Temple."

The production was prepared for the screen especially for Miss Ward by Harvey F. Thew. The star is seen as a hoydenish, sympathetic young actress of London of the period of 1770.

Others prominent in the cast are Horace B. Carpenter, Walter Long, Paul Wiegel, Eugene Pallette, Florence Smythe and others. The production was made for the Lasky Company by George Melford.

"On Record" is the first production that Mae Murray will have appeared in since her recent marriage. In the cast with Miss Murray are Emmett Flynn, Henry A. Barrows, Louis Morrison, Charles Ogle, Bliss Chevalier, Gertrude Maitland, Jane Wolf, Mrs. Lewis McCord and Lucien Littlefield.

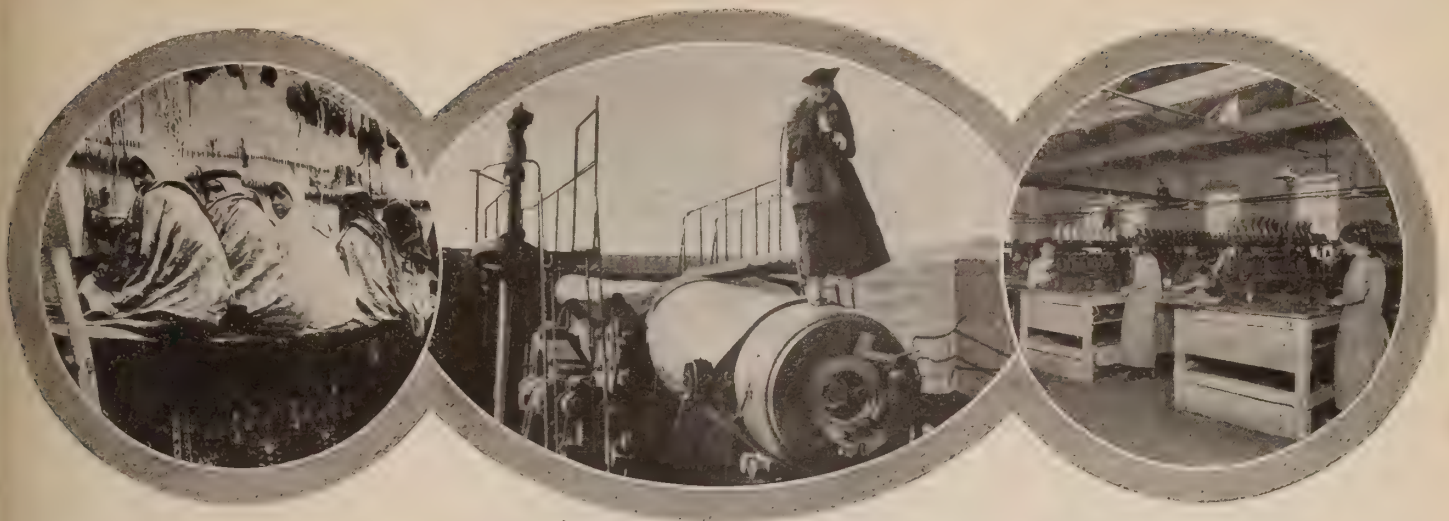
Surrounding the program for this week are four single-reel features: the 54th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the 55th of the series of Weekly Trips Around the World, personally conducted by Burton Holmes, in which he takes a visit to the Stony Indians, and a Black Diamond comedy entitled, "Her Scrambled Ambition."

Four Fox Comedies in February

Foxfilm Comedy releases for February are, "The Cloud Puncher," with Hank Mann; "Chased Into Love," with Hank Mann; "There's Many a Fool," with Hank Mann and Carmen Phillips, and "The House of Terrible Scandals."



On Either Side is Mary Anderson in "The Dangers of Doris," While the Center Shows May Maurice and James Morrison in "The Seventh Son," a Special Edition of a Civil War Vitagraph Featuring Ralph Ince as Lincoln



Scenes from the Gaumont-Mutual Topicals, "Tours Around the World," Mutual Weekly and "Reel Life" That Indicate the Wide Scope of These Magazines of the Screen

Gaumont Releases Interesting Scenic Films

The capital of beleaguered Austria and the battlefields of Chickamauga and Chattanooga are among the entertaining pictures coming from the Gaumont studios, Flushing, N. Y., during the week of February 25 through Mutual. The former is of interest because of the history that is being made there, the latter furnish material for comparison.

The first release of the week is "Reel Life," No. 43, February 25. It shows the making of "Dainty Perfume," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home."

February 27 brings to the screen "Tours Around the World," No. 17. Vienna is the most important contributor to this reel, but there are excellent pictures also of the Gota Elf River, Sweden, and the city of Toledo, Spain.

There are two releases from the Gaumont studios, February 28. These are Mutual Weekly, No. 114 and the split-reel, "See America First," No. 78 and the Gaumont Kartoon Komic. "See America First" will show the Battlefields of Chickamauga and Chattanooga, both bloody conflicts of the Civil War. The cartoon is called "The Elusive Idea."

Grand Canyon Filmed by "U"

Universal will release early in March a film of the Grand Canyon, entitled the "Grand Canyon Scenic." Universal cameramen spent several weeks in the canyon and shot scenes from every available point. Only the very best views were used in the completed film, which is tinted to match the gorgeous colors of the canyon as near as possible.

Petrova's Next Picture Feb. 26

Metro Pictures Corporation will release February 26 "The Secret of Eve," a five-part feature screen play with Mme. Petrova as star, written by Aaron Hoffman, directed by Perry Vekroff, and produced by Popular Plays and Players.

The supporting cast includes William L. Hinckley, Florence Moore, Edward Roseman, Laurie Mackin and George Morrell.

Chinese Picture Heads Week's Universal Program

Native Players Only Appear in Story; Laughable L-Ko and Several Imp Society Dramas Among Other Features

A DISTINCTLY novel and interesting feature, "The War of the Tongs," which will appear under the Red Feather brand is the leading release of the Universal program for the week of February 19. This is an unique photodrama in that the entire cast is Chinese, and the story was written by a Chinese. The leading roles are played by members of the Imperial Chinese players, and the work of the Oriental actors compares favorably with that of the best known American screen stars.

For what is said to be the first time in the history of screen productions, the customs of the Chinese, in their homes, stores and secret societies are shown by native performers. The inner workings of the tongs, and the Chinese gambling houses are faithfully depicted.

"The Great Torpedo Secret," a Gold Seal three-act comedy drama, featuring Herbert Rawlinson and Neva Gerber is the chief offering for Tuesday, February 20. This photodrama was produced by Stuart Paton, director of "20,000 Leagues Under the Sea," from the scenario by E. B. Lewis. In the cast supporting the stars are Howard Crampton, Adele Woods, Frank Tokanaga, Mrs. Crampton and Frances Mayon. "The Fireman's Bride," a Victor comedy drama with Matt Moore and Jane Gail is the other offering of this date.

On Wednesday, February 21 the L-Ko two-part comedy "After the Balled Up Ball," is scheduled on the list. The funmakers are Phil Dunham, Lucille Hutton and Merta Sterling. The Universal Animated Weekly with timely news in pictorial form and the Laemmle drama, "Sin Unatoned," with Robert Leonard and Margarita Fischer are other releases on the 21st.

The first of a series of Mary Ann stories, "The Heart of Mary Ann," written and produced by Ruth Stonehouse, and in which she plays the principal role will appear on Thursday, February 22. This is a one-act comedy drama which has been well spoken of by studio folk.

The Big U two-part war drama, "The Man Who Saved the Day," with Wallace Reid and Pauline Bush as the featured players, and the Rex drama, "The Keeper of the Gate," with Douglas Gerrard and Ruth Clifford are also scheduled for release on this date.

"The Folly of Fanchette," a two-act Imp drama of society and the underworld, produced by John McDermott from the story by Harry B. Hagenah is the leading offering of Friday, February 23. Mae Bush and Malcolm Blevins have the leading roles. The Victor comedy, "A Bare Living," featuring Eileen Sedgwick and Ralph McComas and the Big U Indian drama, "Heroes of the Plains," will also be released on Friday.

Charles E. Van Loan, the noted short story writer is the author of the Bison two-act Western drama, "The Comeback," which will be presented Saturday, February 24. The Joker comedy, "Rosie's Rancho," with Gale Henry and William Franey will appear on the same day.

The feature release for Sunday, February 25, is the Imp two-part drama "A Dangerous Double," written by Harry Dittmar, and produced by Robert F. Hill. This is a story of newspaper life with Sidney Bracey and Sydell Dowling playing the leads. The Rex drama "Lost in the Streets of Paris," with King Baggot and Leah Baird and the Powers split-reel "A Day in the Life of a Dog," a comedy cartoon, and the Buried Treasures of Ceylon, a Dorsey animated travelogue complete the week's program.

"A Strange Discovery," the ninth episode of the Grace Cunard-Francis Ford serial "The Purple Mask," will appear during the week.

Northrup Is Now with Metro

H. S. Northrup has been engaged to play Glendon, the arch-conspirator, in Lionel Barrymore's forthcoming Metro-Columbia production, as yet unnamed, which was written by June Mathis.

Kalem's Two Series Ready by March 1

For the benefit of those exhibitors who have not had an opportunity to get into communication with their exchanges since it was announced that the Kalem Company would shortly market two new series productions—a two-part and a single-reel series—Kalem announces that the initial episodes of both can be booked now for showing about the first of the month.

The title selected for the first complete story chapter of "A Daughter of Daring" is "In the Path of Peril," from a story by Herman A. Blackman, featuring Miss Helen Gibson. Not only is the main theme said to be refreshingly new, but several genuine novelties have been incorporated into this release in particular the wrecking of a train in a most unusual manner.

The first of the Bechdolt stories, each a complete two-part production starring Miss Marin Sais, and released under the series title of "The American Girl," will be called "The Black Rider of Tasajara."

The element of mystery is cleverly worked out to keep audiences guessing the identity of the Black Rider until near the close of the second part.

Walthall's Latest Play Hailed as Best

What is claimed to be one of the best feature productions ever put out by Essanay is nearly ready for the screen. It is "Burning the Candle," Henry B. Walthall's latest play.

Only a few scenes remain to complete the filming process of "Burning the Candle." The story contains a powerful lesson on the liquor theme. It presents the emotional actor as a young Southerner whose lips have never before tasted alcohol suddenly confronted with the death-dealing temptations of the saloon and cafe cocktail. He succumbs to the lure, and his passion for drink, becoming suddenly inflamed, drags him to the depths of depravity. He loses his position in a New York cotton broker's office, and his young bride quits him.

An appealing love plot runs through the story, and is the saving motive which results in the final happiness of the young Southerner and his wife.

Mary Charleston will again be seen as Mr. Walthall's leading lady.

Keystone's Start as Independent Releases February 15

This week marks the first showings of the new Mack Sennett-Keystone comedies as Independent releases. As has been previously announced any exhibitor can get these two-reel Keystones through the nearest Triangle exchange without regard to other Triangle bookings or any other program.

The first of these independently released Mack Sennett-Keystone comedies is "The Nick of Time Baby," which is available February 15.

The following week's release will be "Stars and Bars," with Ford Sterling, Harry Gribbon, Gene Rogers, May Emory and Hugh Fay in the cast.



Irene Howley, Management Wm. A. Sheer (Triangle)

Fox's "Melting Millions," with George Walsh, Feb. 26

George Walsh's fifth starring western film is announced by William Fox as "Melting Millions," to be released Feb. 26. Walsh's role in his newest photoplay is perhaps the most suitable the big star has ever had.

The supporting cast consists of Anna Luther, Velma Whitman, Frank Alexander, Sydney Deane, Cecil Holland and Charles Girard. Otis Turner had charge of the direction.

Dainty Miss Minter at Work on New Series

Mary Miles Minter has just completed the American-Mutual feature, "The Gentle Intruder," and will soon start work on "Environment," the first of a new series of six features to be released through Mutual. The second of this series will be entitled "Annie for Spite."

"Environment" was written by James Kirkwood and will be directed by him. Mr. Kirkwood is also the author of two other of Miss Minter's plays, "Faith" and "The Gentle Intruder." Jack Vosburg, who has just completed his first engagement at American in the juvenile role of William Russell's production, "My Fighting Gentleman," will play opposite Miss Minter.

"Annie for Spite," which will follow "Environment," is an adaptation of a magazine story by Fred Jackson.

Pickford Film Released March 6

The production of Mary Pickford's newest Artcraft Picture, "A Poor Little Rich Girl," by Eleanor Gates, was completed early last week as far as the star herself is concerned. Several scenes in which "Little Mary" does not appear are now being taken after which the final cutting and assembling will be commenced under the supervision of Director Tourneur at the Fort Lee plant.

The feature is scheduled for release on March 6.

Filmed Stories of Big Writers on Conquest Program

A number of large Edison productions and a short series of railroad life are shortly to be released on the new Conquest Pictures Program.

"The Lance of Kanana," a story of adventure by H. W. French, picture rights of which have been procured by Edison, is to be a leading feature. F. Lovell Coombs has written a number of short stories which will be produced in one-reel length and entitled "The Young Railroaders."

A production of Robert Louis Stevenson's "Kidnapped" has recently been completed, also a picturization of Richard Harding Davis's story, "Gallagher," with Thomas P. Carnahan, Jr., in the leading role.

"Under the Great Bear," written by Kirk Munroe, and "For the Honor of the School," by Ralph Henry Barbour, are other productions which will appear on the Conquest program.

"Pride and the Devil" Next Apollo Release

"Pride and the Devil" is the title of the next Apollo Picture to be released on the Art Dramas program. Richard Ridgely is directing the production, in which Alma Hanlon is starred, and Bigelow Cooper, Leo Delaney and Pamela Vale are seen in the principal supporting parts. The story of "Pride and the Devil" was written by Lawrence McCloskey

It tells of the life of a young couple who come to the city soon after their marriage. The wife soon becomes engrossed in the social activities of the so-called "society" set in New York. An estrangement springs up between husband and wife which eventually leads to the divorce courts, despite the fact that each loves the other, neither is willing to take the initiative toward a reconciliation. Both are possessed of a stubborn pride, and neither is willing to humble it. The woman marries again, this time a worthless social butterfly, who is promptly disinherited by his father, for marrying a divorced woman. The couple go rapidly from bad to worse, and it is not until almost the last scene of the photoplay that redemption for the woman seems a probability.

Alma Hanlon, Bigelow Cooper and Pamela Vale have important roles.

New Pathe Serial with New Star

A new serial star, Molly King, is to make her appearance on March 18. "The Mystery of the Double Cross" will be her vehicle, and is based on the novel, "The Double Cross," by Gilson Willetts. Pathe has filmed the picture which will be exploited by International.

Primarily the latest serial is a mystery subject, with action and thrills in plenty promised. An absorbing love story runs through the plot. Leon Bary, formerly leading man for Sarah Bernhardt, plays opposite Miss King.

Willard Parke has directed the action, which is heralded as being up to the high standards of production that distinguish "Patria" and other Pathe serials.

CHICAGO NEWS AND COMMENT

Were You Aware That—

Arthur Warde, Chicago manager of "Intolerance," is a son of Frederick Warde, the noted Shakespearean actor now with the Thanhouser forces.

At the annual meeting of the American Bioscope Company, held Tuesday, January 30, the following officers were elected: J. E. Willis, vice-president and general manager; Wilbert B. Kurtz, treasurer, and Edmund P. Kelly, secretary.

Aaron Jones, of Jones, Linick & Schaeffer, recently acquired the Illinois and Indiana rights to "Joan the Woman." The purchase price is said to have been $200,000. The Chicago premier of this photo-spectacle will take place at the Colonial theatre at the termination of the engagement of "Intolerance."

Chicago has been selected as the convention city for the meeting of F. I. L. M. clubs. This convention will be held in about three months. Arrangements are being made by Wm. H. Jenner, manager of the Chicago K. E. S. E. Exchange.

Film road men are agitating the establishment of a social club for film salesmen with headquarters at Chicago.

Major Funkhauser, head of Chicago's Censor Board, threatens the revoking of the "Pink Permit" law. He claims that many Chicago theatres are violating restrictions imposed on these films by admitting persons under twenty-one years of age.

Frank Robinson, a Chicago exhibitor, was attacked and shot by a masked man in the basement of the Kimball theatre. It is declared that recent labor troubles among theatre employes were responsible for the attack.

Two and three reel dramas are now being produced at the local Selig studios under the direction of Otis B. Thayer.

The Legislative Committee of the F. I. L. M. Club met at the Hotel Morrison on January 30 to discuss the proposed tax on theatres.

C. W. Bunn, manager of the local Pathe office, has appointed W. Hamm to the position of router. Mr. Hamm's duties will consist in following the exact whereabouts of all films shipped from the office. This new position was necessitated by the laxness of the express companies.

Morris Jastrow, Jr., author of the "Civilization of Babylon and Assyria," has given David W. Griffith a very valuable engraved plaque excavated from the ruins of Babylon. This gift was made in recognition of Mr. Griffith's remarkable presentation of the city's glory in "Intolerance." Chas. Lindlar, the wideawake local P. A. for "Intolerance," intends to bring this tablet to Chicago for exhibition here.



Joseph Hopp, President M. P. E. L. of A., Chicago Local

The managers of the Western branch offices of the General Film Company held a session here February 2 and 3. Benjamin Hampton, president of the company, discussed with the managers the policy of the company for the coming year.

R. H. Hadfield, who with his cousin, Harry E. Aitken, opened the second motion picture theatre in Chicago some twelve years ago, and has been connected in different capacities with the film business since then, has just assumed the position of business manager of Wharton Bros. He is leaving Chicago for New York the end of this week to establish business offices in New York, where he will make his headquarters.

Former Lieut.-Gov. Barrett O'Hara of Illinois will be one of the speakers at the International Purity Congress in Louisville. His topic will be "The Influence of the Moving Picture in Combating Vice." He is expected to use as an example of this, "The Little Girl Next Door" film. It will be remembered that this picture was based on facts unearthed by O'Hara when he was chairman of the State Senate Vice Commission, and that he appeared in person in the prologue of the picture.

Messrs. Cohen & Selig have purchased the Vernon theatre, Fifty-first street and Vernon avenue, from the Vernon Theatre Company. Abe Gumbiner has purchased the Broadway theatre, 5206 Broadway from Emil Meyer.

Chas. C. Pyle, general sales agent of the Bartola Musical Instrument Company, announces several recent purchases of Bartolas. Samish & Rosenfield have bought two Bartolas for their A-mus-U theatre, Clinton, Iowa, and Temple Grand theatre, Creston, Iowa. Chas. Vance, formerly a prominent Streator exhibitor, has leased the Grand theatre, Taylorville, Ill., and installed a new Bartola. Jake Schlank has leased the Princess theatre, Sioux City, Iowa, and is installing a large Bartola. Two Detroit theatres, the Dawn and the Russell, were opened February 3; they were both equipped with Bartolas.

J. Miloslowsky, owner of the Palace theatre, Des Moines, Iowa, accompanied by his wife, spent last week in Chicago attending the auto show.

Hopp Heads League Here

The Chicago local of the Exhibitors' League held its annual election in the Masonic Temple Building, Friday, Feb. 2. The meeting was called to order at 11 a. m. and was in session for seven hours. Joseph Hopp, the candidate of the progressive element among the exhibitors, was elected president, William E. Healey was chosen vice-president, and Sidney Smith and William J. Sweeney were re-elected secretary and treasurer respectively.

Robert R. Levy is chairman of the new Executive Committee, which consists of Alfred Hamburger, George Hopkinson, Max Schwartz, M. S. Johnson, John Frundt and M. S. Ludick.

Louis Frank Wants to Know

Louis H. Frank, who was elected general manager of the Seventh Annual Exposition of the M. P. E. L. A. at the convention held last summer, has been deposed. Louis Shindler has been appointed in his place. This action was taken at the Sherman Hotel on Monday, Feb. 5. Five out of the nine directors were present at the meeting. Louis Frank says that the meeting was held contrary to the constitution of the League, because ten days' notice of the meeting was not served. He wishes to know what the grounds were for his removal, and thinks that the trade ought to make an investigation.

Patriotism Among Film Manufacturers

Many of the film manufacturing companies are contributing to patriotic demonstrations. The Selig Polyscope Company is issuing a news reel twice weekly, and during the present crisis has been displaying a large flag to close the film. Accompanying the showing of Old Glory is some patriotic and appropriate quotation.

Do you realize-Mr.Exhibitor.
ARE INQUIRING for

What Mr.Friedberg of the Alhambra East Liberty, Pa. Wrote BLUEBIRD (inc) A Year Ago

Mr. Friedberg wrote under date of Sept. 23rd, 1916:

"Get good titles. Our patrons are getting next to BLUEBIRDS. 'THE GIRL OF LOST LAKE' is a splendid production. Allow me to congratulate you on your good consistent brand."

Still unconvinced that the excellence of BLUEBIRDS and the good business they drew was due to the BLUEBIRD policy, Mr. F. wrote under date of Oct. 4:

"BLUEBIRDS will go to 100% if they get stars of *national reputation*. All BLUEBIRD needs is stars. The *production* end is there. 'SAVING THE FAMILY NAME' is splendid. Production by *Smalleys* brought *good business*."

The biggest news for feature Exhibitors in the world today is the slogan at the bottom of this page—"BLUEBIRDS HAVE ARRIVED." The people are demanding BLUEBIRDS. The Exhibitor who books and shows BLUEBIRDS will travel to success and profit on a wave of Popularity. BLUEBIRD Photoplays have convinced Exhibitors



BLUE
HAVE AR

how many countless thousands of people BLUEBIRD Photoplays ?

AD

What Mr. Friedberg Wrote BLUEBIRD (inc) Last Week

Finally convinced that BLUEBIRDS drew the crowds, because they were the finest pictures made, Mr. Friedberg wrote under date of January 27, 1917:

"*Do you realize that people are inquiring now for BLUEBIRDS?* I played 'THE PIPER'S PRICE.' It is an excellently acted drama with new twists. *Whole cast in this is splendid.* Direction was perfect. Paper on this was fine. Please continue to tint your pictures. It enhances a picture very much."
(Signed) N. Friedberg, Alhambra Theatre, East Liberty, Pa.

In other words BLUEBIRDS have arrived on their sheer merit, with no dependence on stars—but on consistently good pictures.

and patrons alike through sheer merit. If you want to get on to the success bandwagon get full particulars today from your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)
1600 BROADWAY -:- -:- -:- NEW YORK

BIRDS ARRIVED

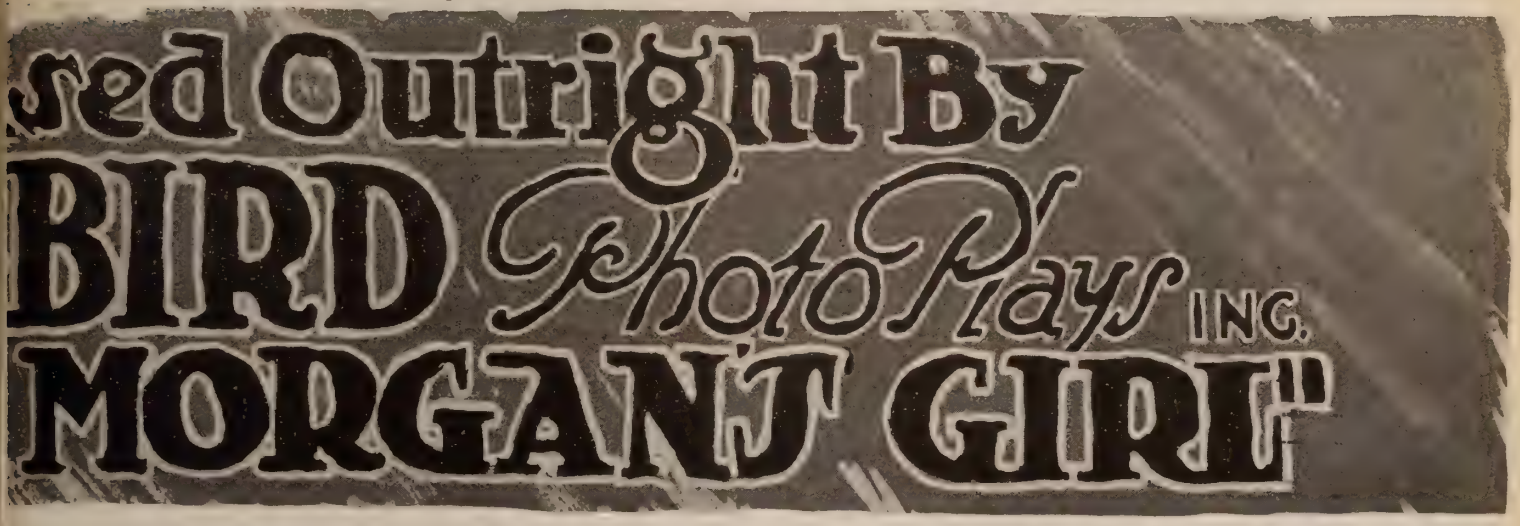


Expert Film Critics Declare "HELL MORGAN'S GIRL" to be the Finest Five Reel Feature Ever Produced

This is "Hell Morgan's Girl"

You Doubt Her
You Accuse Her
You Pity Her
You Condemn Her
You Hate Her
You Love Her
SHE'S WONDERFUL

After Selling Valuable State Rights Territory on this Unusual Production —All Negotiations Were Withdrawn —Owing to the Insistent Demands of BLUEBIRD Exchange Managers Who Will Release It as a BLUEBIRD Special Release *(Not on the Regular BLUEBIRD Program)*



BLUEBIRD Considers This Its Most Important Announcement

A picture so big—so unusual—that even judged by the ultra critical BLUEBIRD Exchange men according to the high BLUEBIRD standard—it was pronounced one of the greatest pictures ever produced anywhere.

In spite of the fact that after weeks of advertising valuable State Rights on this remarkable picture had been sold—THE MONEY WAS RETURNED—NEGOTIATIONS FOR FURTHER SALE WERE WITHDRAWN—and BLUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

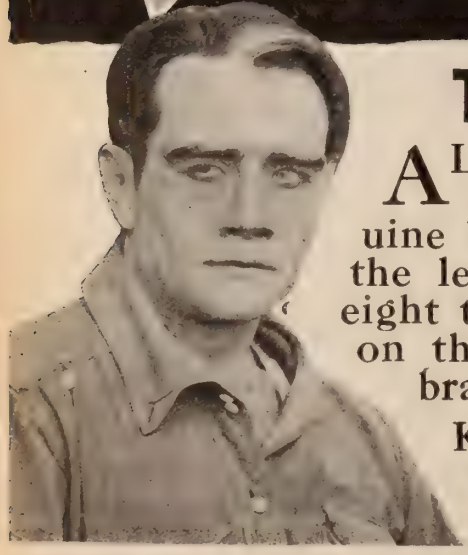
Now that it is a BLUEBIRD we do not hesitate to say that it is the finest BLUEBIRD ever released. "Hell Morgan's Girl" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction we pronounce this picture one of the three greatest box-office attractions on the market to-day.

Communicate with your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD Photoplays (Inc.) 1600 BROADWAY NEW YORK

Better to read fifty advertisements than to miss the one YOU need.





Take Your Choice of the Two New

ALWAYS first in the production of great pictures, sterling dramas, crowd-getting novelties and genuine box-office attractions, the Universal again takes the lead in film progress by presenting a series of eight two reel pictures each complete in itself, based on the famous Yorke Norroy stories by the celebrated novelist George Bronson Howard.

Kingsley Benedict, popular Universal leading man plays the title role, that of a keen secret service man, and in each episode is assisted by a different leading woman, chosen from among the best of the Universal star players.

"on the Wire"

BIG NEW UNIVERSAL SERIAL

Attention Exhibitors—Something New!!

Something Different For You and For Your Fans!!

AGAIN the mighty Universal Organization comes to the front for Exhibitors with a powerful money-getting box-office attraction "The Voice on the Wire"—beyond all question the most notable mystery serial ever conceived or produced.

The mysterious "voice on the wire" gives warning in advance of each one of a series of crimes, and it is the duty of Montague Shirley, the great criminal investigator, to solve the mystery.

Through three stirring episodes in which the mystery grows deeper and more baffling, BEN WILSON, the popular Universal Star, as Shirley, supported by an immense company in a particularly lavish production, with beautiful Neva Gerber as leading woman, gives a performance that has never been equalled even by the master serial successes for which the Universal is famous.

NOW is the time to book this unusual multi-reel photoplay. An unusually elaborate Advertising Campaign Book has been prepared, is now on the press, and will be sent to any Exhibitor FREE. Write today to your nearest Universal Exchange and ask for a copy of "The Voice on the Wire" Campaign Book. Tells you all you want to know about this great serial, including advertising, props, etc.

ENT 8 EPISODE UNIVERSAL SERIES

OF THE SECRET SERVICE"

Universal Attractions—the New Serial or the New Series

To those Exhibitors who do not care to run serials this remarkable series affords an opportunity to get the crowds coming week after week. The stories have been published and have been read by millions of people, all of whom will be wild to see the visualization of the most popular secret service stories ever written. If you want to get in on the biggest novelty of the year, book "The Perils of the Secret Service." Wire or write your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - - - - NEW YORK

Book Either One or Both for the Best Show on Earth

Special Releases on the Universal Program for the Week of March 5th, 1917

RED FEATHER—Title not decided.

NESTOR—"A BUNDLE OF TROUBLE" (One-Reel Comedy). Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"DESPERATION" (Three-Reel Society Drama). Elizabeth Risdon, Frederick Groves and Guy Newell.

L-KO—"FATTY'S FEATURE FILLUM" (Two-Reel Comedy). Fatty Voss.

REX—"THE AMAZING ADVENTURE" (Two-Reel Drama). Roberta Wilson and Chas. Perley.

IMP—"THE PERILS OF THE SECRET SERVICE" Adventure No. 1—The Last Cigarette (Two Reels). Kingsley Benedict.

UNIVERSAL SCREEN MAGAZINE—Issue No. 9.

BISON—"THE DRIFTER" (Two-Reel Western Drama) Harry Carey and Claire Dubray.

JOKER—"WANTA MAKE A DOLLAR?" (Comedy). Gale Henry and Wm. Franey.

POWERS—"MR. FULLER PEP, HIS DAY OF REST" (Comedy Cartoon)—and—The Mysterious City (Dorsey Educational). (Split Reel).

UNIVERSAL SPECIALTIES

Do you want to strengthen your show? Do you want to put the punch and drawing power into your performances? Book from this strong list of Universal Specialties. No matter what kind of a house you are running, "open booking," "feature," or short-reel subjects, you can improve it by a careful selection of these specialties from the Universal Program. Together with the regular releases listed below, these constitute the complete Universal Program. Any of these will come to you as a regular release on the program, or they can be booked separately.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Nowhere on earth can you find pictures of the class listed here. Write or wire your nearest Universal Exchange for full particulars regarding the complete Universal Program.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK

REGULAR RELEASES

Regular Releases on the Universal Program for the Week of March 5th, 1917

VICTOR—"GOOD MORNING, NURSE" (One-Reel Comedy). Eileen Sedgwick.

UNIVERSAL ANIMATED WEEKLY—No. 62.

BIG U—"A SOLDIER'S DREAM" (One-Reel Western Drama).

BIG U—"GOOD FOR NOTHING GALLAGHER" (One-Reel Drama). Wm. V. Mong.

LAEMMLE—"THE TEMPEST" (One-Reel Drama). Bob Leonard and Margarita Fischer.

VICTOR—"THE BEAUTY DOCTOR" (One-Reel Comedy). Billy Mason.

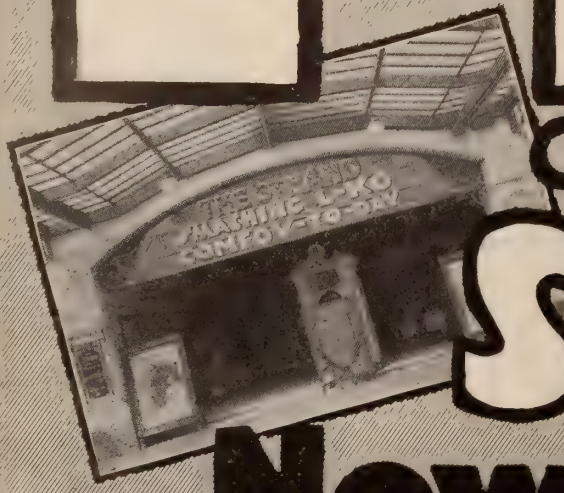
REX—"IT MAKES A DIFFERENCE" (One-Reel Drama). Dorothy Davenport and Irene Hunt.

IMP—"THE MAN OF MYSTERY" (Two-Reel Detective Drama). King Baggot.

Book the Complete UNIVERSAL PROGRAM

Many a packed house is directly traceable to an advertisement in the "News."

L-KO's



Chosen By The STRAND

New York's Most-Beautiful Picture Theatre

BROADWAY AND 46TH ST.

"Spike's Busy Bike"

"End of a Perfect Day"

"Nabbing a Noble"

Three Smashing L-KO Comedies That Kept the Most Calloused Critics of Comedies at the Strand Theatre, New York, in Convulsions of Laughter

TALK is cheap. Anybody can buy advertising space and fill it with "Talk." It takes merit, however, ***real merit*** to book Comedies at The STRAND Theatre, New York's Finest Moving Picture House. When the comedy situation at this big House needed a tonic to boost business The STRAND immediately booked "SPIKE'S BUSY BIKE," "THE END OF A PERFECT DAY" and "NABBING A NOBLE."

ALL the advertising talk that you could read from now till next Xmas wouldn't mean 1—1/100 part as much to you as the fact that New York's Finest Picture Theatre selected these L-KO Comedies in the face of the fact that any number of comedies were offered simultaneously to the Strand. If the critical Strand can use L-KO's, any House in the world can to immense advantage. WATCH for the big things COMING.

Book L-KO'S in your House (if you can get 'em) and play to capacity on your comedy nights

L-KO Comedy Co., Hollywood, Cal. Eastern Offices, 1600 Broadway, New York

BOOK THRU ANY OF THE 72 UNIVERSAL EXCHANGES

HOW PICTURES ARE BOOKING

Ince Spectacle for World Consumption

SIX months of untiring effort has resulted in "Civilization," the Thomas H. Ince spectacle before the greater part of the world.

From the day it was presented for a first showing on Broadway at the Criterion theatre, almost six months ago, and was accorded a success plans have been maturing to bring the picture before the people of every country and race.

J. Parker Read, Jr., general manager of the Harper Film Corporation is the man to whom is accredited the success of bringing about this end. As a result of his efforts "Civilization" has been booked over practically the entire world with the exception of the fighting nations. Plans for the showings in the warring countries too, are now under way.

The United States territory has been sold to no less than twelve separate and distinct corporations whose aggregate capital runs into millions of dollars.

Then the picture is making its way under another series of well capitalized organizations through all the countries of South America for which special prints titled in Spanish were prepared. Also special paper, slides, advertising matter, and heralds, were also supplied.

Australia has its own prints, so has Canada. Both of these big territories are at this writing having the picture revealed to them for the first time. Simultaneously, Africa, Spain, Portugal, Great Britain, Ireland are also having their premieres. Asia is being covered by special representatives now crossing the Pacific.

It is claimed of "Civilization" that it has the largest number of prints working simultaneously of any motion picture ever made, and that it has the largest number of companies on the road. of any production ever sent out as an amusement enterprise.

"Patria" Exploited in Albany Theatres

Big business is reported in up-state sections of New York on the Pathe serial, "Patria."

At the Proctor theatres it is being run right along with the vaudeville acts. This idea is being carried out by the Broadway theatre, Saratoga Springs, N. Y.

The Broadway theatre also got out a postal card to all their patrons, announcing "two two greatest serials the world of Filmdom has ever produced." The best known and best dressed woman in America, Mrs. Vernon Castle, in the great Pathe serial, 'Patria,' and Francis X. Bushman and Beverly Bayne in the Metro serial, 'The Great Secret.' These will be run on the same program for fifteen weeks in conjunction with vaudeville every Monday. Popular prices."

Insular Cities Like Westerns

That "westerns" are holding good in the Middle West is further proved by the big success of "That Girl from 'Frisco," the final chapter of which ran in Nebraska and Iowa, January 31. Exhibitors say they would gladly welcome another such "western" in a series which, while they were connected, were also sufficient individually to make a good picture.



Douglas Fairbanks (Artcraft)

Vitagraph Subjects Booking Big Over Country

Reports from all sections of the country last week indicated lively booking of Vitagraph subjects. "The Girl Philippa" after a week's engagement in Poli's theatre, New Haven, was booked solid over the entire Poli circuit. The Orpheum theatre, Cleveland, reports unprecedented attendance at the showing of the feature, in which Anita Stewart is starred. Since the subject became available the latter part of January, Vitagraph claims more than 1,800 bookings have been contracted for.

Sixty-six yearly contracts for Vita., Blue Ribbon releases were reported closed last week by Walter W. Irwin, general manager of the company. The greater number of the contracts call for runs of from two to four days. Forty-seven of the agreements call for use of all serials.

A growing demand is felt for bookings of "The Christian" the eight-reel Vitagraph production from Hall Caine's novel, for the Lenten season. Sydney E. Abel, Chicago branch manager has made eighty-six bookings of the picture for the forty days of Lent alone.

Many additional contracts have also been received for presentations of the Thomas Dixon spectacle "The Fall of a Nation."

Linder Series Booked Months in Advance

Two months of solid bookings for one hundred and fifty Max Linder prints, the pre-release aims of Kleine-Edison-Selig-Essanay Service and Essanay's special sales department, have been accomplished. There is still an opportunity for exhibitors to obtain the film at an early date as Essanay will speedily furnish additional prints wherever required.

President George K. Spoor of Essanay announces that his plan of dividing expense on local advertising with exhibitors has resulted in the appearance of Max Linder copy in every paper of size in the country and in a majority of the smaller dailies and weeklies.

The first comedy, "Max Comes Across," has been viewed by thousands of exhibitors, and exchanges report that complete bookings for the entire set of twelve comedies rapidly followed the exhibition of the initial effort.

The comedian is now at work on his second picture, "Max Wants a Divorce."

Seattle Reaching Out for the Biggest Features

A series of bookings of the very biggest film spectacles is reported from Seattle. Long runs are being arranged for and big business is the rule at every house.

The Liberty is dickering on "Ramona," and has arranged for a trial run of the picture, to interest film censors, newspaper critics and others concerned. The film did a big business in Seattle in December, at the Coliseum.

Griffith's "Intolerance" is to have a six-days run at the Auditorium, a theatre usually open only to dramatic and musical bookings. Big advance advertising has been done and heavy business is looked for.

The Mary Pickford films at the Clemmer, booked in addition to the semi-weekly Paramount change, are a big drawing card. "The Pride of the Clan" was the offering for last week, the Paramount bills being sidetracked.

San Francisco Acclaims Ince's "Civilization"

San Francisco in line with the other big cities of the country has acclaimed "Civilization." It has taken seven months for the Ince spectacle to reach the Pacific coast metropolis.

Sol Lesser, who has the local rights, placed the spectacle at the Alcazar theatre for its premiere on February 5. Wiring the results of the showing to J. Parker Read, general manager of the Harper Film Corporation, Mr. Lesser declared hundreds were turned away at each performance, with prices at twenty-five, fifty and seventy-five cents.

Essanay's "Skinner's Dress Suit" in Big Demand

Record breaking business in the contracts booked for Essanay's "Skinner's Dress Suit" is reported by Kleine-Edison-Selig-Essanay offices.

Manager Rothapfel of the Rialto, New York upon seeing an advance showing of the subject immediately booked it for the week beginning February 18, substituting it for another feature.

The Piccadilly at Rochester is reported to have shelved its regular program for three days presenting the Essanay feature instead. Many other important bookings have been recorded in New York territory and from the Western K-E-S-E branches come flattering reports regarding the demand for the picture.

"Skinner's Dress Suit," written by Henry Irving Dodge, was first published in the Saturday Evening Post, then issued in book form, and is one of the best fiction sellers.

Lengthened Fox Program Draws Box-Office Results

The Fox "superpicture" policy, inaugurated with its new program of seventy features yearly, has met with gratifying response in New England, according to reports of H. F. Campbell, manager of the Fox Film Corporation in that territory. The increase from fifty-two to seventy features on the regular program allows of eighteen extra and unusual productions.

Especially, it is said, the Fox comedies are going well. The Boston Theatre, in its third week of the new Fox program, is playing at times to 4,000 people. At the Majestic "The Daughter of the Gods" is going so well, its six-week run may be lengthened.

"Shorty" Honored in His Home Town

The new series of Mutual comedies "The Adventures of Shorty Hamilton," are, according to contracts made, to be shown first run at Clune's Comedy theatre on Broadway, Los Angeles.



Max Linder, Essanay's Imported Comedian, and His Veteran Dog "Wah." (Note the Wooden Foreleg)

Children Enjoy Mary Miles Minter Pictures

Messrs. Lipp and Cross, managers of the Rex theatre, Battle Creek, Michigan, are using the Mutual productions featuring Mary Miles Minter two days each. They recently asked for a repeat booking on "Faith," to be used especially for their performance for the children on Saturday morning.

Other exhibitors also report finding Minter pictures ideal for children's matinee showings.

Large Omaha Booking on Vita

Manager Denham Palmer, of the Vitagraph Exchange in Omaha, says "The Girl Philippa," although not released in the Omaha territory, is being booked in the largest houses. The Majestic, Des Moines, Ia., had booked it to run a whole week the week of February 25.

"Americano" Rebooked by Clune

The most recent Douglas Fairbanks Fine Art picture, "The Americano" is proving a greater drawing card in Los Angeles than previous releases of this star, and it is very probable that Clune's Broadway theatre will return it for an additional week in the very near future. The picture would, in all probability, have been continued a second week had it not been that advertising material for the showing of the Ince picture, "The Crab," had previously been prepared. Los Angeles newspaper critics herald "The Americano" Mr. Fairbanks' best picture to date, and refer to him as one of if not the most popular male star of the screen.

Linder Comedies for Strand

Kleine-Edison-Selig-Essanay announces that the Strand Theatre, New York City, has contracted for the Essanay-Linder comedies, the first to be shown during the week beginning Feb. 25th. This comedy, "Max Comes Across," was shown to a large number of expectant exhibitors at Loew's New York Roof Theatre, Tuesday, Feb. 6th, and the announcement that the Strand had signed for the entire series was made a few hours later.

Exhibitors throughout the country are prone to accept the Strand bookings as a safe guide, and it is expected that the Essanay-Linder comedies will receive an exceptional sendoff on this account.

Vita "Peace" Picture Ends Three-Months Boston Run

"The Battle Cry of Peace" is playing its third engagement and twelfth week in Boston at the Scully Square Olympia. This is the largest theatre on the Gordon Circuit of houses and seats 2800. It is probably the first picture ever repeated in the Scully Square Olympia after having played so long in other houses.

The peculiar position the country is in and the possibility of war with the Central Powers, is said in part to explain the extraordinary booking.



Scenes from "The Easiest Way," an Adaptation of the Walter Play, with Clara Kimball Young, Soon to be Released by Selznick, Inc.

LIVE NEWS FROM THE PRODUCERS

Fannie Ward in Revival of "Sally Temple"

Sally Temple, the far-famed star of Drury Lane theatre and of Pump Lane, in which she lived, is to be immortalized upon the the screen. Fannie Ward, Lasky-Paramount star, plays the title role in the adaptation of Rupert Sargent Holland's novel, which will be released under the title, "The Winning of Sally Temple."

Fannie Ward has been starring in a number of purely modern roles and was last seen in "Betty to the Rescue," in which she is surrounded with an atmosphere of orange groves and gold mines. Now she goes back to the picturesque time before the American Revolution and appears in crinoline, ruffles and white powdered wig of 1770. It is the first time that Miss Ward has turned back the pages of history since she started in the Lasky-Paramount picture "Witchcraft," which of course had colonial New England as its setting.

Among those who appear in support of Miss Ward are Jack Dean, Walter Long, Horace B. Carpenter, Billy Elmer, Paul Weigel, H. Woodward, Harry J. Smith, Eugene Pallette, Florence Smythe, John McKinnen and Vola Vale.

Ivan Changes "Promise" Title

In order to avoid confusion, the Ivan Film Corporation has changed the title of its new production from "The Promise" to "Two Men and a Woman." This story, written by Willard Mack, was produced under the direction of William Humphrey. When ready for release it was learned that the Metro Pictures Corporation had ready for release a picture under the same title, and upon request of the officials of the Metro the Ivan Film Corporation readily agreed to change its title.

Lively Bidding for Picture from London Novel

"The Silver King of the North," a five-part picturization of Jack London's well-known novel, has just been completed by George Orth for the Monitor Film Company of Grand Haven, Michigan.

Mr. Orth is at present in New York. He has received a number of offers, but is said to be as yet undecided, though a report is current that Selig has purchased the picture.

First S. & S. Story for Film Is Chosen

"Fortune Photoplays" is to be the title of the new series of four-reel features now being produced for General Film from the Street & Smith stories. This series as announced last week will be used on the pick of the thousands of stories that have appeared, and will appear in the Street & Smith group of popular fiction magazines.

Playwright Bartholomae Pathe Scenario Head

Author of Many Stage Successes Has Been with Film Company Three Months; Promises High Standard of Story Subjects

THE rapid expansion of Pathe's activities was evidenced in another direction last week by the announcement that Philip Bartholomae, one of the best known playwrights of the present day, has been quietly acting as the head of the Scenario Department for the past three months. This most important department approves, rejects or rewrites the scenarios of all the Pathe producing companies before the scripts are turned over to the director and then they pass on the director's work.

J. A. Berst, vice-president and general manager states that this department headed by Mr. Bartholomae and composed of men and women each of whom is an expert in some particular line of production, deserves considerable credit for the marked improvement in Pathe pictures during the past few months.

Mr. Bartholomae is perhaps best known to the theatrical audiences of the country through his latest success, "Very Good Eddie," which ran for two years on Broadway, and is now playing to capacity business in other large cities, and is opening in London next month. Among his other Broadway hits were "Little Miss Brown," "When Dreams Come True" and "Over Night."

Mr. Bartholomae is now working on the scenario of a big production which will be produced under his supervision, and in which two young society girls "finds" of his will probably make their debut.

"The picture audiences of the country I am told, number over twenty-five millions and are growing daily," Mr. Bartholomae said recently. "The tendency is toward better stories, better casts and better direction, and I feel safe in predicting that in a year or so, three-quarters of the population of the country will be patrons of the picture shows.

"Today a successful picture will show to ten millions. No matter how successful a stage production is, it can only show to a small percentage of that number. The picture is the entertainment of the masses. A year from now that will be even more true that it is today. We shall soon see the greatest authors writing for the screen."



Yerza Dayne (Mutual)

Margaret Illington Screen Bow Directed by Reicher

Frank Reicher, who has directed Lasky-Paramount productions since allying himself with the photoplay, has been chosen to preside over Margaret Illington's motion-picture debut in the Lasky adaptation of Basil King's celebrated novel and play, "The Inner Shrine," in which the star won one of her greatest stage successes.

Until her departure for the Famous Players studio in the East, Mr. Reicher has been directing Marie Doro, her transfer from Hollywood being so timed as to give Reicher ample opportunity for selecting his cast and finding his locations for the Illington production before his star arrived at the studio.

As a consequence of this arrangement, Miss Illington found everything in readiness to begin work the instant she arrived at Hollywood, and no time was lost in getting the picture under way. The sets had been designed and prepared for erection, the first interior which was required for the picture being already in place when Miss Illington appeared.

Anchor's First Coast Subject Completed

All scenes for the first subject of the Anchor Film Company made in California, "Hell Hath No Fury," were completed this week, and within the next two or three days, will be sent to the New York office. The filming of this picture has required about eight weeks, and contains some new logging camp and scenics, which add much to the unusual story which is the foundation for the production.

Grave Davidson and Joe King play the leads of this picture, Melbourne McDowell is the heavy, Robert Warwick appears in the character part, Cora Drew takes the mother role, and little Corrine Johnson plays the child part. Charles Bartlett is the director, Reeves Eason his assistant, and the story was written and produced under the supervision of James A. Stiles.



Mutual Star Productions
William Russell in "My Fighting Gentleman," Marjorie Rambeau in "The Greater Woman" and Nance O'Neil in "Mrs. Balfame"

Works of Noted Authors Produced by Mutual

Dickens' Story and Ibsen Plays Among Classics in Which Nance O'Neil and Marjorie Rambeau Will Make Appearance

TO the literature of the screen, Mutual will shortly add the classics of such writers as Ibsen, Charles Dickens, Gertrude Atherton, Algernon Boyesen and Frederick Arnold Kummer. Some of the best works of these authors have been secured as screen vehicles for Nance O'Neil and Marjorie Rambeau in the series of pictures they are making at the Powell-Mutual studios.

"Mrs. Balfame," the first vehicle chosen for Nance O'Neil, has been completed at the studios of the Frank Powell Producing Company. The production is an adaptation of the novel of the same name by Gertrude Atherton. This is the first of her stories Mrs. Atherton has permitted to go to the screen.

"Hedda Gabler," on which Miss O'Neil is now working, is a picturization of the Ibsen play. "Hedda Gabler" was one of Miss O'Neil's most famous roles on the speaking stage and a part she has played over seven hundred times. Her first appearance in "Hedda Gabler" was in Australia. She then made a trip through South Africa, and later returning to America appeared in practically every city in this country in the same famous play, and gained eulogies everywhere.

The third of Miss O'Neil's productions, "Bleak House" comes from the pen of Charles Dickens.

"The Greater Woman," chosen for Miss Rambeau's first appearance on the screen, is a picturization of Algernon Boyesen's play which was presented extensively on the stage in Europe. This production has also been completed at the Powell studios.

The second production on which Miss Rambeau is now working, "Motherhood" is a film version of the play by Frederick Arnold Kummer, author and playwright. Her third offering will be "The Debt," a European success.

"The Second Wife," an original story by Caroline I. Hibbard has been written especially for Miss Rambeau.

Another of Ibsen's plays will be given to the public in "The Doll's House," in which Miss Rambeau will portray the character of Nora. This is lighter than most of Ibsen's plays and for that reason proved more interesting to many theatregoers when shown on the stage.

Next Erbograph Release Is "The Moral Code"

Ashley Miller is directing Anna Q. Nilsson and Walter Hitchcock in "The Moral Code," an Erbograph Company feature which is to be released shortly on the Art Dramas program. Mr. Miller also wrote the story of the photoplay.

"The Moral Code" is described as a powerful screen presentment of a vital problem of everyday life in America and England, where the regulation of the marriage relation is in accordance with the laws and traditions of the past, and not the living present.

The theme of the production is similar to that of George Bernard Shaw's "Getting Married," which is attracting so much attention at the Booth theatre, in New York City, where the play is now running. The story of the photoplay is developed along totally different lines from that of the play, however, a definite conclusion is reached in the picture, while the play ends without having reached any conclusion whatever.

Florence Hamilton and Richard Barthelmess are other members of the cast.

Eventful "Break" Scenes Shown in Gaumont Weekly

The Gaumont-Mutual Weekly, with its large resources, has fully covered the news of the break with Germany in its issue No. 111. Leading personages in the world drama, places of strategic importance where trouble is anticipated should war result, and scenes of preliminary precautions especially those taken in New York to guard subways and bridges are all depicted. A special section is devoted to the important conditions arising from the present situation. Other pictures in the issue include best views of all world happenings of importance.

Glendale Kalem Studio Near Completion

According to the latest reports from Lower California, Kalem's new inclosed studio at Glendale is rapidly nearing completion. It is 100 x 150 feet. The present outdoor stages have been rebuilt so as to conform to convenient working with the new indoor studio.

Besides these important structures many minor stages have been built on different parts of the grounds. Landscape artists will be employed for the beautification of the grounds.

Speaking editorially of the Kalem enterprises as an asset to the picturesque little city of Glendale, the Glendale Sun says: "The establishment of the head offices of the Kalem Company in Glendale (producing division) has a wonderful meaning when the whole situation is analyzed. It means the steady employment of hundreds of people with a weekly payroll of approximately $40,000. All home labor is being employed in the building of this model institution and local talent will be given the preference in the production of the various pictures wherever practical."

Forthcoming Release Introduces New Ivan Player

The February release of the Ivan Film Corporation, "Two Men and a Woman," brings to the Ivan banner the services of John Reinhard.

This actor gained his first stage experience in "The Wizard of Oz," and thereafter appeared under the managements of Lew Fields, the Shuberts, Klaw and Erlanger and Cohan and Harris. His first picture experience was in the stock companies, Thanhouser and Gaumont, and thereafter Mr. Reinhard appeared with success for the World Film Corporation and the Frohman Amusement Corporation.

Hank Mann as a Director

Hank Mann, who has been featured in several Foxfilm comedies by Director Charles Parrott, is now directing his own company, and has almost completed his first picture. Charles Conklin has taken his place in Mr. Parrott's company.



Glimpses of the Elaborate Costume Picture, "The Eternal Sin," a Brenon- Selznick Release, in which Florence Reed Appears as Lucretia Borgia

Farrar Film Aids Anti-Censor Cause in Kansas

A mute appeal against strict censorship was given members of the Kansas Legislature a short time ago in the form of a special exhibition of Geraldine Farrar's "Joan the Woman."

The lawmakers were in session considering proposed legislation of a drastic nature against the motion picture business, when A. D. Flintom, president of the Kansas City Feature Film Company, and Carl H. Pierce, special representative of Paramount, arrived at Topeka. Mr. Pierce having a copy of "Joan the Woman" with him, suggested showing the feature to the legislators, many of whom admitted never having seen a motion picture in their lives.

Many of the legislators after the showing not only warmly commended the picture itself, but said that they had been enlightened as to the excellence of present day pictures; that picture production has far surpassed anything of which they had previously dreamed; while others even went so far as to say that they hoped eventually to see the State of Kansas liberated from film censorship.

Metro Players Migrate South

Emmy Wehlen, her director, George D. Baker, and her supporting company have gone to Metro's winter studios at Jacksonville, Fla., to make her forthcoming production, "The Duchess of Doubt," by John Clymer and Charles Logue, adapted for the screen by Mr. Baker.

Among the members of her company are George Stuart Christie, Kate Blancke, Frank Currier, Walter Horton, Peggy Sweeney, Cameraman Joseph Shelderfer, his assistant, Dwight Begeman, and "Jimmy" Sweeney, property master.

Week's Delay in Release of "The Royal Pauper"

A change in the date of the release of "The Royal Pauper," a five-reel Edison production in which Francine Larrimore, the Broadway star appears, has been made. First announced for release through the Kleine-Edison-Selig-Essanay Service on February 12, this picture will not be distributed until a week later, February 19.

Three New Selznick Pictures Near Completion

Herbert Brenon Is Finishing "The Eternal Sin"; Clara Kimball Young's Subject, "The Easiest Way," Almost Ready

WITH the recovery of Herbert Brenon from the illness which incapacitated him for the past five weeks, activities in the Selznick-Picture studios resumed their normal aspect last week. Mr. Brenon, whose first Selznick offering was Nazimova in "War Brides," was taken suddenly ill with typhoid fever in Wilmington, Del., and for a time was not expected to recover.

Although only out of the hospital ten days Mr. Brenon has returned to his studio on the Palisades to finish his Selznick-Picture, "The Eternal Sin" starring Florence Reed. This production was nearly completed at the time of the producer's illness so only a few days' studio work remains. As soon as the last scene is taken Mr. Brenon will go to Atlantic City, where arrangements have been made to rent a theatre to be used for cutting and assembling the film.

Meanwhile the other three Selznick-Pictures stars are rapidly completing their new productions.

Clara Kimball Young, under the direction of Albert Capellani, has only a few more days' work to do on her fourth Selznick offering, the adaptation of Eugene Walter's drama, "The Easiest Way." Her third picture under the Selznick banner, "The Price She Paid," founded on the novel of the same name by the illustrious David Graham Phillips, has been cut and assembled by its director, Charles Giblyn, and is now ready for release. Messrs. Jones, Linick & Schaeffer, of Chicago, have closed with Mr. Selznick to run this feature at the Studebaker theatre in Chicago, beginning this week and simultaneously with this pre-release showing, the picture will be played in New York at a Broadway theatre.

The Norma Talmadge Company, under the direction of Julius Steger, is in the South filming the exteriors of her next Selznick production. The title of this picture is being withheld temporarily, but the story is said to be an exceptionally strong one, and it is expected that the picture will prove a worthy successor to "Panthea," which is reported playing to good business throughout the country.

Robert Warwick, whose first appearance as a Selznick-Picture star, will be made in all the Marcus Loew houses next week in the adaptation of "The Argyle Case," is progressing rapidly under the direction of Leonce Perret in the production of E. Phillips Oppenheim's novel, "The Court of St. Simon."

Spokane Society Praises Mrs. Castle in "Patria"

The Davenport, Spokane's $3,000,000 hotel, and its rendezvous and social headquarters of the city's fashionable set, was the scene, January 26, of one of the most unusual events in its history, when a pre-release showing of "Patria," the International Film, featuring Mrs. Vernon Castle, was held. Three hundred were turned away who could not gain admission to either of the two exhibitions of the first five chapters presented.

It was the first time the Davenport and Spokane ever presented a picture in this way, and the reception of "Patria" tonight indicates that Spokane society folk appreciated fully the novelty and merit of the entertainment provided.

Beecroft Sells Foreign Rights of Big Films

World rights to two Edison productions, "Pardners" and "Where Love Is," have been bought by Chester Beecroft, according to announcement last week from his office, 71 West Twenty-third street.

The Mutual Film Corporation is said to have immediately taken the American rights, and in addition Mr. Beecroft stated that rights to both pictures in the United Kingdom and India had also been sold.

The Chaplin-Mutual rights for the series of twelve two-reel pictures have been disposed of for Japan for a fancy price, which includes a cash payment of $10,000, according to further announcement of Mr. Beecroft.

Phil Lang Discusses the "Story First" Policy

Scenario Editor Says Public Demands Stories That Do Not Depend on Star Personalities to Get Them Over Properly

"One hears a great deal of talk and reads considerable publicity matter about the value of the story in motion pictures of today," says Phil Lang, for five years Kalem's scenario editor. "I know of no one manufacturer," he continued, "handling the proposition any more systematically than the Kalem Company.

"We concluded some time ago that the word 'feature' is a misnomer; that length does not denote quality. In fact, the reverse is more frequently the case. Some manufacturers apparently believe that the 'star' will constitute the attraction and that the picture will take care of itself. Perhaps they do not admit this, even to themselves, but the multitude of so-called features bears out this statement. With all respect to the capable stars in artistic features, there is a predominating number of the 'half-baked' variety.

"The moving picture is an amusement proposition. Although it has little in common with the stage from an artistic standpoint—having developed an art of its own—it is interesting to note the analogy in the evolution of both. A casual walk up Broadway at 8 P. M. will show what plays are doing business. You will find that the 'Closing Saturday Night' notice is in front of several theatres where the names of well known stars blaze forth. It is apparent that the public has not been drawn by the star. At another theatre crowds are being turned away, all anxious to see the 'hit,' and none concerned about the featured star. Indeed, as you look over the cast in the 'hit,' it is unlikely that you will find any particular player featured. In short, theatrical managers have learned that no play except a good play is profitable.

"Sooner or later picture-makers will wake up to this same situation in their own field—if they expect to continue in business.

"Kalem found that a high standard could be accomplished and preserved in the short lengths. To bear out this belief we so systematized our work that we produce in one and two thousand feet a bigger and better story than will be found in the average five part feature.

"True, our stories necessarily are condensed, but the stories are all there, with perfect continuity. Personally I believe the average reader enjoys De Maupassant, with his graphic brevity, more than the verbose author who, after all, has little to say. I do not mean to infer that we have any De Maupassants in our scenario department, but we certainly have striven to take a leaf from his book.

"We plan our series just as a properly conducted magazine lays out its policies—and goes to the best for its material. For instance, we concluded last spring that the public was ready to receive a Western series—not the old claptrap 'race-for-the-sheriff'—but the West of today. We looked over the field and engaged Robert Welles Ritchie for this work. Mr. Ritchie's fiction in leading magazines denoted that he knew the new West and wrote virile action. We went into the matter thoroughly with him. We had many conferences. We ran pictures for him. We acquainted him with the country in which the stories would be made. We did not call upon him to write scenarios, but moving picture plots. He grasped the essentials at once and our scenario department has had no difficulty whatever in making the technical developments.

"Later we decided that a high class, melodramatic series in one part episodes, with novel, gripping stories and sensational exploits of the male lead would be popular. The first essential was the story, which we felt, should be true to life and contain an element of mystery; each story to be complete in itself, but each presenting the same central character. You will note that we



Mollie King in "The Double Cross"
(Pathe Serial)

made these conclusions before concerning ourselves with the story. In fact we thought the matter over for a year before finally shaping it. Then we discussed it with Mr. Ritchie. He suggested the character of a police reporter on a metropolitan daily. As he had a wealth of material from his own experiences to draw upon, we engaged him to write the plots. This series has made history.

"'The Girl from Frisco' series, too, has made history. There are many reasons for its success; principally the quality of the stories. We did not begin work on this series until Mr. Ritchie had written the entire fifteen episodes. Thus we were able to judge it as a whole.

"The popularity of the series recommended that we continue it for ten more episodes. Mr. Ritchie agreed to write them. The series continued to grow in popular favor. Then the question of producing a new series of the same type arose. Mr. Ritchie was now writing 'Grant, Police Reporter' and pressing fiction contracts made it impossible for him to supply additional plots that would be a credit to Kalem and to himself. Consequently we looked over the field to secure a new writer. None appeared so well suited for the work as Frederick R. Bechdolt, author of thrilling western fiction in the Saturday Evening Post, McClure's, Collier's, Popular and other magazines. Mr. Bechdolt met me by appointment in San Francisco on my recent trip to Kalem's coast studios at Glendale. I explained just what we required and have secured from him 'The American Girl' stories.

"We later on induced E. W. Hornung, whose home is in England, to write further adventures of 'Stingaree' expressly for us. He has done so. And I am confident that the celebrated author of 'Raffles' and 'Stingaree' is the first author of his calibre to write directly for the screen.

"Our railroad series, 'The Hazards of Helen,' celebrated its second anniversary in November, breaking all series or serial records. Scenarios are supplied by a number of contributing authors, and they are essentially lechnical. The basis of each is a daring railroad exploit of the girl telegrapher, and the author must be acquainted with railroading.

"And so throughout all of our series pictures, we have always placed the story above the star. It pays."

Erbograph Engages W. Hitchcock as Lead

Walter Hitchcock, who has done such creditable work on the screen since he deserted the legitimate stage a short time ago, has been engaged by the Erbograph Company to play the leading parts in that company's productions. Mr. Hitchcock will share stellar honors with Anna Q. Nilsson in his first picture for his new association. The production will be called "The Moral Code," and was both written and directed by Ashley Miller. It will be released on the Art Drama's program.

On the legitimate stage Mr. Hitchcock has appeared with such players as Henry Miller, Nat Goodwin, Margaret Anglin, William H. Crane, Otis Skinner, and Kyrle Bellew.

In pictures he had appeared in a number of the more important "special" features that have been released in the past six months, and was featured in the support of the most prominent screen actresses. Some of his more important screen plays have been "Destiny," and "The House of Tears," with Emily Stevens; "The Celebrated Scandal," with Betty Nansen; "Vera, the Medium," with Kitty Gordon, and "The White Raven," with Ethel Barrymore.

Arkansas Law-Makers Will Hear Rose Tapley

Following her address before the Texas Legislature at Austin on February 1, Rose Tapley the Vitagraph star, who is on a lecture tour of the country speaking at theatres on vital questions concerning the picture industry, was invited to address the Arkansas Legislature on February 14 on the subject of motion picture censorship. Miss Tapley has accepted the opportunity.

Before the Texas law-making body Miss Tapley spoke on Sunday Closing. In Arkansas where a drastic state censorship bill is up in the Legislature, motion picture interests are anxiously looking forward to the effect of the actress' coming address.

It is the first time in the history of Texas or Arkansas that a woman has addressed the Legislature of either state on any motion picture subject.



"Two Men and a Woman" is the Title of the Next Ivan Release in Which Will Appear Guy Coombs and James Morrison

Latest Ivan Release "Two Men and a Woman"

The forthcoming release of the Ivan Film Productions, Inc., will boast an unusual cast of players, gleaned from various other leading concerns. The title of the next picture will be "Two Men and a Woman," and it was produced by William Humphrey at the Ivan studio with James Morrison, Christine Mayo, Guy Coombs, Ruybe De Remer and Helen Arnold in the conspicuous roles.

Mr. Morrison was recently seen in "Enlighten Thy Daughter," which is now running at the Park theatre, and is a permanent player with the Ivan concern.

Ruybe De Remer was also a principal in "Enlighten Thy Daughter," and has a more prominent role in "Two Men and a Woman" than in her former Ivan vehicle.

Christine Mayo, a leading heavy woman, will have another vampire type character to delineate, and Guy Coombs will play opposite Miss Mayo.

Two Selig Pictures on Week's General Program

"The Great Treasure," is the title of the latest Selig multiple reel feature to be released in General Film Service. Otis B. Thayer directed the drama which was written by Wm. Anthony McGuire. The subject is a drama of the underworld.

"A Brother's Sacrifice," released the same week by the Selig Company in General Film Service is a story of railroad life. There is unusual love interest intertwined in the story. Included in the cast are Edith Johnson, Lillian Hayward, Charles Wheelock and Lafayette McKee.

Artcraft Issues Attractive Lobby Display

The Artcraft Pictures Corporation has just issued to its exhibitors and exchanges unusually attractive photograph frames for lobby display. A large space is left open for the exhibitor at the top of the frame in which can be inserted the name of the theatre and other matter of local interest. Three styles of frames have been prepared accommodating eight 8 x 10, six 8 x 10 and two 22 x 28 photos. They have been gotten up in a most artistic manner and are of the double folding variety.

Artcraft Announces Plans for Fairbanks

Comedian Forms His Own Company—John Emerson Will Direct—
—Anita Loos to Handle Scenarios—Work Starts Immediately

As was announced exclusively in Motion Picture News last week, Douglas Fairbanks has been signed by the Artcraft Pictures Corporation at a salary said to exceed that ever paid a motion picture star.

Mr. Fairbanks is to immediately form his own producing company, and will produce all the photoplays in which he will appear. Work on the initial production will be commenced in the East, other subjects being staged in whatever locale best suits the story.

"I have been investigating the motion picture business with the serious intention of making my own productions for some time past," said Mr. Fairbanks shortly after the agreements were signed. "As a result of these inquiries I have determined to operate under my own name so far as the production of the plays is concerned, and stamp them with my own individuality.

"My decision to make my own pictures gives me the chance to build my own producing organization. John Emerson, who has directed several of my most successful pictures, will have entire charge of productions, and scenarios will be written by Anita Loos, who is responsible for most of the best stories I have had in the past. Although our first pictures will be made in and near New York, it is our intention to make our productions in whatever locale best suits the story."

The releasing of the Douglas Fairbanks productions through Artcraft has created wide interest, not only in film circles, but among motion picture patrons throughout the country. Many other important motion picture companies made bids for Fairbanks' services.

Every exhibitor, regardless of the size of his patronage, will be given a fair opportunity to show these pictures.

"This is an age of specialization," said Mr. Greene, in discussing the arrangements between Mr. Fairbanks and himself, "and the motion picture industry has followed the lead of other industries in this respect. Artcraft Pictures was formed for the purpose of distributing and exploiting productions such as those in which Mr. Fairbanks will appear. He has given me to understand that he is as enthusiastic over the opportunities to do pictures under his own management according to the arrangements with us as we are. The new association also makes it possible for all exhibitors, despite whatever their regular programs might be, to present the new series of Fairbanks pictures."

Hint at Graft Expose in Los Angeles-Made Film

An eight-reel photoplay based upon the important incidents in the life of Charles E. Sebastian, former mayor of Los Angeles who resigned a few months ago, is being filmed by an unnamed company which has rented producing space at the Christie Film Company studio in Hollywood.

Sebastian has served in many positions in the Los Angeles police department, first as patrolman in the out districts, and later advanced to the office of chief. From there he became mayor, following a very sensational campaign, and remained in office until his enemies are said to have induced him to resign.

The former mayor will play himself in this picture, which is being directed by Dr. H. G. Stafford, former scenario editor at Universal City. The supporting principals besides a number of well-known Los Angeles men are Jack Connelly, Seymore Zelliff and Virginia Nelson. The story for the play, it is intimated, is of the nature of an expose of graft connected with several of the past administrations of Los Angeles.

New Island Possession to Be Fox Background

Virginia Pearson and a supporting Fox company are to be pioneer screen voyagers to St. Thomas Island, largest of the one-time Danish West Indies, Uncle Sam's most recent island acquisition.

The players will leave for the island, which is about 1,300 miles from the tip of Florida, within a week. The fact that a tropical setting is required for the story and that Florida, the usual haven of producers, has been rather well "shot up," led to the choice of St. Thomas Island.

Vita Feature Ready; Exhibitors to Title It

**Sequel to "Battle Cry of Peace" for Premiere in Month—
Five Hundred Exhibitors Canvassed to Choose Best Name**

VITAGRAPH'S sequel to "The Battle Cry of Peace," which has had the working title of "The Battle Cry of War" is now ready for release. It may have a Broadway premiere within the next month, although definite plans have not as yet been announced.

There is no certainty that the feature will be released under its working title, however, for Vitagraph officials have felt a better name could be selected. To this end, and following a conference between Commodore Blackton, Albert E. Smith and Walter W. Irwin of the producing company, decision of a more suitable title has been put up to the exhibitors of the country. In this way it is felt better results for the theatres may be obtained, and help to better relations between both.

Five hundred exhibitors were telegraphed last week, and asked their opinion as to the right name of the production. Within a few days almost three hundred replies were wired back and fifty letters received. Almost without exception, Vitagraph reports, the theatres through their owners or managers, said that "Womanhood, or the Glory of the Nation" was the best title that could be bestowed on the picture. The replies indicated a belief that the joining of what had been thought and suggested as two independent titles, is the best that could be chosen.

Commodore Blackton is in receipt of several requests for the use of this new production as a recruiting stimulus all over the land. For that reason, it is anticipated that a very early release date will be set for New York City, where the picture will have its first public showing.

It is said that Major-General Leonard Wood, Colonel Theodore Roosevelt, E. Stanwood Menken, and a host of others who have done so much for preparedness and defense have seen the picture in private and that, born of their opinion of it as a patriotic stimulus, came the requests for its government use.

The cast of the picture is an all-star one, including as it does Alice Joyce, Naomi Childers, Mary Maurice, Harry Morey, Joseph Kilgour, Walter McGrail, James Morrison and a score of other well-known Vitagraph players.

"What's in a Name?"—"Everything," Says Brady

If Doubtful Meaning Is Drawn Through Difficult Title Pronunciation, Public Is Not Attracted, He Declares

SURPRISE occasioned by the change in title of "The Hungry Heart" in which Alice Brady stars, from the original name under which the play was known on the stage—"Frou Frou"—has been answered by William A. Brady, director general of the World Film Corporation, with a number of interesting and practical remarks on the subject of play titles in general.

"I put titles on pictures to sell them," said Mr. Brady. "If you select a name that not everybody understands and all cannot pronounce, you are placing your picture under just that much of a handicap. When 'Frou Frou' was played as a drama upon the speaking stage numbers of persons called it 'Frow Frow,' and I do not suppose very many knew the significance of the name.

"But it is a sure thing that everybody of ordinary intelligence will get a suggestion from 'The Hungry Heart,' which carries a direct meaning in plain, homely words.

"It is a dangerous thing to tag a picture, or a spoken play, with a name in a foreign tongue or one that is not universally familiar. I recall that the late Augustin Daly produced a drama which he called 'Pique,' and what the public did with that title was almost beyond belief.

"There was another play named 'Mlle. Fifi' that immediately degenerated into 'Millie Fye-fye,' and never came back. In my own production of 'Divorcons' I noticed that an amazing number of individuals pronounced it 'Divorkons,' and, of course, had no notion at all of what the title meant.

"When I switch the titles of World Picture plays, as I quite frequently do, the idea is to provide something that will enter every mind and stick there.

"Just imagine what would happen to almost any article of commerce, however, valuable, issued with a title that a perceptible percentage of the population could not pronounce, and that carried no definite idea of its utility. Times have changed since Shakespeare inquired 'What's in a name?'"



B. P. Schulberg (General Manager of Paramount)

American Standard Annexes Producing Companies

The American Standard Motion Picture Corporation, a distributing company, having its home offices in Chicago, and exchange branches in 28 cities, announces the affiliation of two more producing concerns.

The Redlands Beauty Films, whose managing director is Julius Frankenberg, will release a series of twenty-six one-reel comedies, to be known as "The Adventures of Pietro." The company has just secured Miss Vivian Rich for a two-year period. Miss Rich is well known through her excellent work in American and Fox productions, her latest appearance having been with William Farnum in "The Price of Silence." She will first appear in a series of single-reel pictures made by the Redlands Company, but within the course of a few weeks will be starred in features adapted from recent novels.

Another producing company that will release its product through the American Standard Motion Picture Corporation is the Sunshine Film Corporation. This company has leased the American Bioscope Company's studio. Twenty-four one-reel comedies will be produced at the rate of two a month. The printing and developing will be done by the Rothacker Film Manufacturing Company of Chicago. Joseph Strauss is the president of the Sunshine Film Corporation, K. M. Scoville the general manager, and Wm. Buckley, Jr., the producing director.

M. G. Watkins, general manager of the American Standard Motion Picture Corporation, states that several other important affiliations and contracts will be announced in the near future.

Houston Is Location of Master Company Studio

At a cost of $21,000 the Master Motion Picture Company has purchased 3.88 acres of land, with a frontage of 780 feet on Houston avenue, Houston, Texas, almost directly across the street from the old Highland Park grounds. Within the next few days buildings, which will cost approximately $10,000, will be started.

It is here that motion pictures to bear the "Master Picture" brand will be made. H. J. Binney, for 11 years identified with pictures, as both actor and director, for a long time with the Keystone people, is at the head of the new enterprise, a $45,000 corporation.

Balmy South for Theda Bara

Requirement of exterior locations requiring Southern atmosphere in the new Fox production, featuring Theda Bara, has necessitated the star and her company going to Florida. Palm Beach will be the location where most of the filming will be done. Upon completion of the picture Miss Bara and the company will proceed to Miami where another feature will be started.

In the supporting cast who left for the South, were Walter Law, Glenn White, Clifford P. Saum, Marie Curtis, Alice Gale, Grace Saum, Harry Hilliard, Callie Torres, Director J. Gordon Edwards, and Photographer Philip E. Rosen.


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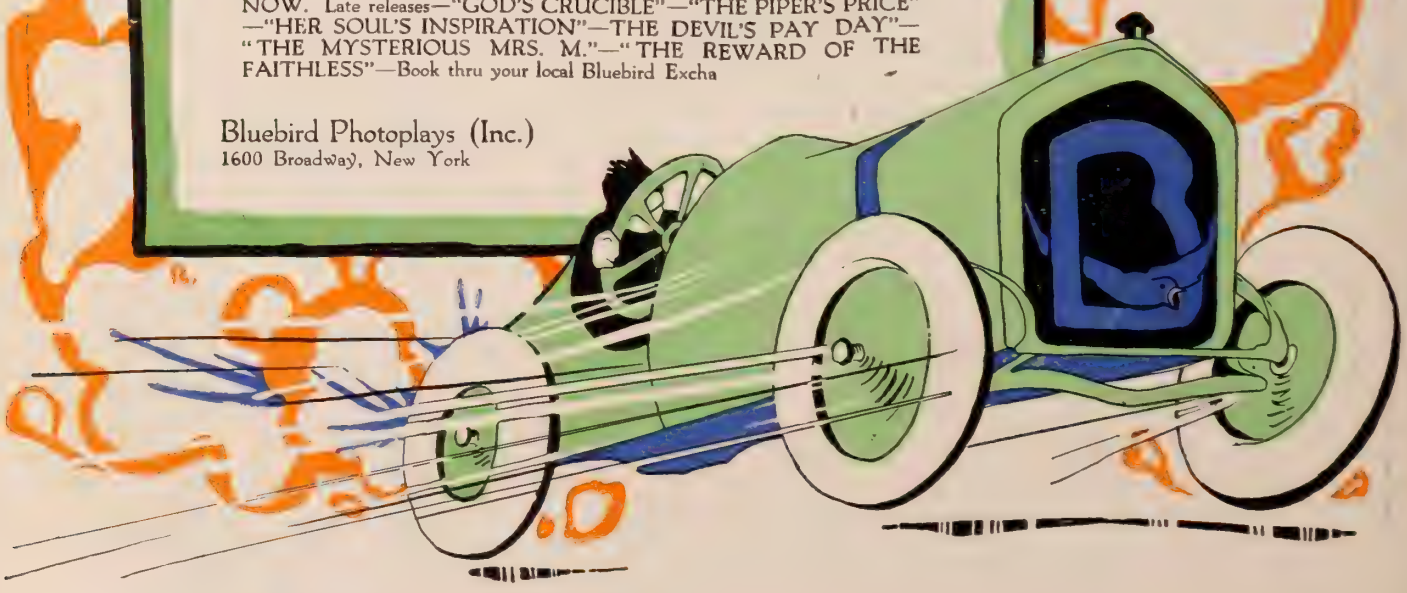
It proves that Mr. Rothapfel believes with us that after all "The Play's the Thing" and that the Star in a poor play is cheating the public and cannot endure. He endorses our policy of "The Perfect Play plus the Perfect Cast" plus perfect direction and perfection of details.

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Marian Swayne, Jean Sothern, Dorothy Bernard and Anna Nilsson, Stars Seen on the Art Dramas Program

Davis Directing Jean Sothern in Art Drama

Will S. Davis, the former Fox director, who was engaged by the Van Dyke Film Production Corporation for the production of that company's pictures, is at work on his first picture at the Van Dyke studios. Jean Sothern is playing the lead in the production which is being made under the working title of "The Cloud."

In support of Miss Sothern appears a cast including Arthur Housman, and the following: Ogden Crane, Mae Melvin, Franklin Hanna, Richard Tucker, Walter Miller, and others.

Billy West Comedies Now Handled by Belmont

The Belmont Film Company has leased, for a term of years, the Mittenthal Studios, at Yonkers, New York, where the Billy West Series of comedies will be continued to be produced. The comedies featuring this new comedian have already proved popular, among them being "His Married Life," "Boarders and Bombs," etc. The newest release, which is now in the process of making under the direction of Fritz Wintermeier, bears the title of "A Hotel Mix-up." The release of this picture is announced for February 26.

To Stage Jungle Comedies in Hawaii

Scenes for future E. & R. Jungle Film Company productions are to be made during February in Honolulu. Cameraman, animal trainers, and one or two players, accompanied by Mrs. John Rounan as manager, sailed for the island February 5, with the intention of spending about two months away from their Los Angeles studio. While on the island the animals will participate in vaudeville bills at the leading theatres, and be featured in the animal carnivals held the latter part of February. A number of prints from each of the E. & R. comedies were taken to the island, and will be booked through the motion picture theatres there.

Mary Miles Minter Heads Feb. 19 Mutual Program

Another "Shorty Hamilton" Story, Several Dramas and Comedies, and Weekly and Topicals Also on Program

MUTUAL announces the sixth of the Mary Miles Minter features for release on February 19. This will be in five reels and is entitled "The Gentle Intruder." The piece is said to afford her a wide opportunity in a difficult role.

"The Gentle Intruder" was produced under the direction of James Kirkwood. George Fisher, Eugenie Forde, Harvey Clark, Marie Van Tassell, Franklin Ritchie and George Periolat are in the supporting cast.

In this picture Mary Miles Minter—as Sylvia—is the companion of an elderly woman in the home of the lawyer who has defrauded the girl of her fortune. Miss Minter is seen in this picture at her best. Her youthful charm is given a free opportunity of expression.

On February 19, also, will be released the sixth of the "Adventures of Shorty Hamilton" series, "Shorty Promotes His Love Affair."

In "Misjudged," the ninth of the Mutual-Niagara series, "The Perils of Our Girl Reporters," Helen Greene, Earl Metcalfe, Edith Sinclair and Arthur W. Matthews play the principal parts.

The American company contributes two short dramas, "Calamity Ann's New Job," featuring Louise Lester, released February 23, and "Mouth Organ Jack," in which J. Warren Kerrigan is starred, ready February 24.

From the Horsley Studios comes a Cub comedy, "Jerry's Brilliant Scheme," scheduled for February 22. George Ovey, of course, plays the role of Jerry, and is assisted by George George, M. McCarty, Arthur Munns, Claire Alexander and Helen Gilmore.

Vogue offers "The Butcher's Nightmare," on February 25, in which Ben Turpin poses as the proprietor of a futuristic butcher shop. This film contains many hilariously funny situations.

"Mutual Tours Around the World," No. 16, reaches the screen February 20. It provides scenes at Old Heidelberg, Germany; Scottish Highlands, showing pictures of the northeastern part of the highlands in County Cromarty; Monaco, the World's Smallest Principality, showing scenes at Monte Carlo, the great gambling center, and the neighboring watering places at Mentone, France.

On February 21 comes the Mutual Weekly with all the latest news of the day. On this date also is released "See America First," No. 76, showing scenes around Vicksburg, Mississippi and the National Military Cemetery. On the same reel is one of the Gaumont Kartoon Komics, "Polly's Day at Home."

Reel Life No. 43, scheduled for February 25, shows four topics, "Dainty Perfumes," "Teaching Children to Swim," "Logging in Louisiana" and "Making Bottles at Home."

Plan Tour De Luxe for Arbuckle

Plans for the itinerary across the entire continent are being made by M. L. Lewis, manager of the Los Angeles Progressive Paramount Exchange, in connection with the departure of Roscoe Arbuckle from Los Angeles about the middle of February, and his tour to New York where he is to produce Paramount comedies. Mr. Lewis has adopted the slogan: "Worth His Weight in Laughs" for the numerous receptions planned for the heavyweight comedian. Arbuckle and players will be accorded a farewell dinner in Los Angeles, attended by exhibitors, news and trade paper writers, and others of the industry. As no compartment in a local pullman could be found that was large enough, an order has been sent forward for a special car for Mr. Arbuckle on his trip. The itinerary has been completed, and provides for short stops in a number of the leading cities.



Theda Bara in "The Tiger Woman" Doesn't Seem to Intrude

on June Caprice in "A Child of the Wild," Both Fox Productions

"The War," Timely Series, General Film Release

Deadly Battlefield Realism and Preparedness Lesson from British Mobilization Scenes Claimed for Government Films

WITH America facing a great crisis, General Film has made a timely release of its series of official government pictures of the European conflict, "The War."

This spectacle is said to bring home to the spectator as no other medium could, the methods and results of preparedness. The pictures were taken by official British Government photographers under the direction of the War Office. In logical sequence they show England's stormy struggle to equip herself for conflict, and the result in her successful offensive on the Somme.

They are said to sum up each branch of England's fighting forces, her drill camps at home, her great army "Somewhere in France," her sea fleet keeping its stormy vigil in the North Sea, and the actual fighting in the battle of the Somme, which is covered thoroughly in the different releases.

The General Film Company claims exclusive rights to all of the Official War Films that have been taken. These rights cover all the Official War Pictures that will be taken during the period of the war and for one year after peace is declared. The series now ready for the exhibitor will be followed by the official pictures of the various Allied Governments.

"The War" is released by the General Film Company for Official Government Pictures, Inc., of which W. K. Vanderbilt is president, and H. P. Davison, treasurer. All of the gross profits from the showing of these pictures in America will be devoted to deserving war relief funds.

One of the first important showings of "The War" was at the War Relief Benefit of the Philadelphia North American, at the Metropolitan Opera House, Philadelphia. "The War" series created a furore at this showing and was cheered by a capacity audience. A substantial sum was realized at this benefit for various war relief funds.

Keystone—Cops, Fair Ladies and All—Steadily on the Go

DOINGS at Mack Sennett's laugh-producing plant at Los Angeles have been many and varied the past week. Mr. Sennett himself seeing his organizations all provided with sufficient work has hied himself with a few friends upon a short vacation in search of game on the Mexican border. Ten of his directors are engaged in producing more dare-devil, farce comedies. Four are cutting and arranging these films.

Charles Murray, has gone to New York for a stay of two weeks among old friends. As Murray has gained new laurels during his celluloid career, and gained for himself the champion after dinner spooch maker of the film colony, the original Broadway way expects to hear a number of thrilling tales of camera cavorting.

Keystoners were terror stricken this week when an unearthly scream penetrated every section of the mammoth plant. The forty foot pool was the gathering place of all to see who had passed out, but there they found Wayland Trask under the direction of Frank Griffin was submerged in the icy waters, the first touch of which had affected his vocal organs.

On another day it was almost impossible for any of the producing units to leave a certain set where Fred Fishback with Mack Swain, his Ambrose, was working. The attraction was a score of hula hula dancers, and work was not continued any place until the set was inclosed and thus the wigglers of grass skirts were hid from view.

So well did Teddy the big dog learn to carry a baby and milk bottle into scenes during the making of the "Nick of Time Baby," under direction of Clarence G. Badger, that he insists upon doing it every time he sees the director. Last week, according to the publicity department, Teddy could not find a baby at the studio, he went out into the highways and byways and borrowed one. The police are after Teddy now for kidnapping.

Strong Cast Supports Mae Marsh in First Picture

Goldwyn Pictures has assembled a cast of screen players of exceptional capacity to support Mae Marsh in the first picture she is making for her new employers.

Miss Marsh and her sister, Marguerite Marsh, are also sisters in their picture roles. George Cooper is playing the part of their screen brother. Vernone Steele is Miss Marsh's new leading man. The other players thus far engaged for the picture and already at work in Fort Lee under Director Ince are:

John Wessell, Neil Moran, Maude Cooling, Ned Hayes and Ed. Lynch.

Clubwomen Honor Mae Marsh

Mae Marsh, Goldwyn star, who is now hard at work in her first motion picture for her new producing firm, will be the honor guest of the Theatre Assembly at their monthly luncheon at the Hotel Astor, New York, on Friday afternoon, February 23.

Mrs. J. Christopher Marks, president of this organization of 4,000 members and for years a friend and admirer of Miss Marsh, has long been anxious to introduce the Goldwyn Pictures star to this audience of representative New York women.

Marguerite Marsh and Director Ralph W. Ince will be Miss Marsh's guests at the Assembly luncheon.

Special "U" Weekly Out Day After German Break

A "patriotic number" of Universal Animated Weekly was compiled immediately upon receipt of the despatches telling of the severance of diplomatic relations with Germany last week, and within one day was being shown at the leading Broadway theatres.

Recent pictures of President Wilson, Secretaries Lansing, Daniels and Baker, and Ambassadors Gerard, von Bernstorff and von Tarnow, are shown, as well as all the branches of the army and navy. A stirring cartoon concludes the reel.

A heavy demand for this issue has made necessary a pronounced increase in the standard output of prints, all exchanges reporting great enthusiasm by exhibitors.

Work Resumed on Last Three of Horsley Series

After several weeks' respite from work, spent in vacationing, while David Horsley was shaping his policy for future production, Crane Wilbur will this week renew his activities at the David Horsley studios in Los Angeles. Mr. Horsley has arranged for the appearance of his star in six five-reel feature productions which he will release through the Mutual Film Corporation.

Three of these six features have been completed, namely, "The Painted Lie," "The Single Code," and "Love Everlasting," and stories for two of the other three releases have been selected.

"The Eye of Envy," is the title of the subject on which Mr. Wilbur begins his work. The picture is to be made from a story written by the star. It is based on the theme of envy and is treated in semi-allegorical fashion.

Work on in New Powell Long Island Studio

With the filming of the first scenes in "Motherhood" Marjorie Rambeau's second Mutual Picture, the new studio at College Point, L. I., which will in future house the activities of the Frank Powell Producing Corporations, was formally opened last week.

The site is known as "Donnolly's Grove and Pavilions," and is under long term lease with the option of purchase. The studio is one of the largest and best equipped in the vicinity of New York. The main building has a working floor space of 16,000 square feet. This is surrounded by smaller buildings, in which are the printing and developing plants, projection room, carpenter shops and the like. Every facility and aid that experience, efficiency and ingenuity can devise, has been installed to aid in the production of the highest class subjects.

There are now in process of production under Mr. Powell's direction two series of feature pictures. Marjorie Rambeau will make her screen debut as a Powell-Mutual star in one of these, while Nance O'Neil is the star of the other.

Press Praises Pathe Subject, "Kick In"

"Kick In," Pathe's Gold Rooster Play, featuring William Courtenay and Mollie King, is pronounced "the best movie of several months" by the photoplay editor of the Philadelphia Evening Ledger.

In a review of this production, which is adapted from the Broadway success by Willard Mack and directed by George Fitzmaurice of the Astra Film Corporation, the Ledger says:

"No one in the field today can handle melodrama with such expertness, style and speed as Pathe. Conciseness, sensation, action—Mr. Fitzmaurice knows how to blend them admirably. In this case he has worked with a good vehicle and the outcome is an hour of swift, exciting story telling, capital in congenuity, often beautiful in photography and lighting, and sympathetically acted by well trained players.

Novel Publicity Campaign Boosts "The Valentine Girl"

ONE of the biggest publicity campaigns ever given a five-reel program picture has been launched in advance of the Famous Players-Paramount production, "The Valentine Girl," in which Marguerite Clark is to star.



Crane Wilbur Will Soon be Seen in David Horsley-Mutual Big Feature Productions

By arrangement with six great newspapers in the East and Middle West, there was issued on February 11 a total of 1,500,000 art supplements to these papers showing an attractive reproduction of Miss Clark as the Valentine Girl, the issue being particularly timely because of the coming of St. Valentine's Day on the 14th of the month.

In order to permit exhibitors to benefit to the largest possible extent from this innovation, slides have been made reproducing the art supplement itself and adding information that Miss Clark will be in such-and-such a theatre in the Famous Players-Paramount picture, "The Valentine Girl," at such-and-such a time. Three hundred of these slides have been taken for circulation by the Boston Paramount exchange, and fifty slides have been taken by each of the other Paramount exchanges. These will be distributed to the exhibitors.

It is expected every Paramount exhibitor will profit by this art circular advertisement, not only during the showing of "The Valentine Girl," but from other Marguerite Clark pictures. The supplement is claimed to be so striking that it is thought the pictures will remain in the households to which they are circulated long after the photoplay has been released, and thus be a standing advertisement for Famous Players-Paramount pictures, especially those with the popular little star.

The following newspapers have issued this art supplement: New York World, Philadelphia Inquirer, Chicago Herald, Boston Herald, Washington Herald and Fitchburg News.

Mack Sennett Declares Family Only Should Judge Films

MACK SENNETT, head of the Mack Sennett-Keystone Company, while perhaps one of the least to be affected by censorship, is nevertheless utterly opposed to it, and when asked for his ideas on the subject, had this to say:

"As a practical arm of the government, any sensible person instantly perceives that censorship is impossible. You can't cut wickedness and suggestiveness out of a picture because neither is an absolute term.

"A suggestive scene is one that suggests evil to the spectator. What happens to suggest evil to you, may not to me. What stirs evil in me may leave you unscathed.

"Wickedness is also a relative term. There are occasions when the female form unclothed, is quite bereft of evil; others, where a stocking hanging on the line has evil potentialities.

"It is utterly impossible to lay down any rules that would bring about the results desired by the censors.

"Wicked ideas in motion pictures, as in all kinds of literature, depend entirely upon the context. The wickedness lies in what goes before and what comes after. Any single portion of a film, taken alone, would probably be found innocent enough, even in the worst pictures.

"In my opinion a great evil is sure to come from this censorship. Little boys pass through an age where they snicker at every other word as being a 'bad break.' You can't help it.

"The greatest argument, however, against organized censorship, is that it is unnecessary. If you let the public alone, tough picture will be taken care of."

"Tarzan" to Be Booked as Road Show

William Parsons, organizer and general manager of the National Film Corporation has been in Los Angeles for the past several weeks making arrangements for the production of a multiple reel subject adapted from the Edgar Rice Burroughs story of South African jungles, "Tarzan of the Apes." The screen version has been adapted from the story of William E. Wing, who had the aid of the author who has been in Los Angeles for the past several months. General Manager Parsons plans to film the greater part of the production in Los Angeles, and will take the African negro village scenes at a Tampa, Florida studio. Mr. Parsons has returned to New York for a stay of a few days, and upon his return active production work will be commenced. The subject is to be released as a theatrical production and each company will have its own orchestra and producing organization. Production will be under way soon.

Geraldine Farrar, Enemy to Censorship

An Account of the Opera Singer's Efforts in Making "Joan the Woman" Her Screen Masterpiece

AT a time when the motion picture industry is concerned with the various fights on censorship, internal discord aroused by personal feelings and a general effort to retain the public support for films in the face of a series of so-called sociological dramas, there is something positively refreshing in the mention of the name of Geraldine Farrar.

This really great American artist whose every appearance on the stage of the Metropolitan Opera House brings forth greater audiences than the capacity of that massive auditorium will hold, actually has contributed something progressive and uplifting to the entire motion picture art.

Miss Farrar is far from being a stranger to picture exhibitors and audiences. Her debut on the films more than a year ago was for the time being the most talked of event in the circles of motion pictures. Her photoplay version of "Carmen" through the means of which she actually made record for all time of one of the greatest characterizations in operatic and histrionic history was seen by the millions who frequent pictures and by hundreds of thousands others who were attracted to cinema houses by her name for the first time.

Her "Carmen" was followed by two other photoplays, "Temptation" and "Maria Rosa."

Having already achieved the pinnacle of achievement in grand opera, it was testimony to the remarkable versatility and artistry of Miss Farrar that she was able to act before the camera with success as great, if not greater, than some of the most popular film stars whose entire professional work from its beginning has been bounded by the studio.

When Cecil B. De Mille, who directed her earlier pictures, discussed last spring with Miss Farrar her activities for the summer, she said, characteristically, that she would like to do, if possible, something bigger than had ever been done before, something more trying on her abilities. After a résumé of several projects, it was decided that the time was ripe for a massive production based on the life story of Joan of Arc. Miss Farrar was enthusiastic over the idea. It appealed to her imagination, just as the figure of Joan of Arc since the day when the Maid of Orleans broke forever the shackles which held France fast, always had appealed to artists, writers and players.

"Joan the Woman," in which Miss Farrar as Joan of Arc, has achieved her finest characterization, is the result of that interview, and some five months of earnest labor last summer under the hot California sun in and around the Lasky studios at Hollywood. Ask any of the thousands who habit the motion picture colony in California for the name of the artist who is more universally beloved, whose annual visits in their midst is more cheerfully anticipated, who is the hardest worker and best-tempered star that comes out of the East, and the answer will be invariably—Geraldine Farrar.

The difference between Geraldine Farrar and many other stars of the operatic and theatrical stages who enter motion pictures for a time, is that Miss Farrar takes her medium seriously. She believes in motion pictures. She believes in it as an art as capable of fine and delicate expressions as the painted canvas or the theatre or the printed page. She believes no one is above it in stature. Her faith in motion pictures is, perhaps, the greatest of a number of reasons why she has been so successful before the camera.

Acting in the studio, Miss Farrar says, is as if the artist were appearing before hundreds of millions. She never loses sight of the truth that behind the lens of the camera is an audience worldwide. The narrow film that responds to the photographer's turn furnishes a record for all time. It is not as if 4,000 persons heard her sing a performance of "Carmen." It is as if she were acting before an audience of millions, and she says with this thought constantly in mind she feels within her a reaction as strong and virile as if the million actually were before her.

There has been a good deal of fiction, and some truth told about motion picture stars and their environment. Miss Farrar relates a single instance, however, as different as can be from the usual.

The day before her departure from the Lasky studios after five months' daily appearances as Joan of Arc, Mr. De Mille announced that her contribution to Joan was finished. The scenes in which she appeared had been completed. There still remained much work to be done by others, but Miss Farrar was through. The prima donna looked down upon the suit of silver armor which she wore. She glanced at the mailed gauntlets and fingered the great sword in its scabbard. Tears came into her eyes.

"If it is done," said she, "I hope it is well done. I am sorry we are finished."

Great audiences twice daily in the Forty-fourth Street theatre, New York, and the Majestic theatre, Los Angeles, testify at this time to the public's approval of Miss Farrar's "Joan of Arc." It has been variously claimed to be the finest cinema ever produced. Whether or no, it stands as a monument to a remarkable woman, who withheld from her characterization not one whit of artistry of which she is capable.

A photographic reproduction in colors appears of Miss Farrar in this issue.

Sunday Show for Charity O.K.

The first victory for Sunday motion picture exhibitions in Harrisburg, Penn., was won on February 4 when the Victoria announced, and gave a performance for the benefit of the Jewish War Fund Relief.

The Ministerial Association of the city protested, but found they were unable legally to halt the show because no admittance was charged, contributions to the war fund being voluntary and optional with the attendants.



Edward Warren

Record Press Sheet for "Gods"

The Fox Film Corporation has just printed a sheet devoted to press comments on "A Daughter of the Gods," featuring Annette Kellermann. It measures sixty inches in width by forty inches in depth, and contains a portion of the newspaper notices in the three cities where the picture was first shown—New York, Philadelphia and Pittsburgh.

The press comment from Washington, including the accounts of President Wilson's wedding anniversary theatre party on December 18, came in just as the sheet was going to press. It is included in a novel manner, being played up as in an evening newspaper under glaring headlines and in a boxed-in "fudge."

Newspaper editors in particular will appreciate the mechanical difficulties involved in making up and printing one newspaper page containing twenty-four columns, each forty inches, the equivalent of two columns in length. In other words, the sheet is equal to an eight-page, six-column newspaper, all printed on one side of a single sheet. Some idea of the amount of type contained may be gathered from the fact that the galleys, if placed end to end, would measure 960 inches, or 80 feet; or the type slugs placed end to end would measure 96 feet.

La Salle Plans Studio Extension

The La Salle Film Company which has been producing comedies at the Christie studio in Hollywood, has taken a three year lease on a three acre property at Hoover street and Santa Monica boulevard, Hollywood, and plans for studio stages and other buildings necessary, have been made by General Manager M. De La Parelle.

In the past three weeks, Director De La Parelle and company have completed three subjects, which have been titled "The Widow's Might," "Man Proposes?" and "Where is My Auto." The principals of these are Jean Otto and Zasu Pitts, with Eddie Boland appearing as comedian, and John Allard an important member of the supporting cast.

IN THE STATE RIGHTS FIELD

Rex Beach Featured in Tropical Film

Dr. Salisbury's Latin American Pictures Reveal Famous Author in Ancient Pirate Haunts—Fifteen Reels to Be Sold on State Rights Plan

DR. EDWARD A. SALISBURY, who recently returned from a moving picture taking expedition through the pirate haunts of Central and South America in company with Rex Beach, has announced that he will dispose of the 15,000 feet of film secured on the state rights plan.

The pictures have been divided into three five-reel features, entitled "Rex Beach in the Pirate Haunts"; "Rex Beach on the Spanish Main," and "Rex Beach in the Footsteps of Capt. Kidd."

Mr. Beach, a number of whose stories have already appeared on the screen, is the star of the pictures. He is shown in action on the wild portions of the historic Spanish Main of Central and South America. Any one who has read stories from the pen of Mr. Beach, knows that such a setting is ideal for the red-blooded action the author delights in. His adventures with alligators, crocodiles and lions and his landing of mighty tarpon in the Chagres River in Panama as shown in the pictures, are filled with excitement.

The members of the expedition made the trip in the gasoline cruiser "Wisdom," and over 12,000 miles were traveled. This sets a record for trip by motorboat. Many severe storms were encountered on the Atlantic Coast; several of these being portrayed in the picture.

The pictures are remarkable records of that mysterious portion of the Western Hemisphere, and are in beautiful photography.

The expedition visited the islands occupied by the San Blas Indians. This race of diminutive people had never been photographed prior to the landing of Dr. Salisbury and Rex Beach. Another feature is the eclipse of the sun, the first ever secured with moving picture camera. This was taken from the crater of the highest volcano in Costa Rica.

Four of the great Central and South American industries are shown in detail. These are the coffee, sugar, cocoa and banana industries.

The party stopped on the way to Panama, and spent a week shooting wild duck along the coast of the Carolinas. Several hundred feet of film were secured. The bird and animal life of Central and South America are portrayed, and throughout the pictures there is a trend of human interest. Experts who have witnessed the showing of these pictures, declare that they are in better condition than any reels heretofore brought back to the United States from the tropics. Due to the humidity, it is difficult to secure satisfactory results with the moving picture camera in those latitudes.

Unusual publicity will be given the Rex Beach productions. The author is writing a series of articles, now appearing in the Cosmopolitan Magazine, in which the adventures of the expedition are recounted. Mary Roberts Rinehart, another author in the party, will relate her adventures in a forthcoming issue of the Saturday Evening Post.

The pictures will be distributed by the Grand Feature Film Company, H. C. Reinke, manager, and offices have been opened at 220 West 42d street, Room 1606, Candler building, New York. Already a number of inquiries have been received relative to available territory.

Reid-Robards Picture Company Formed in California

Hal Reid, the well-known playwright, scenario writer and motion picture director, with Willis Robards, also a writer and producer, have combined with a corps of Santa Cruz and San Francisco capitalists, to produce state rights features.

The new organization will occupy a studio at Santa Cruz, and negotiations are pending for the studios at San Mateo as well.

The first release will be "Clara Steinlow-Governor," depicting the first woman governor in the United States. The picture argues the question if a woman elected to office will "do her duty like a man" or fail because of woman and wifehood.

This will be followed by "The Ten Commandments," by Rev. C. H. Parkhurst and Mr. Reid.

The policy of the new company will be to deal directly with the state rights buyers.

Miss Marcella Russell will be featured with Mr. Robards, who will assume all leading roles.

Next Frohman Release to Be Howard's "God's Man"

Announcement is made by William L. Sherrill, president of the Frohman Amusement Corporation, that the next offering will be a nine-part picturization of "God's Man."

"God's Man" was written by George Bronson Howard. The author has narrated the trials of a college youth, the quagmires, the dark abyss, the degradation and despair arising through the tremor of New York's gay life until the ultimate coming of the dawn of righteousness.

George Irving who directed "The Witching Hour," produced "God's Man."

President Sherrill in speaking of the newer production said: "We are definitely convinced that with the production of 'God's Man,' our corporation shall become even more firmly established than before.

The definite method of distribution of "God's Man" has not been decided upon as yet, although several most flattering offers have been made by prominent buyers for the outright purchase of the negative.

More than likely, however, the Frohman Corporation will decide to market "God's Man" upon the state rights plan.

Backer, of Mammoth, Uses War Scare to Good Advantage

F. E. Backer, president of The Mammoth Film Corporation, was in Washington last week in the visitors' gallery when the President made his speech to Congress breaking off relations with Germany. Mr. Backer rushed to the phone and, getting his home office, directed them to get busy with "The Fall of a Nation," which the Mammoth owns in New Jersey.

Letters went out that night to every exhibitor in Jersey, telling them of the opportunity which they had at hand of using the front pages and editorials of every newspaper to boost their theatre if they booked "The Fall of a Nation."

Moss Will Produce Adaptations of Novels

THE B. S. Moss Producing Company has announced its intention to produce film adaptations of well-known novels during the current year.

The plan, which was prompted by the success of "Three Weeks," "The Salamander," "One Day" and other Moss productions, involves a series of eight monthly releases, starting off with "One Hour," of which Paul McAllister, is the scenario writer and director.

"One Hour," which will be released March 15, is a sequel to Elinor Glyn's "One Day," which was preceded by her "Three Weeks."

"One Hour," is now undergoing completion with a company headed by Zena Keefe and Alan Hale, at Saranac Lake. The final scenes will be taken at Jacksonville, Fla., the feature running into six reels. "One Hour," is under the direction of Paul McAllister.

After "One Hour," will come a seven reeler, adapted from Cosmo Hamilton's great book, "Sins of the Children." Cosmo Hamilton will be remembered as the writer of "The Blindness of Virtue." The B. S. Moss Producing Company has completed negotations with two stars.

In conjunction with the series, the B. S. Moss Producing Company has inaugurated a service department for buyers and exhibitors. With the selling of a feature to the state rights buyers or exhibitor, the service bureau will be at the disposal of the buyer and exhibitor at all times.

Herbert Warren to Produce for Open Market

"The Transgressors" Will Be First of a Series of Features by Pioneer in Film Field—Organized at $50,000—Capital from Middle Westerners

EDWARD WARREN, a pioneer producer of motion pictures, recently returned to New York from the Middle West, with $50,000 backing for a motion picture enterprise of his own. The $50,000 was handed to him to to do with as he deems best. In motion pictures and theatrical circles, this trust is regarded as more than remarkable, and redounds creditably to Mr. Warren's sagacity.

Edward Warren was one of the first directors in America to produce multiple reel attractions for the state-rights market. Four years ago he organized a company of his own to produce big plays, to be known as the Edward Warren productions. Mr. Warren has perfected the producing and business organizations in the last month, and his machinery is now in practical operation. His first production, "The Transgressor," by Laurence Marston, with Charlotte Ives, Sheldon Lewis and Walter Hampden, will soon be well under way at the Herbert Brenon Studios.

George Fitch, formerly technical director for Brenon, has been engaged in the same capacity with Mr. Warren. Harry Hadfield, formerly with Shubert, will be assistant director, and Henry Cronyager, who took "The Deemster," has been engaged as the cameraman. H. Z. Levine, recently of Triangle, will be Mr. Warren's business manager.

"The Black Stork" Attracts National Comment

Sherriot Feature in Which Noted Chicago Surgeon, Dr. Harry Haiseldon, Takes Part Has Revived "Defective Baby" Discussion

"THE BLACK STORK," the feature which is being handled on the state rights plan by the Sherriot Pictures Corporation of Chicago, has already attracted wide comment in all parts of the country because of the fact that Dr. Harry Haiseldon, the noted Chicago practitioner, takes a leading part in it.

Dr. Haiseldon, it will be recalled, is the defender of the theory that defective babies should be mercifully killed at birth. Comment on this issue, owing to the renewed prominence given "The Black Stork" by the newspapers, is causing inquiries to flood the Sherriot offices, which clearly shows the keen interest aroused.

That the entire country is interested in the subject is manifested by the telegrams and letters which Dr. Haiseldon has received from every quarter of the country.

Aaron Brylawski, the widely known motion picture theatre man of Washington, D. C., writes:

"Your decision is appreciated by every one who has had experience in defective cases. I don't believe you will find one among those who have criticized you that would undertake the burden of raising such a child."

J. J. Johnson of Hyde Manor, Sudbury, Vt., writes: "The country at large owes you lasting gratitude for your position. Your position and picture may educate the half baked portion of our population."

Frank H. Briggs, writing from Hotel Puritan, Boston, Mass., says: "You are absolutely correct in your position. Suppression at the source is the real thing. I congratulate you."

Grace Safford Farington, 66 Longwood avenue, Brookline, Mass., a young society woman who devotes a large part of her income to assisting the inmates of insane asylums writes: "You are doing a splendid work. You have dealt a terrific blow to the old superstition that mere existence is life. I have visited insane asylums to have the unfortunate inmates cling to me and cry 'set me free.' You have sent the word that shall echo through the ages. God speed you for your effort."

W. B. Merritt, vice-president of the West Bay Naval Stores and Lumber Company, St. Andrew, Fla., writes: "You are right. There are so many real wrongs that should be righted. I am sorry more people do not follow your course and spend their energy where it is needed."

S. E. Conybeare, associate editor of the New England Homestead, Springfield, Mass., writes: "You are doing a splendid work. I am the father of a year old boy. Had he been a defective, I would not have wanted him to live. I commend you, sir, on your courage to do the humane thing and to spread your convictions."

Professor Irving Fisher of the Department of Political Economy of Yale University says: "I am greatly interested in eugenics, and on your stand on the defective baby question. I believe the custom you started will do good."

"The Black Stork" is not a sex picture. It contains nothing objectionable, yet the presence of the Chicago surgeon is certain to result in remarkable interest on the part of the public.



M. Gottlieb (Favorite Feature Films), Minneapolis

"A Mormon Maid" Is Ready for State Rights Release

Originally taken in eight reels, with Utah, Colorado, and other Mormon territories for its locale, "A Mormon Maid," has been cut to five reels, and will be released on the state rights plan.

The Friedman Enterprise Corporation of Minneapolis produced the feature, and Hiller and Wilk have been retained as selling agents.

"A Mormon Maid" features Mae Murray, while Hobart Bosworth has a supporting part almost equally important. Other well-known players are in the cast.

The feature is interesting at this time because of the recent activities of the Anti-Mormon League, an organization with several hundred branches in the United States.

Helen Murphy, president of the New York branch of the league, held a meeting at the Hotel McAlpin last Sunday evening, and made an offer to purchase "A Mormon Maid" for propaganda purposes in the Southern territory.

"Enlighten Thy Daughter" Is Ready for Buyers

Henry J. Brock, head of the Enlightenment Photoplays Corporation, which concern is handling the distribution of Ivan film, "Enlighten Thy Daughter," announced to the trade this week that the feature is now ready for distribution, and that offers were being considered for territorial rights.

Mr. Brock, during the run of the picture at the Park theatre, has refused bookings on the feature from various booking concerns.

First-class theatres in all the principal cities throughout the country have been offered, but Mr. Brock was firm in his desire to let the purchasers of territory use their own judgment as to the exploitation of the picture in their respective states, and is now considering many proffers.

"Enlighten Thy Daughter" has been at the Park theatre for three weeks now and during that time, has shown a remarkable increase in patronage.

New Philadelphia Exchange

The Peerless Feature Film Exchange, Inc., the latest states-rights concern in Philadelphia is now definitely established in its quarters at 1339 Vine street. Earle W. Sweigert, formerly manager of the International Film office, is in charge of the new exchange.

The territory handled by the Peerless includes Eastern, Pa., Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

The special productions already acquired by the Peerless are "The Conquest of Canaan," "The Witching Hour" and "People versus John Doe." Besides these big features the scenic and educational films of the Educational Films Corporation and Christie comedies, at the rate of one per week, will be released through the Peerless in this region.

The "Conquest of Canaan" is already being well booked in this section.

"The Witching Hour" will have its premier at the Stanley theatre where it is placed for a week's run.

AMONG THE EXCHANGES

Kansas City Exchange Notes

The Standard Film Corporation, which distributes the new Art Dramas in Missouri, Kansas, Iowa and Nebraska, has selected Kansas City as its base of operations. G. H. Howe, a well-known film executive in this section of the country, is general manager. Phil L. Ryan, former sales promotion manager for Universal, is manager of sales and advertising for the company. Temporary quarters have been taken in the Gloyd building.

As a result of increasing new business, the United Film Service Company has been compelled to enlarge its quarters at Kansas City. Formerly the company occupied room 309 in the Gloyd building and, beginning last week, located in rooms 311 to 316 Gloyd building.

J. Erwin Dodson left this city Monday to take charge of the organization of the St. Louis office of the Standard Film Corporation, which distributes Art Dramas. He recently resigned management of the Missouri territory for Universal.

More Commodious Quarters for Fox Branch

The entire second floor of the Decatur building at 121 Fourth avenue, has been secured by the Pittsburgh branch Fox Feature Film Corporation, and as a result this company will not change its home for a period of five years at least.

The company was anxious to secure larger headquarters in this city as their business had increased to such proportions that more room was absolutely necessary, and the result was that the owners of the building seeing a chance to rent other space to smaller companies rented the entire second floor to the Fox interests and transferred the lease of others to other parts of the building.

Doings in Denver Exchanges

Edward Armstrong, formerly manager of the Universal Film Exchange of Salt Lake City, has been appointed district manager of the intermountain territory, with headquarters at the Universal Film Exchange Company, of Denver, Colo.

The offices of the intermountain territory, of which Mr. Armstrong has charge, comprises Butte, Mont.; Salt Lake City, Utah, and Denver, Colo.

The new Selznick Exchange in Denver has been opened by B. N. Cohen, who arrived in the city last week. A large advertising campaign is now being planned.

The Bluebird branch in Denver is now in charge of F. Y. Langtree.

Canada "U" Man Resigns

Charlie Stevens has handed in his resignation as Eastern Representative of the Canadian Universal Film Company in Ontario and has gone to New York City on a project of his own.

Many Promotions in Vitagraph Branch Exchanges

New Detroit Exchange Also Opened; George Balsdon, Jr., Assistant New York Manager, Is Made St. Louis Manager; Other Changes

WALTER W. IRWIN, general manager of Vitagraph V-L-S-E, has appointed George Balsdon, Jr., who has been assistant manager of the New York exchange of Vitagraph V-L-S-E, as manager of the St. Louis branch of that company, vice A. N. Webster.

Mr. Balsdon's promotion was due solely to his excellent work in New York on "The Secret Kingdom," "The Girl Philippa," and other Blue Ribbon releases. Mr. Balsdon was the first employe of the New York exchange of Vitagraph V-L-S-E when it was organized.

The newly created Detroit branch of Vitagraph V-L-S-E located at 40 East Larned street, under management of J. M. Duncan, opened on February 1 as a full fledged exchange instead of, as in the past, operating as a sub-branch of the Cleveland branch.

William M. Elliott has been appointed city salesman and assistant manager under Mr. Duncan. George M. Rowell and Alexander Y. Glennie are road salesmen for the branch.

J. M. Tally, for some time road salesman in Montana for Vitagraph V-L-S-E, has been appointed branch manager, in charge of the Salt Lake City exchange, succeeding F. A. Wagner.

S. M. Bowers, formerly a Vitagraph exhibitor at Pocatello, Idaho, has been appointed city salesman in the Salt Lake City exchange. He succeeds J. Deitch, who was forced to resign because of ill health. Mr. Bowers is devoting himself almost exclusively to booking "The Secret Kingdom"; his first five days netted him eighteen new accounts.

Earl H. Arnold, formerly salesman for the Triangle Company, has been appointed salesman in the Syracuse branch of Vitagraph V-L-S-E, to cover northeastern New York state.

H. L. Andress is a new salesman in the Minneapolis exchange, succeeding C. L. McVey, who recently came to New York to enter business for himself.

Ben Braasch, formerly booker in the Omaha office, has been made a salesman in that branch, covering Omaha city theatres. This makes the sales force of the Omaha office total four men.

Exhibitors to Benefit by Pearson's Ad Campaign

E. R. PEARSON has been appointed manager of advertising and sales for the Essanay-Max Linder comedies and is preparing an elaborate sales campaign, having appointed Essanay representatives for all parts of the United States and Canada, who will work in close harmony with the K-E-S-E sales force. Promises of a co-operative advertising campaign, whereby the Essanay Company's National Advertising Campaign appropriation will be placed at the disposal of exhibitors booking the Max Linder comedies for use in their own home town newspapers in connection with their own advertising at the time of playing these features, are also made. These stunts are really the forerunners of an extensive campaign.

Mr. Pearson believes that little of the past national advertising on film, has directly benefited the exhibitors. He holds that the manufacturers' advertising money spent in an appeal to the public to go and see a worthy specific feature at a specified theatre on a given date, will result in an immediate and wonderful increase in attendance and ultimately resolve itself into a great advertising campaign.

Mr. Pearson has for years been in daily contact with the exhibitor and his problems, having been branch manager about five years in Omaha for the General Film Company, Pathe and World, respectively, prior to opening and managing the V-L-S-E, Inc., branches at St. Louis, Denver and Kansas City.

Many Shifts Among Cincinnati Exchangemen

F. B. Chase has been appointed Cincinnati representative for McClure productions. Mr. Chase formerly was affiliated with V. L. S. E. and later with the International, working out of the Cincinnati office of each concern and is acquainted with this territory.

Gus G. Kinzeler, formerly manager of the Elite Theatre, Dayton, Ohio, has been appointed special representative out of the Triangle Distributing Corporation's Cincinnati office.

Joseph Partridge, Eastern Division Manager of the McClure Series Department, made a flying visit to Cincinnati last week and, while his stay was short, he started a campaign on the McClure productions—"The Seven Deadly Sins."

News of Philadelphia Exchanges

The Philadelphia Selznick Pictures' Exchange is now comfortably settled in its new building at 1335 Vine street, where it occupies three floors in place of the one at its old quarters.

H. A. Bugie, Philadelphia manager of K-E-S-E has returned from Chicago, where he attended the "Keys" convention. Mr. Bugie found the conference a mine of new ideas which will be dug out for the benefit of the exchanges.

"Moving Day" on Los Angeles Film Row

Four Exchanges Shift Quarters in Busy Week—Los Angeles Exchanges Likely to Lose Mexican Business—Other News Notes

THIS was moving day for four Los Angeles exchanges, and by these changes all but two of the film renting establishments of Los Angeles were brought to South Olive street, which has become known as film row. All changes were due to the completion of a new film exchange building at 818-822 South Olive street. One room of this is occupied by the California Universal exchange, another by the Metro, and a third by the recently opened branch of the Consolidated Feature Film Company, which has its main exchange in San Francisco. The room formerly occupied by the Metro at 738 South Olive has become the new home of the General, which left their quarters on the fourth floor of a building at 832 South Broadway. The only exchanges not on the row now are the Progressive-Paramount, three blocks distant, and the independent exchange, Peerless Film Company, located at Eighth and Broadway.

The film building on South Olive street was constructed to meet the requirements of the exchanges, and contains every needed convenience. The Universal exchange will add a projection room and accessory department. Manager Dave Burshon planned the room for the exchange, and handsome furnishings make it one of the most attractive on the coast.

Fourteen or fifteen houses in the State of Sonora, Mexico, immediately across the border from California, will after February 15 be forced to cancel their orders for film from Los Angeles exchanges because of an order from the Governor of Sonora which provides that only films containing Spanish titles and subtitles be shown. The business is not sufficient, exchange men say, to warrant the extra expense of having special titles made unless a marked increase in the rental price is made. Negotiations are now on with the exhibitors in this territory, and it is probable some arrangement will be made to supply the theatres.

There is now but one town in the State of Arizona which has a motion picture theatre in operation four or more days a week that does not use Fox subjects. Field Carmichael, manager of the Los Angeles Fox exchange, has just returned from a trip of ten days in this territory, where he went to call on exhibitors, and particularly to see owners of theatres in five towns, all of the others in the state being supplied prior to this time. Mr. Carmichael was successful in selling service to exhibitors in every town except Williams, which has a total population of about 700.

A. B. Lamb, salesman for the Metro Los Angeles exchange, is covering the Arizona territory, and his daily reports show excellent booking for the serial "The Great Secret."

Van Husan Uses Ingenuity in Placing "Snow White"

The state rights picture handled by F. A. Van Husan of Omaha, Neb., "Snow White," is not only spreading the idea of children's matinees throughout the state, but it is starting a new practice in getting influences aside from the exhibitor to boost for the picture. The plan in boosting "Snow White" is this: Phil Monsky, road man, goes to a town, places his picture, the prices and the plan before the exhibitor; the exhibitor agrees to book the picture on any date within a certain time that it can be sent him; Monsky then goes to the principal of the schools, tells him or her how beneficial the picture is to children, and gets him or her to agree to advertise it in the schools for a children's matinee; he goes to the president of the Woman's Club and gets her to promote the picture as a part of the club's campaign for better pictures for children; he then arranges to have advertising matter sent to the exhibitor, the principal and the president of the club; later the date of release for that particular theatre is sent and the boosting begins.

This plan is being followed throughout Iowa. "Other pictures appealing to the church people, or to charitable organizations, or to any other organization could be promoted in the same manner," said Monsky. "Some day there will be produced certain pictures for certain classes, and these will be boosted among those classes not only by the exhibitor, but by others—and the exhibitor will reap the profit."

"Beware of Strangers" Opens in Chicago

"Beware of Strangers," the latest of the Selig feature films, opened at the LaSalle theatre, Chicago, on Saturday, February 10, the Central Film Company having purchased the rights in the States of Indiana and Illinois.

"Beware of Strangers" features a cast including Tom Santschi, Fritzi Brunette, Edward Coxen, Vivian Rich, Jack Richardson, Eugenie Besserer, Bessie Eyton and others. The production is an expose of the methods pursued by high class crooks in swindling the public.

Drum Severs World Connection

W. W. Drum for three years with the World Film Corporation, the greater part of that time in the capacity of Western and West Central Division manager is leaving that corporation on February 28.

Sales Record to Shoot At

Paramount's Atlanta exchange, through the efforts of Manager Y. W. Freeman, Sales Manager C. Chivers and John R. Simpson within the last forty days closed sixty-six new contracts for Paramount.

Serial Handled by H. Reddish

Harry Reddish, who has been connected with the film business of Baltimore for a number of years, has been appointed special manager for "The Great Secret" serial for that territory.

J. L. Day Now Fox Manager in Atlanta

John L. Day, Jr., has been appointed manager of the Atlanta branch for the Fox Film Corporation, to succeed O. P. Hall, resigned. Previous to his appointment in the Atlanta Branch, Mr. Day managed the Buenos Aires C. A. office. After the appointment Mr. Day took a trip to the larger cities of Georgia and Florida to meet the exhibitors, to discuss future bookings, and to place the new Fox Comedies.

H. T. Tucker, manager Atlanta Branch for the General Film Service, left for Chicago to attend a conference at which all Branch managers of the above Corporation will be present to discuss the new policy of the corporation.

Mr. Tucker made a recent visit to New Orleans and reported that business was splendid among the exhibitors.

Bidding Active for "The Whip"

At the offices of the Paragon Films, Inc., in the Longacre building, many wires have been received from state rights buyers concerning "The Whip."

Mr. Tourneur has followed the policy of starring no one particular player and has decided that the bulk of attention should be given to the picture itself. Yet there has been no attempt to slight the cast which includes such well-known stars as Irving Cummings, Paul MacAllister, June Elvidge, Warren Cook, Alma Hanlon and others.

Contrary to the usual custom, the Paragon Films, Inc., have decided upon an extensive publicity campaign that will continue long after all rights have been sold, as they feel that their interest in the picture should not stop with the sale of the territory.

"Witching Hour" Sold in Record Breaking Time

What appears to be a record in matter of time consumed in the disposition of territorial rights on a motion picture has been made by the Frohman Amusement Corporation in the sale of "The Witching Hour."

Within six weeks to a day, the entire territory of the United States has been contracted for, with the single exception of the Northwestern territory of Washington, Oregon, Idaho and Montana.

Unity Branch Opened in Denver

The Unity Sales Corporation has opened a new exchange in Denver, Colo., on what is commonly known as the "Movie Exchange Row," and which is located on Welton street, between 14th and 18th streets.

Harry E. Feldstein, formerly of the Vitagraph V. L. S. E. has been placed in charge.

Mutual Manager Transferred

W. H. Rippard, formerly manager of the Wilkes-Barre branch of the Mutual Film Corporation, has been appointed assistant manager of the Philadelphia office. Mr. Rippard is succeeded by Bert King as manager of the Wilkes-Barre Mutual exchange.

JUST FOR FUN

By LONGACRE

IF you happened to be on the line which the crow flies between Churchill's and Selma on the evening of February 8, you no doubt felt thrilled, excited, pleased, entertained, amused and what not when Violet Mersereau's latest scenario hit you. There was a gentleman down in Selma in a hypnotic state, to be precise we mean the State of Alabama, which may or may not be affected in that way. However, at an appointed hour the gentleman became hypnotic as stated, and projected a scenario from Selma to Violet, which was transcribed in all due time and sent to Harry Millarde, Violet's director. When last heard from, Harry was getting better.

ALL that, however, has nothing to do with the fact that there was a Universal dinner at Churchill's on the evening of February 8. Violet was the guest of honor and Hurry Home Van Loan was the genial master of ceremonies. Supplementing the usual good time, which was shared by all, were some excellent humorous incidents that put picture comedy in the shade. Among them was the sight of Eustace Hale Ball making a speech, and the attempt of Nat Rothstein to keep order.

BOTH a furore and an epoch were created in the trade last week when S. L. Rothapfel announced that "the photoplay today is in its infancy."

AN Exclusive Interview with a Great Man, Mr. DeKay Ed. Brayne:

"On what shall the interview be, Mr. DeKay Ed. Brayne?" we asked with some trepidation, for he was a great actor.

"Oh! About anything at all. I like picture work."

"Which do you like better, New York or Los Angeles, DeKay Ed. Brayne?"

"I like either of them better than the both of which I'm in," replied the great man, with a fine show of neutrality.

"Do you ever intend going back on the stage, Ed. Brayne?" was the next original question from the interviewer. "Or do you intend to limit your future activities to the screen?"

"Me go back to the stage! No, indeed! Not for all the money that I've been offered. I have discovered that on the stage you have to go through the same thing every night, with a matinee on Wednesdays and Saturdays. I don't think anyone ever made that discovery before. But on the screen, you know, you only have to do each scene a few times. You needn't quote me on this, though."

"Of course the life is easier, Mr. Brayne."

"Easier? No, not at all. But healthier. I love the great outdoors. Boy, shut that door, there's a slight draft."

"What do you consider the main faults of the business, Brayne?" interrupted the reviewer, endeavoring to get another original point.

"Why, lack of good stories, I believe. No one seems to have realized this but myself. It seems to be a matter of overproduction, although I can't just figure it out. I think the day of the two-dollar picture is here—no more cheap pictures.

"The motion picture director is really ignorant. At times I find myself forced to take severe measures with mine. Civility is not in his makeup, but I have hopes for him. To disregard him altogether is best at times——"

(Voice of director) "Hey there, Brayne, how long do you suppose this bunch of extras is to wait? Skip hurriedly, Ed., old dear, skip hurriedly."

"Er—pardon me for a few hours, will you, please?"

"Sure, s'long, Ed.," this from the interviewer.

DAVID HORSLEY has acquired a new leading woman in the person of—of—well, she isn't named yet, or wasn't, rather, at the time of the mad dash to press. And at about that time, Miss Horsley weighed eight pounds, but, of course, things are all different now. Congratulations, David, is our sentiment.

"THE moral tone of the world is becoming better. Where there has been hypocrisy, there is freedom of speech and thought. People are becoming more familiar with one another; their wants, their aims, and their ambitions. Narrow prejudice is being swept away, and in its place there has been established a bond of fellowship that instills in one the thought that this world is becoming a better one to live in, better than any time in the history of mankind."

(An excerpt from a paper issued by William Farnum, February 10, 1917.)

EDDIE O'DONNELL, in charge of the sales on the big Arrow picture, "The Deemster," arranged a luncheon of the trade paper men last week at the Astor in order to introduce Wilbur Bates, the press representatve of the company. President Schallenberger of Arrow was present, while others at the table were Jim Hoff, Jim Milligan, A. H. Shirk, Lesley Mason and Charlie Condon.

LLOYD BROWN, supervisor of Clune productions, and Henry W. Savage are arguing, according to the Clune press department, about subtitles. Each party claims to have been the first to institute the subtitle containing as its background the motion picture itself. It seems peculiar that neither of the parties can recollect Lubin's series of "Road o' Strife" pictures, which were released something over two years ago and which had such subtitles.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., February 24, 1917

EDITORIAL

Music is often apt to put a bad picture over. Good music has done it innumerable times. A body of soldiers marching away to war with only the click of the projecting machine as accompaniment will hardly succeed in sending a patriotic thrill through even the most emotional, but when the orchestra or the organ or the ten-in-one starts up "Yankee Doodle," "Dixie" or a national anthem there is usually considerable hand clapping. But as this column has evolved itself into a place of protest during the last few weeks, we want to go on record as kicking again. Why all these terrible noises when an aeroplane or a motor-boat goes cutting through the ozone or the H_2O? They are not realistic very often and about the only thing they accomplish is to drown out the orchestra and make the patron feel as if he were seated in a mammoth dentist's chair. Realism is all well and good, but let the imagination get in its work once in a while.

LOCAL NEWS

—Rob't Bruce, the w. k. scenic catcher postcards from St. Aug., Fla.

—Bayside, L. I., is a fine place to live in summer, commuters from there to here these snowy days tell us.

—Bert Adler says that Rodney Adler, his offspring, is now 3 wks. old and is some baby, this latter phrase being some twist that slang puts on the Eng. language.

—Doris Kenyon has been forced to purchase a pair of pantalettes, as the wind in Chicago, Ill., is said to blow with an upward movement.

—It is with regret that we are forced to withhold the 1st episode of our serial until next wk.

—Walt K. Hill knows all about birds, including blue ones.

—There seems to be an epidemic of new shoes hereabouts. Last wk. even Bob Welsh, who is no relation to the w. k. prize fighter, having got a pair.

—Ed Mullen journeyed to Holyoke, Mass., one Sat. and Sun. last week.

—A mysterious person informs us that the one (1) glass of beer ordered at that lunch of the p. a's. at Keen's disappeared in the vicinity of Chas. Moyer and that real cigars were brought up afterwards. Many thanks say we, as we always want all the facts.

—HH Van Loan presided at a dinner at Churchill's of recent date and a merrie time was had by all. Fritz Tidden, the S. M., was ever in the midst of things as usual, while Ben Grimm had to behave owing to the presence of Jim Hoff. Miss V. Mersereau, an actress of the pictures, was also present, as was her maternal parent. There was much more news 2.

PHOOLISH PHIL'S PHILM PHILOSOPHY

—The only difference between the dog in the manger and the feller who reads titles aloud in a show is that the dog couldn't be expected to know any better.

—If the cost of livin' keeps goin' up and the philms keeps gettin' better like they are, they's goin' to be a lot of folks eatin' less.

—The term "long shot" ain't limited to scenarios and horse racin'. Thet tax investigatin' committee shows us that lots of philm investments wuz "long shots" with chances of winnin' runnin' about 100 to 1.

NEWSY REPORTS FROM ALL SECTIONS

Uneasiness Created by Penna. "Color Line"

Legislature Considers Equal Rights for Negroes in All Amusement Places; Blow to Business, Protest Theatre Men

INTRODUCTION of a bill in the Pennsylvania House of Representatives has revived the fight for equal rights for negroes with white people in motion picture theatres and other places of amusement and public accommodation. Clauses in the bill prohibit managers, owners or employes of such places to publish or circulate letters or other forms of communication "intended to discriminate against any religious sect, creed, class, denomination or nationality" in the matter of furnishing them with accommodations. Penalty for violation is prescribed of payment to the aggrieved party a sum not less than $100 or more than $500, for each offense, and an additional fine of from one hundred to five hundred dollars, or imprisonment from thirty to ninety days, or both. Theatre managers are aroused.

The bill, fathered by Representative Theodore Morgan, resurrects a serious problem which had been thought disposed of for good when in 1915 Governor Brumbaugh vetoed a similar measure—ostensibly because of a typographical error in its final drafting.

The only other act on the statute books of Pennsylvania—a measure passed in 1887—is capable of varied construction. As a result theatre men have been left practically free to deal with the problem as they desired, and as a usual rule have segregated negroes in certain sections of their houses.

The measure at this time, it is claimed, presents an unusually serious menace to the theatre business. Thousands of Southern negroes have been brought to work in the steel and munition plants and on the railroads. Theatre owners declare they represent a disorderly element of the colored race. In counties near the Mason-Dixon line where sentiment among the whites against the negroes is very strong, managers are confronted with a vital problem and feel the patronage of their houses will suffer immeasurably if colored spectators are permitted to sit in the same sections of the theatres as the whites.

Pathe Gets All Rolin's "Luke" Comedies for Long Term

J. A. BERST, vice-president and general manager of Pathe, has just signed a long term contract with Hal Roach, president of the Rolin Film Company, whereby all the Rolin product will be released through Pathe. This effectually silences rumors to the effect that the Rolin comedies would be found on another program before long and may be regarded as confirmation of the high regard in which the Pathe Company holds these pictures.

Owing to the repeated requests from exhibitors for these "Luke" comedies, in two-reel lengths, Mr. Berst decided some months ago to discontinue the release of the one reelers and put the comedies in two reels only. Arrangements were made with the Rolin Company to this end and Pathe has now on hand seven two-reel "Lonesome Luke" comedies. The first to be released will be "Luke's Lively Life," which has been put on program for March 18.

"I saw the whole seven in one morning recently," says Mr. Berst. "Fourteen reels of comedies at one sitting is a pretty severe test. I found myself laughing just as heartily at the last one as I did at the first. I am very much pleased with them. I am absolutely confident that they are a big addition to our program and will prove a great attraction to any exhibitor. We have set a price on them of $25 for first runs in large communities, and furthermore we are advertising the price."

Glowing reports from exhibitors all over the country received by various Pathe exchanges have gone far to definitely establish the value of the comedies and lead Pathe officials to close the present contract.

Kansas City Screen Club to Give Ball

A motion picture ball, with stars of large producers present, and awards of prizes of trips to studios for try-out given to young women, will be given in Convention Hall, Kansas City, in the first part of March. Plans for the ball were decided upon at a meeting at the Hotel Baltimore, February 2, of officers and directors of the Kansas City Screen Club.

The club is now appointing its various committees to handle details of the arrangements. One of the details that will be the easiest to work out, apparently, will be that of securing the screen stars. Many producers have promised to send stars.

Convention Hall will accommodate several thousand dancers on its arena floor, and some 6,000 spectators can find seats in the balconies.

Lyric, Pittsburgh, to Reopen

After the disastrous fire which practically destroyed a full block in Pittsburgh's business section, and which put the Grand Opera House and the Lyric theatre, two of Pittsburgh's best downtown motion picture theatres, the latter is to resume beginning with next Monday.

Nebraska Reel Fellows Elect Officers

The Nebraska Reel Fellows Club has been organized to include all members of the Omaha Screen Club, the Nebraska Exhibitors' League and the Nebraska F.I.L.M. Club. Plans are already under way for a big ball, "Movie Week" in Omaha, and a State convention. Exhibitors throughout the State are being notified of the organization.

At a permanent organization meeting last week, C. W. Taylor was elected president; H. M. Thomas, of the Strand, vice-president; Robert D. Shirley, of the Muse, secretary; J. E. Kirk, treasurer; and Exhibitors S. H. Goldberg, H. B. Watts and J. W. Rachman, directors. The club will meet every Wednesday. Out-of-the-State men in the city will be welcomed at all the meetings and will enjoy the rights as members. Other meetings, similar to those held in Omaha, will be held throughout the State.

Vancouver Operators Undergo Severe Test

THE examination of Vancouver operators which was commenced January 2 in the Court House is now completed and results will be announced shortly. The test was rigid and a small number of the operators gained a percentage high enough to warrant their being granted certificates. The men who failed to pass will be granted provisional licenses, under which they will be allowed to work until the next examination takes place three months hence. Should they again fail, they will be permitted to work as assistant operators only.

Middle West Exhibitors Are Prospering

E. J. Lowrey, Intermountain representative for the MOTION PICTURE NEWS, has just returned to his office in Denver, after a six weeks' trip through the territory and reports that the film business, from the exhibitors' standpoint, looks very bright for the coming year.

The exhibitors in many parts of the territory are leaning toward the daily program. The Intermountain exhibitors protest, however, on the rental prices of today.

Severe Sunday Bill Defeated in Iowa

A bill proposing to raise fines for Sunday violations in Iowa of the closing laws, from a minimum of one dollar and a maximum of five, to a minimum of ten dollars and a maximum of one hundred, has been defeated by concerted action of Iowa exhibitors. The measure died in the committee and there is said to be little chance that it will be resurrected.

St. Louis Exhibitor Notes

The Managers' and Motion Picture Exhibitors' Association of St. Louis is working hard on several problems, especially censorship. Representatives have appeared lately before the Ways and Means Committee of the Senate, including prominent women, and Miss Mary Gray Peck, of New York. An open meeting of protest against censorship was held in the parlors of the Planters' Hotel February 3, and members of the Woman's Federated clubs, Mothers' Congress, Parent Teachers' Association, clergy, and Social Service Workers, as well as exhibitors and exchange men protested against the passage of the unjust measure which proposes to censor not only pictures, but slides, posters and banners.

The hope was expressed at the last association meeting that the union operators would not press the matter of increased pay just at the present time.

Action was also taken appointing a committee to see the city authorities and point out the injustice of church and other outside showing of pictures without license, tax or restriction according to law, which threatens to become a serious competition to several neighborhood theatres.

Interesting Issue of Paramount-Bray Pictographs

An unusually interesting issue is promised in Paramount-Bray Pictographs No. 56.

The smallest and most intelligent elephant in the country has posed for the camera and goes through a number of tricks quite apart from the ordinary stunts of the circus elephant.

The gigantic task of the subway builders in New York, who in the course of their tunneling are compelled to sweep foundations of tremendous skyscrapers; the engineering skill necessary and comprehensive views of the work, make this one of the best scenes ever shown by the "Magazine-of-the-screen." Drawings supplement actual photographs of the work.

"Colonel Heeza Liar, Detective" is another of the popular series of cartoons depicting the humorous adventures of the animated screen character.

Other subjects as interesting, are also contained in this issue of Pictographs.

Two "Crisis" Shows Go on Tour; Plan Summer Run

A trial of four weeks in Minneapolis has thoroughly tested the strength of "The Crisis," the photoplay feature spectacle founded by William N. Selig on Winston Churchill's novel of Civil War days in St. Louis and Vicksburg, Miss.

Previous to the opening in Chicago it was decided to stage the spectacle in one of Minneapolis leading theatres. The result was that during the four weeks "The Crisis" is reported to have played to more money than any previous spectacle seen in Minneapolis with but few exceptions.

So pleased are Wm. N. Selig and Sherman-Elliott, Inc., with the showing that they have arranged to go into a "Loop" theatre in Chicago the first of May or sooner for an all-Summer run.

Canadian Distributing Firms in Legal Tilt

Metro Pictures, Limited, and Standard Film Service Lock Horns; Films Disappear; Reported Metro's Rights Revoked

THE legal dispute begun when Metro Pictures, Limited, the Montreal concern claiming the original franchise for Canada for Metro pictures, attempted to transfer distribution rights which it is alleged they had granted the Standard Film Service, Ltd., to the Specialty Film Import, Limited, has broadened in scope. Injunctions and restraining orders issued in various Canadian cities have followed each other in quick succession.

Disappearance of Metro films in Toronto, Montreal and Winnipeg resulted in Metro Pictures, Limited, securing an *ex parte* injunction restraining Standard Film and associated parties from handling Metro features, or having any in their possession. Despite many efforts few of the films have been recovered, according to word from Canada. Several theatres in Vancouver are still reported to be running Metro subjects, though no one professes to know the source of supply. On completion of their runs they are said to be turned over to the sheriff. An injunction against Metro showings by the Dominion theatre, Vancouver, is reported to have been secured, but as yet is unenforced.

From Vancouver also comes word that J. Ed. Le Beau, a notary, acting for the Metro Pictures Corporation of New York, has just filed a notarial protest cancelling all rights to the Metro features held in Canada by Metro Pictures, Limited. Meanwhile Standard is said to be booking Metro subjects and other state rights features for which it controls the Canadian territory.

A brief review of existing conditions since Metro Pictures, Limited, secured the franchise for Eastern Canada from Metro Pictures Corporation of New York in September, 1915, reveals a tangled state of affairs. According to Herbert Lubin, who organized Metro Pictures, Limited, as fiscal agents, that corporation has since September, 1915, financed the importation of films, and remitted to the New York office the parent company's share of the weekly receipts from rentals. Mr. Lubin later, according to his admission, organized the Starfilms, Limited, which, it is claimed, was named distributing agent, and the Western territory rights was also then secured.

Through various circumstances, Starfilms, Limited, was forced into liquidation. In June, 1916, the Standard Film Service, Ltd., was organized to take over distribution of Metro throughout Canada. The contract, it is said, provided that the new corporation acquire all assets belonging to Starfilms, Limited, especially the exclusive rights to distribute through Canada, Metro pictures, subject to payment of the stipulated royalty of ten per cent. to Metro Pictures, Limited.

The crux of the present disagreement lies in the appointment of A. H. Sawyer, president of Standard, as distributing agent of the Metro program for a period of eight weeks, while transfer was made from one company to another.

In justification of their attempt to transfer the distributing rights to the Specialty Film Import, Limited, the Metro Pictures, Limited, claims that with the expiration of Mr. Sawyer's contract, they were relieved from any responsibility on account of the existing contract with the Standard, which had been rendered void. The Standard, however, claims that it was recognized by both sides that the appointment of Mr. Sawyer was made simply for the purpose stated, and not with the idea of depriving the Standard Film Service of its rights as distributing agent.

Two-Reel Christie Comedies Coming; "Singles" Continued

AL. E. CHRISTIE is now actively engaged on the early numbers of the two-reel comedy releases which he is instituting in response to demand of the public and of exhibitors who have been having such great success with the Christie one reelers. To his already large company of popular players, Mr. Christie is adding well-known names of the picture-world, and will soon have an announcement as to personnel of the new companies.

The first of the two-reel comedies, announced for release February 15, is "Bride and Gloom," which features Billie Rhodes, Eddie Barry, Harry Rattenberry, Stella Adams and an ample support of pretty girls. This picture had a pre-release showing at a large Los Angeles theatre, and was warmly received. The reviewer of the largest evening paper said that it was "the best two-reel farce comedy ever screened."

The second release, March 1, is "Out for the Coin." The story is by William E. Wing, the well-known scenario writer, and the cast includes Betty Compson, Neal Burns, Eddie Barry, George French and Dave Morris. This comedy had flattering reviews from the trade papers. Following this will come regular releases of two two-reel comedies a month, which will in no wise interfere or conflict with the regular weekly one-reeler.

In preparation are stories by Epes Winthrop Sargent, Margaret Brady, daughter of Cyrus Townsend Brady and other well-known authors. These two-reel comedies can be procured by exhibitors through the system of independent exchanges handling the Christie product.

Animated Dolls Burlesque Well-Known Stars

The Motoy Comedies, which are being produced by the Toyland Film Company of Chicago, are original and new to exhibitors.

The animated doings of these dolls are, in many situations, much more humorous than the efforts of human comedians.

In Motoy Comedies, all the movie stars are burlesqued and Charlie himself cannot cavort in crazier capers than his doll imitator. "Mary" is always the heroine and appears in her pretty curls and coy manners to please her admirers.

SCREEN EXAMINATIONS

"The Deemster"

(Arrow—Nine Parts—State Rights)
REVIEWED BY PETER MILNE

THIS long-heralded picturization of Hall Caine's famous novel fully lives up to the rosy promises made by the Arrow Film Corporation as to its merits. It is one of the few photodramas that does full justice to its length, and there is so much in it to hold the attention of the spectator that it should prove a most valuable asset to any first-class house. Given a story that is satisfactory in dramatic situations practically from start to finish,



The Reunion

the prospective buyer also has the commercial adjunct of the name of Hall Caine, a British novelist of great distinction.

The cast of the picture is headed by Derwent Hall Caine, son of the author, who is known both on the stage in this country and abroad. Mr. Caine is every inch the actor, and there is never a time that he fails to score effectively. The sympathetic nature of his role will react strongly in his behalf to the extent of winning him an unusual number of admirers. Here again does the name of Caine give promise of tremendous advertising possibilities. It seems that, figuring on the state rights buyer's scale, "The Deemster" ranks with the topmost features of the year.

Working on a scenario by Charles Taylor and E. A. Bingham, Howell Hansel has endowed the picture with a production that is at least satisfactory, though never remarkably brilliant. The elaborate settings, picturesque in their atmosphere, the rugged exteriors of the sea coast, and the superlative photography, which includes some excellent light effects, reflect to the credit of the production to such a great degree that Mr. Hansel's rather artificial manner of handling his masses and one or two minor slips in detail are quite overshadowed.

The picturization of Mr. Caine's novel has been done to clear and dramatic effect. While the story never moves at the breakneck gait of a modern five-reel melodrama, none of its passages lacks in the impressiveness and sincerity so noticeable in the novel. The costuming is well done, and never do the actions of the players betray a trace of modernism that might spoil the convincing reproduction of a story of the early eighteenth century.

THE STORY AND PLAYERS

On the Isle of Man, off the coast of England, Danel Mylrea (Mr. Caine), son of the Bishop of Man (Sidney Bracey), takes to the sea in preference to the church. The Deemster (Albert Froom), highest civil authority of the settlement, frowns on Daniel's attentions to his daughter, Mona (Marian Swayne). Her brother Ewan (K. Barns Clarendon) resents a clandestine meeting between Daniel and Mona, and attacks the former. They fight, and Ewan is killed. Subsequently the Deemster plots to have Daniel's life, but the Bishop exercises his prerogative, and instead sentences his son to total banishment from the civilized portion of the isle. In time a plague sweeps the place and a monk crossing the stormy channel with a cure dies in Ewan's cabin. Donning the monk's garments, Ewan takes the cure to the village and administers to the sick. His last portion goes to his bitter enemy, the Deemster. The people discover Ewan's real identity, and in their eyes he is vindicated. He goes back to his lonely home, is followed by Mona, who comforts him until his death.

"The Argyle Case"

(Selznick Picture—Seven Parts—Screen Time Six Reels)
REVIEWED BY GEORGE N. SHOREY

ROBERT WARWICK as a clean-cut "business detective" is a success. The play from which this story is adapted was written in collaboration with Detective Burns, and was one of the big Broadway successes. As a picture story it runs smoothly and will be voted by the average audience a success. It will be hard for a critical spectator to see the probability of some of the lightning preparations for the use of the dictaphone; only a miracle would seem to save the detectives themselves from capture; but to the average audience this may add a thrill. The main theme is the discovery of the thumbprints, and, with the aid of the latest scientific instruments, by cold calculation and expert deduction from facts, locating a murderer by his own confession. This is all worked out to a nicety and very well presented. The only flaw in the production is the overacting and sneering of the regular detectives, who are supposed to be stupid, but would surely be a little more human in real life. We presume they felt they had to "act." The production is considerably above the average program quality, and with the star and prestige of the stage play should "get the money."

THE STORY AND PLAYERS

John Argyle (Frank McGlynn), money master, desires his son to marry Mary Mazuret (Elaine Hammerstein), daughter of a friend who had given his baby child to him for his care on his



Detective and Murderer Take Acount of One Another

deathbed, brokenhearted. Mary's father had never recovered from the blow of his wife's deserting him. Bruce Argyle (Charles Hines), the son, is not in love with Mary, but marries a girl of his own choice. He is disinherited, and a new will is made in favor of Mary. That night Argyle is found stark and dead in his library, and Mary, who, sleepless at the injustice to Bruce,

had heard the outer door slam and gone downstairs to investigate, is seen by the servant returning to her room.

The police are called at the instance of Hurley (Frank Evans), Argyle's lawyer, and Mary is accused of the crime. Bruce, shocked at this turn of events, employs Asche Kayton (Robert Warwick), the famous detective, who by a process of elimination and deduction, with the aid of clever thumbprint and detectophone investigation, narrows the guilt down to Hurley or Nellie Marsh (Mary Allen), Mary's mother, who is now a member of a gang of counterfeiters.

An exciting raid on the den of the counterfeiters precedes the climax, when Kayton, by accusing Hurley and getting an immediate denial, causes Hurley to attempt to throw the guilt on Nellie. This accusation Nellie overhears, and she comes to her own defense by telling the story of the murder, which breaks down Hurley's composure, and all ends happily, with Mary in the arms of Kayton.

"The Great Secret"

(Metro Serial—Chapters Six, Seven and Eight; Two Reels Each)

REVIEWED BY GEORGE N. SHOREY

THIS is a real "serial," in that every chapter leaves you hanging in midair and absolutely obliged to come back the next week and see the hero rescued. Chapter six fades away with the villain poised over the hero, apparently in the act of plunging a long stiletto into his unconscious breast, with not a suggestion of a rescuer in sight. Chapter seven shuts off with the discovery by the arch villains that the hero in disguise is in their very clutches. How can he escape? Chapter eight finds the hero and heroine safely home, but the Secret Seven decide, in the last hundred feet, that a new and surely successful plot can be put into operation.

Mr. Bushman is physically exactly what the role calls for, and in these strenuous chapters appears to endure real physical hardship. Strong acting as well as action distinguish this from the average serial melodrama.

The real strength of the picture is, of course, the personality and popularity of the leads. Enough novelty and thrill is furnished to satisfy anybody, and yet it is not too impossible and improbable to spoil the real dramatic effect.

THE STORY AND PLAYERS

In the role of the wealthy young clubman, William Strong (Francis X. Bushman), the hero of this story has rescued Beverly Clarke (Beverly Bayne) from a band of kidnappers and is seeking to foil a band of arch conspirators, the Secret Seven, of whom Beverly's father was a member. The conspirators seek to get possession of a large fortune in a casket left Beverly by her father. They have again seized Beverly, and William, attempting to follow, has been beaten up and has also discovered that his fiancee, Eunice Morton (Dorothy Hydell) is unfaithful to him.



Chinese Torment—Watching Death's Call Approach

Chapter six finds William taken to his bed, and in a delirium of fever. Wee See, his faithful servant, has seen Beverly disappear into a secret room and tries to find her. The Seven, led by Dr. Zulph, the arch-conspirator (Edward Connelly), draw lots to see who shall now put William, helpless, beyond further trouble making. Just as the murder is about to be committed the Great Master himself (Fred R. Stanton) receives word of the plot. Dagger in air—

Chapter seven opens with the arrival of a messenger from the Great Master, just in time to save William, who does not know of his close call. Wee See meantime has discovered important plots and has located Beverly, who has been horrified by threats to throw her into an opium den, and otherwise is much distressed. Wee See reports all this to Detective Ackerton (William Calhoun), and William, overhearing him, refuses to stay in bed longer and, leaving by the window, he and Wee See go to rescue Beverly. He disguises himself as a distinguished Chinaman, and with Wee See's help gets by all the guards to the secret chamber, where he unmasks to Beverly. Just as they are planning escape he is discovered and a general alarm given.

Chapter eight finds William in a seemingly hopeless resistance to the band of Chinese highbinders and cut-throats. He is bound and his executioner placed over him; but Chinese love of torturing their victims takes too long a chance, and, just in the nick of time, Wee See returns with help. Both escape. But this is only the beginning of new trials. The Great Master, after seeing in a vision his past disappointment in love, for which Dr. Zulph is responsible, assumes personal direction of a new plot, and it is evident the Secret Seven is planning dire consequences, with internal dissension in their ranks.

"The Single Code"

(Centaur-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

THIS picture, directed by Thomas Ricketts, has for its theme "Morality is a word with two meanings, one for the man and one for the woman," and fruitful as it is, the subject is well handled throughout, with the exception that the finish is too abrupt, and leaves the audience wondering how a man whose earlier transgressions had, upon exposure, been freely forgiven by his wife, could, on hearing of her earlier transgressions, forget all that he had said and written on the subject, spurn his wife and leave her in anguish. Before marriage the man, when editor of the Purist Magazine, had in a lecture said, "Show me a woman who has sinned. I will not shun her, but I will extend a merciful hand to help her up." But that's before his marriage, and the sinning woman might be anybody but his own wife. When a jealous schoolmate of the girl's informs the man of his wife's indiscretions at the academy, he loses his self-control, and when abjured by his wife to reflect his own writings on the subject, and being reminded that she, the wife, had forgiven his transgressions, he wildly exclaims "But you are different, you are my wife." The man's excuse is "Of course, I was only human;" the woman's excuse, "I loved him." The moral of the film is clear—proving conclusively that man might sin ad. lib. and still be received in gentle society, but a woman's sinning is a different matter, and only tends to relegate her to degradation, if not oblivion. Florence Printy as Lorrie Stuart makes a charming, happy-go-lucky schoolgirl, just as much as later she makes a charming married woman and hostess, and Crane Wilbur as Hugh Carrington fills his part to perfection. The picture is well staged; exteriors and interiors alike are well selected, and in the majority of instances well photographed.

It is an interest-compelling picture; it runs smoothly throughout, and the subtitles are sufficient without being unduly lengthy. It should prove a winner from a box-office standpoint at any of the higher grade theatres.

THE STORY AND PLAYERS

The story involves a young graduate, Hugh Carrington, having been lured into visiting Olga Kildare (Olive Stokes), a woman of vampirish proclivities, is blackmailed by her when he seeks to abandon his illicit relations. Thinking he has rid himself of her, he assumes the editorship of a magazine, as above remarked, and poses as a champion of a single standard of morals for man and woman.

Lorrie Stuart, the schoolgirl, who has been deceived and has made ample atonement for her sin, hears Carrington lecture on the subject before a woman's club, and is perceptibly impressed

with his utterances. She volunteers to help in his rescue mission work. They meet frequently, acquaintance ripens into love, and eventually they are married—neither telling the other of their earlier misdeeds.

After some time, however, Carrington's friend (?) and legal adviser, being surprised trying to take advantage of his friend's wife, informs Lorrie of her husband's earlier mesalliance with Olga Kildare—but the woman's heart is touched and she condones the offence. Shortly after, though, when Margaret Winfield (Nan Christy), Lorrie's former schoolmate, in a moment of pique and jealousy at Lorrie's evident comfort and happiness, informs the husband of the fact that a certain Dick Baxter (John Oaker) was the father of Lorrie's illegitimate child and the above-mentioned denouement follows.

Others in the cast are Dr. Allen (Harrish Ingraham) and Rodman Wray ,the lawyer (Ernesto Garcia).

"Her Own People"

(Pallas-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

YOU can certainly count this picture as out of the ordinary. Aside from the press agent's announcement that the director succeeded in getting a trout to register excitement, a deer to express surprise, and a butterfly to show happiness, all of which



Frank's Love Doubted

important scenes were nearly ruined by too much cutting, for you have to watch for them or you won't see them, this picture is as attractive as such a theme can be conceived to be.

It is hard to imagine a white man of great wealth honorably falling in love with an Indian squaw, and then sending his half-breed daughter East to be educated among his old acquaintances. But Miss Ulrich makes all this seem possible, and those to whom such a situation is admissible through the fiction of romance will enjoy this play more than anything they have seen in some time. The direction of this story by Julia Ivers will make this production as much of a classic in pictures as Miss Ulrich's stage performances in "The Bird of Paradise" as a Hawaiian beauty. Miss Ulrich surely fits these exotic types.

We think most audiences will enjoy this play, chiefly because of the fine settings and wonderful manner in which Miss Ulrich makes Alona a real Indian maiden. We want to congratulate the director, also, on not yielding to the temptation of infusing too much extraneous Indian atmosphere, but sticking strictly to the theme of the story.

THE STORY AND PLAYERS

John Kemp (Howard Davies) is very wealthy. He is engaged to Eleanor Dutton (Adelaide Woods), but Eleanor loves another, and Kemp overhears her declaration. Heartbroken, he seeks the farthest fastnesses of the frontier, and not until he meets Morning Star (Gail Brooks) and in her savage sincerity finds true love is he reconciled.

Years later we see Kemp and Alona (Leonore Ulrich), the daughter of this marriage, who is her father's idol. Finally deciding she must not be deprived of the advantages of white civilization, he returns East with Alona, and then a pretty romance is completed between Alona and Frank Colvin (Colin Chase), a poor prospector, whose mine Alona buys secretly to test his love for her, which remains true in spite of his new prosperity, and with the sanction of his mother and sister, who find Alona a dream of beauty in her changed surroundings.

"The Last of the Ingrahams"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

MR. INCE'S writers and directors are forever harping on the hollowness of civilization. To them the word is synonymous with barbarism. "The Last of the Ingrahams" is their latest picture that shows a staid and conventional collection of people to have founded their principles on a falsity. The main character of the story is an inebriate. For full two reels he imbibes goodly portions of whisky whenever he holds the screen. He becomes weaker and weaker during this space of film, and so correspondingly runs the picture up to the point of his reformation. The latter parts of it teem with good old melodrama and hectic speeches that tend to adopt the style of "Don't accuse her, you hounds; seek out the man."

There is, to be sure, a lot of truth in John Lynch's story. And it has been given a characteristic Ince production by Walter Edwards. Its chief fault is that it gives too much of the same line of action to the spectator. That it is a perfectly obvious story, too, no one will deny. The ending hovers in the offing quite soon after the beginning. But withal there is a certain appeal, what with the story's two "lost souls" that triumph over popular prejudice and their own misfortunes.

THE STORY AND PLAYERS

Jules Ingraham (William Desmond) is the last in line of a once respected family. He lives in a continual state of drunkenness in the old house, situated on the outskirts of a New England coast village. His butler (Walt Whitman) is the only human that will have anything to do with him. The time comes when he is evicted by Rufus Moore (Robert McKim), the most respected citizen in the village. He seeks refuge with Mercy Reed (Margery Wilson) a woman who in other years misplaced her confidence. Moore was the man, of course. Mercy succeeds in reforming Jules, and the two live in peace until the civilized townsfolk take measures to do away with them. A mob goes to the house, intending to take Mercy and tar and feather her. Jules defends her, and then in the midst of the storm Mercy reveals the respected citizen, Moore, as a scoundrel. He is further disgraced when it is revealed that he was attempting to steal property belonging to Jules.

"The Adventurer"

(U. S. Amusement Corp.)

REVIEWED BY F. G. SPENCER

UPTON SINCLAIR'S famous novel, "The Adventurer," picturized and produced by the U. S. Amusement Corporation, featuring Marion Swayne, loses none of its vital points in the process of picturization, but, rather, appears to have some of its main features accentuated. The picture allows the star full play for her dramatic abilities, and she is ably assisted by others in the cast. The photography is remarkably good throughout, whether it be a mansion or a barn, all are faithfully reproduced. The picture has its lesson, and it leaves no doubt as to its object—viz., the exposure of the atrocities committed and beneficences omitted under the guise of "organized charities." There are thrills aplenty throughout, and everything gradually works up to a stunning climax, where young Adams presents himself and announces his object in palming off a dead man's body as that of his own by substituting his clothing for that of the corpse's—his object being to see to what uses his father's millions were being put, he having been disinherited and the bulk of his father's wealth having been put aside for "charity."

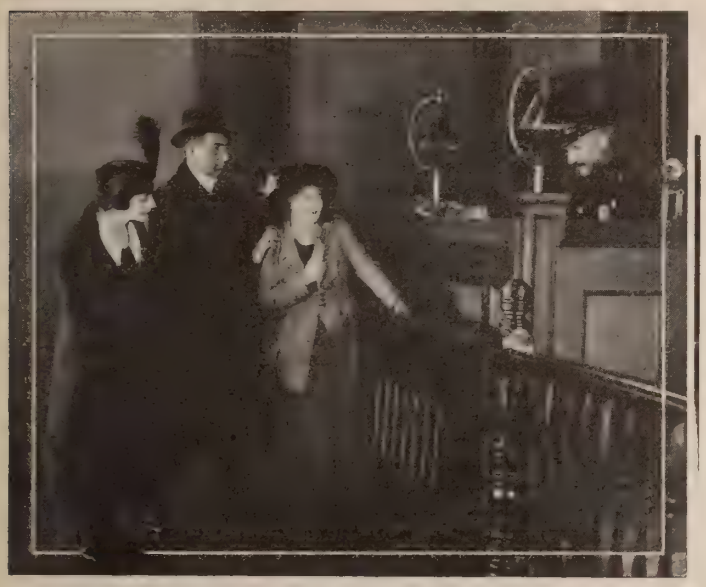
The production reflects great credit on Madam Blaché, who directed the filming for the U. S. Amusement Corporation, and it will, without a doubt, be well received wherever shown.

THE STORY AND PLAYERS

Following the old man's death, his son being practically disinherited, is reported to have gone on a rampage to "blow in" the small amount he did receive from the estate, and Dorothy (Marion Swayne), out of work and desperate, is about to commit suicide, when prevented from so doing by a stranger, Jim (Pell

Trenton). He dissuades her, and on learning of her plight of impecuniousness, volunteers to go and borrow some money from a friend. He returns with money and also with a pistol wound in his shoulder. Dorothy nurses him, and having satisfied the landlady's demands for room rent, engages the room next to hers for the stranger, whom she calls "brother" to the landlady. On recovery a cigarette case with the monogram "J. A." is found in the girl's room and identified by Margaret Adams (Ethel Stanard) as her gift to her brother, whom all believe dead.

In the meantime Miss Adams has overheard enough from the dispensers of her father's gifts to charity to convince herself that the funds are not going into the right channels, and, on announ-



Dorothy Is Arrested as an Accomplice

cing herself, is chloroformed and placed in an auto for removal to a quiet and safe asylum. But the auto is stolen, and on being chased and overhauled by Mortimer Wiley (Kirk Brown) and Austin (Charles Halton)—who are fearful of their own futures should the facts of their handling of the funds become known—is found to contain young Adams and a private detective, whose services he had enlisted to expose the fraud.

It all is clear now. The money he "borrowed" for Dorothy he took from the safe in his father's home and got shot in consequence. He made another nocturnal visit to abstract certain books and documents from the safe, when he learns of the fate of his sister and decamps in the auto wherein she had been placed. A fitting finish for the bunch is their being placed behind the bars for a spell.

Three Educationals

("Mammals of Strange Form," "American Bears" and "The Austrian Patrol")

REVIEWED BY PETER MILNE

"MAMMALS OF STRANGE FORM" is the second five hundred foot release of the Raymond L. Ditmars educationals. Like its predecessor, it gives the spectator a laugh hand in hand with a lesson. For instance, the subtitle tells you that the wart hog is a dangerous animal coming, but a funny one going. You are convinced. Before he is a vicious looking brute, but behind—with his shoe-string tail—he appears ridiculous. One of the elephant's ancestors, a Malayan tapir, that has the beginnings of the elephant's trunk but not the ending, is an interesting study, while the spectacle of a hippopotamus weighing over five thousand pounds frisking about like a dog is one of the two most comical sights we have seen in a month. Chaplin was the other. An idea of the expense to which the New York Zoological Society goes is given in showing two pygmy hippopotami that cost $12,000 between them.

"American Bears," another half-reel Ditmars subject, while not so unusual, contains some interesting pictures of the bears in captivity in New York. You learn that they like cod liver oil as much as humans hate it, and that one of the Kadiak species begs like a baby for his food.

"The Austrian Patrol" is a reel that has twofold interest, owing to the fact that it presents activities of the Austrian patrol.

"Pearl of the Army"

(Pathe—Eleventh Episode)

REVIEWED BY PETER MILNE

AN even stronger vein of suspense than usual runs through this chapter, which goes under the title of "A Million Volunteers." The fact that one of the Silent Menaces is captured at the close and his face revealed also lays emphasis on the fact that there are many more than one of the masked men prowling about.

THE STORY AND PLAYERS

Major Brent (Theodore Friebus) presses his suit for the hand of Pearl (Pearl White), and she says that she will marry him providing the Silent Menace is captured. She believes that the Menace is the only person who will be able to clear the name of Captain Payne, her fiance, who was to all appearances killed in the first episode. After an exciting series of incidents, in which the Silent Menace is a prominent figure, he is captured. The mask is torn from his face and there stands revealed a man who claims that he is only one of the followers of the real Menace.

"Polly Redhead"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

CERTAIN very humorous scenes and a large number of close-ups, in which a little youngster whom the women will declare a "darling" is the central figure, put just the required amount of life in "Polly Redhead" to qualify it as a worthy picture. When shown at the Rialto the audience was willing to overlook something of a laborious introduction in favor of the good points mentioned, which are supplemented by a fine atmosphere and an exceedingly good production. "Polly Redhead" is as harmless as a May day and just about as refreshing.

Ella Hall is featured as the red-headed Polly who acts as housekeeper to a London lawyer. She is always the young girl of thirteen or fourteen years perhaps, an her ability to keep within the subscribed bounds of her immature character works to realistic effect. Polly spends much of her time looking after the Lump, her little brother. A small fellow bearing the big name of William Worthington, Jr., looks after this part with infinite pleasure, it seems. He is an unusual baby, and no doubt will become as famous as his father some day.

The scenario, by E. J. Clawson, was founded on Edgar Jep-



More Than a Match for Her Elders

son's "Pollyooly" stories, and has been produced in good fashion by Jack Conway.

THE STORY AND PLAYERS

Polly (Miss Hall) spends her time caring for her brother and keeping house for two lawyers (George Webb and Dick La Reno). A husband and wife (Charles Mailes and Gretchen Lederer) have separated, and Marion (Miss Hall), the daughter, lives with her father. The young lawyer gets the idea that Polly can take the place of Marion while she runs away with her mother, and makes the substitution. This ultimately results in a reunion of Marion's parents and a general pleasant ending for all concerned.

"Easy Street"

(Chaplin-Mutual—Two Reels)
REVIEWED BY PETER MILNE

CHARLIE CHAPLIN'S walk was never so funny as in "Easy Street." He seems to be featuring it again. He brings the wild chase in too, the dodging, the tripping and the allied slapstick arts. In our innocence we once thought that the chase of this sort had gone out of style, so to speak, but when we saw an audience at the Rialto convulsed over it all our eyes were opened. There are innumerable highly amusing gags in "Easy Street" too. In fact the by-play of Chaplin was never so amusing. It is appreciated, but no clever incidental business can ever eclipse the chase in the fan's heart.



Charlie Finds Himself "On Easy Street"

A good production was given the picture and the supporting cast, headed by Edna Purviance, is equal to any situation. You can use the catch line, "A Laugh in Every Scene," in advertising "Easy Street" and your conscience won't hurt a bit.

THE STORY AND PLAYERS

Chaplin is introduced as a member of the dregs of society. He dozes outside a mission as the strains of "Onward Christian Soldiers" float out on the air. He goes in and sees the fair leader of the mission and then and there decides to reform. He becomes a policeman and is given Easy street to patrol. You have been shown before that Easy street is only easy for the toughs. One by one policemen are brought in to headquarters beaten to a pulp. But Chaplin meanders innocently down the street. The gang leader, a big brute of a fellow, he overcomes by sticking his head in the globe of a lamp post and turning on the gas. He previously tries hitting him over the head with a club, but it has no effect. Finally, due to the new cop, Easy street is made respectable, and the young mission lady is rewarded for placing her faith in the bum of the first scene.

"Patria"

(International-Pathe—Sixth Episode)
REVIEWED BY PETER MILNE

THE story makes a decided move in this number, entitled "Alias Nemesis," in that Elaine, the dancer and counterpart of Patria, is killed. The action is melodramatic, as usual, and the chief spectacular feature is a masked ball, which affords Mrs. Castle opportunity to wear an elaborate costume.

THE STORY AND PLAYERS

Patria (Mrs. Castle) comes out of hiding to attend the ball given by the imposter, Elaine. She is accompanied by Captain Parr (Milton Sills). Going to her room, Patria sends word that she wishes to see Elaine, and when the dancer arrives she forces her to change costumes. Elaine's manager, Edouard, enters at that moment, and in a drunken fury shoots and kills her. When Baron Huroki and the other conspirators arrive, Patria assumes the role of Elaine and immediately gains their confidence.

"The Bad Boy"

(Fine Arts-Triangle—Five Reels)
REVIEWED BY PETER MILNE

"THE BAD BOY" is one of the most delightfully human pictures that have come along in quite some time. Frank Woods, in writing it, has accomplished that which very few screen authors have done. He has supplied his star, Robert Harron, with a vehicle and has succeeded in disguising the fact that it is a vehicle. In other words, the star has a congenial role, but it is not the whole picture. In the title part Mr. Harron appears as a typical bad boy of a small country town. He goes in swimming in the reservoir and when the constable comes pushes him in, too. He shows off for the new girl at school after the correct fashion, and when he dresses up, with a collar and a tie and a hair comb, he is so real that you feel tickled and patronizing.

With all its wealth of colorful incident "The Bad Boy" has a heart interest story that sustains the interest all the time. It is of the kind where laughs and pathos are intermingled, combined to a degree of complete satisfaction. Mr. Harron is ideally suited to portray his role, and his support, in the shape of Mildred Harris, Josephine Crowell, Richard Cummings and William H. Brown, is excellent. Chester Withey produced. He has handled the story in superb fashion.

THE STORY AND PLAYERS

Jimmie Bates (Mr. Harron) is the bad boy of the town. His parents (Richard Cummings and Josephine Crowell) tolerate his pranks until one day, having grown unusually bad, he is beaten by his father to such an extent that the open road looks good to him. He leaves home in a rage, mad at everybody, including his sweetheart (Mildred Harris). He falls in with crooks and ends up by coming back to his home town with the purpose of robbing the bank. But, thanks to the influence of the girl, he decides to turn straight, and, turning against his companions, he saves the day. His father, however, will not believe that he has turned honest, and it is only after one of the crooks has sworn that he turned against them that his name is cleared and he is once more restored in the good graces of the family.

"A Square Deal"

(World Film—Five Reels)
REVIEWED BY PETER MILNE

THIS is a picture of Greenwich Village folk, who are generally believed to constitute the Bohemian set of New York City. It makes a pleasing release, very well supplied with action, and containing some characterizations that are drawn to create contrast of the appealing sort. That there are certain episodes in which the society butterfly figures that are anything but convincing on one will deny, but the rest of the picture is strong to a fine point of realism and has been done with such good taste that the artificial parts may easily be overlooked.



"A Friend in Need"

The friendship of those in the village for each other during their struggles for success supplies the background for the drama. There, we are told, friendship is greater than love. Be that as it may, the fact remains that the characters in L. V. Jefferson's picture consider it such, and the theme is responsible for not a

few situations of true heart interest. Harley Knoles has given the picture a production that for the most part abounds in a realistic atmosphere.

Carlyle Blackwell is nominally featured, for the exhibitor's sake no doubt, and he does plenty of good work, but Henry Hull as Mark deserves considerable notice. For his first picture, he does exceedingly well and acts his role with sincerity every minute of the time, only occasionally betraying a lack of suppression that he should remedy in the future. He gives promise of becoming that asset to the screen which he is at present to the stage, starring as he is in one of Mr. Brady's most successful plays, "The Man Who Came Back."

THE STORY AND PLAYERS

When Mark Dunbar (Henry Hull) attains success in the literary world be soon drifts away from his best friends, Doris Golden (June Elvidge), a newspaper woman, and Hugh Eltinge (Carlyle Blackwell), an artist. As soon as he has rescued Ruby Trailes (Muriel Ostriche) from drowning he is captivated by her and fails to see her shallowness. Married, he has just cause to regret, his wife, besides running up enormous bills, misinterprets his friendship with Doris. Hugh, who silently loves Doris himself, plans to free Mark from his unhappy marriage, and, posing as a newly made millionaire, he soon wins the fickle admiration of Ruby. Mark discovers the two in a compromising position and obtains a divorce. Not until then does he learn to what lengths Hugh has gone to restore him to the woman he really loves.

"Crime and Punishment"

(Arrow-Pathe—Five Reels)

REVIEWED BY PETER MILNE

THIS picturization of Fyodor Dostoevsky's book offers a story that will appeal to all classes in general and the masses in particular. Its central character, a Russian who is possessed of the idea that with the death of one miserly rich person, hundreds of the poor and needy may be benefited, has been drawn with skill by the author and has been played convincingly by the English actor, Derwent Hall Caine. While the picture offers little opportunity for characterization, which is so often necessary to make a convincing story, the five reels are possessed of an unusual amount of action that always retains the interest.

In the matter of production, "Crime and Punishment" is hardly consistent with the Pathe standard. The scenes of poverty and squalor which form the background for practically all the action are realistic to a degree, but in some of the scenes, mainly in the office where a backdrop that is undeniably a backdrop is hung, the mechanics of the studio are quite obviously revealed.



The Murder of the Miser

In the print exhibited for review the photographic work was of an order very low.

Pathe has made co-operative arrangements with the MacMillan Company, publishers of the book, "Crime and Punishment," for the issue of a special edition, and the advertising opportunities resulting from this should be realized by the exhibitor. The name of Mr. Caine should not be forgotten either. There are a large number of dramatic scenes which he enacts with as telling a show of emotional work as could be desired.

THE STORY AND PLAYERS

Rodin (Derwent Hall Caine) has been obliged to flee from his native land owing to his radical ideas. In the new country he kills Valeskoff (Sidney Bracey), an old miser who oppressed the poor. It is Rodin's intention to distribute Valeskoff's money among the poor. Porphyius (Robert Cummings) is accused of the crime, and is tortured so by the third degree that he confesses it to gain peace. Rodin believes his cause triumphant until he comes in contact with a "lost sister of the streets" (Marguerite Courtot), who instills in him a sense of the wrong of his act by talking of religion. As a result Rodin rejects his ideas and gives himself over to the police.

"Sloth"

(Fourth of the "Seven Deadly Sins" Series—McClure-Triangle—Five Reels)

REVIEWED BY PETER MILNE

"SLOTH" is designed to arouse patriotism, and seems to be a timely release. Eve, the heroine, this time is foolishly peeved because her fiance, Adam, is obliged to go to the Mexican



Molly Pitcher After the Battle

border with the National Guard, and so she sits herself down to a book of American history and reads various thrilling episodes in which women were the principal figures. "Sloth" does not carry any sustained interest, and some of the scenes in the historic episodes are rather poorly done, but one might hazard a guess that with appropriate music the picture will get over to good effect. Charlotte Walker has the leading role in the stories.

THE STORY AND PLAYERS

Eve (Shirley Mason), on bidding her fiance, Adam (George Le Guere), farewell, reads first of the episode of Sally Wells (Miss Walker), who in the early days of the first settlers braved Indians and wild animals to preserve a home for herself and family. Then she follows the course of Margaret Brent (Miss Walker), who by her quick wit turned a band of pirates who attacked her into devoted followers, and after this comes the battle of Monmouth in the Revolution, when Molly Pitcher (Miss Walker), surrounded by a group of brave women, turned the tide of battle against the British when all seemed lost. Fired with enthusiasm by these stories, Eve goes to the front herself and becomes a Red Cross nurse, serving Adam's regiment as fearlessly as any of the historic heroines might have done.

"The Black Wolf"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE exhibitor is receiving in this release an average Lasky picture. "The Black Wolf" has to be "averaged" in order to convey to the exhibitor its value to him in the box office.

Jean Barrymore's play had fine prospects of making a very unusually good picture. The kick and the punch is there of several good situations, and the principal role calls for a dare-devil, truly likable man of action kind of hero, whose real blue blood stuck out all over him, a character that would attract man and woman alike. We can't say Lou-Tellegen makes us feel this way. The Black Wolf of the story did not control his band

through his physical beauty and charming poses. The women of the audience may see a likeable Black Wolf in Mr. Tellegen's interpretation of the part, but we are very sure the male contingent would like a little more suppression of the obvious ego sticking out in every scene and almost every move and pose.

The story was good and the supporting cast satisfactory, although Nell Shipman did not appear to register as conspicuously a Spanish type. Her work was very pleasing, though, and as her mother was American she could be excused from looking the usual Spanish part.

THE STORY AND PLAYERS

Black Wolf, a bandit (Lou-Tellegen), gains the ill will of Don Philip (H. J. Herbert) by his depredations and sarcastic messages



The Black Wolf Learns of His Royal Blood

to the Duke. Donna Isabel (Nell Shipman), daughter of the Chancellor (James Neill), wishes to marry Isabel for her American inherited wealth. Isabel detests the Duke, and when pressed by him in the forest, is rescued by Black Wolf, whose men also secure the Duke's signet ring. This leads to the discovery, by comparison of the ring and a locket about Black Wolf's neck, that he is in reality the lost Duke. Old Luis (Paul Wiegel), a charcoal burner, has raised him. Then it appears that the Chancellor, Isabel's father, can throw some light on the identity of the Black Wolf. Meanwhile the present Duke has exacted a promise of marriage from Isabel if he would spare Black Wolf's life. This is settled by a duel, in which the real Duke wins the girl, so that her love for the Black Wolf can legally result in her happiness as the wife of the man she loves, as a Duchess.

"The Black Stork"

(Sherriott Pictures—Five Reels—States Rights)

REVIEWED BY PETER MILNE

YOU cannot classify "The Black Stork" as entertainment. Some of its scenes qualify it more for the hospital clinic than for the cosmopolitan audience in the motion picture house. Its contents are based on the case of Dr. Harry J. Haiselden, the Chicago specialist who excited much comment some time ago in refusing to operate on a hopelessly deformed baby that its useless life might be saved. It is rather an unpleasant thing to sit in your chair and look at that baby, not once, but several times. There are other terribly twisted babies and children shown that will serve to open the eyes of the general public to harsh realities.

In fact, "The Black Stork," while teaching an unforgettable lesson, contains other revelations that sort of grate on one's sensibilities when flaunted on a public screen. A scene showing a Southern "gentleman" just out of the embrace of a diseased slave, whose face is a mass of sores, is a sight that should be eliminated before the reformers get a chance to condemn the whole business for it. And when Leffingwell in the mirror sees a vision of his wretched grandfather bearing facial marks of his cursed act, you would consider a scene depicting the vilest murder ever perpetrated as light drama by comparison.

The picture is a plea for better babies from first to last; a plea for the sacrificing of the foolish convention that binds doctors to save a human life when the life is utterly miserable. All well and good! The idea will get both support and attacks which makes any picture valuable. A story has been supplied by Jack Lait, which is chiefly designed to offset the miserable life led by a deformed baby who was allowed to live.

THE STORY AND PLAYERS

Claude Leffingwell (Hamilton Revelle) marries Anne (Elsie Esmond), knowing that the sins of his ancestors should create a barrier between him and any woman.. When a child is born to Anne it is a wretched bundle of bones. The doctor (Dr. Haiselden himself) urges the parents to permit him to allow it to die. In a vision the mother sees her son's future miserable existence. Henry Bergman in this role does some horribly realistic acting. And with the end of the vision Anne comes to Dr. Haiselden's way of thinking.

"One of Many"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THE story of this picture will not be particularly welcome in many theatres which will present it, none the less, to their patrons, because it is released on a program. The acting of Miss Nelson is worthy of sincere praise, we think the best she has done to date, so we do not want to be misunderstood in this criticism. The suggestion that there could be an excuse for a woman to sell herself, to save her mother's life through the money she could furnish in this way, is hardly a new theme, and is always an unpleasant one, not in accordance with accepted moral standards.

A great many titles are used, largely of a moral-pointing nature, with several scriptural allusions. This is effective, as is always the case, and again we wish to say that Miss Nelson's portrayal measures up to the difficult requirements of a saintly and chastened woman. The man's forgiveness of the woman who sinned is the moral of the play.

The supporting cast was excellent, headed by Niles Welch, who if anything put too much feeling into his part as the young man who was willing to take this woman, knowing her past, in the beautiful spirit of forgiveness preached by Christ himself.

THE STORY AND PLAYERS

Mrs. Bryson (Caroline Harris) and her two daughters, Shirley (Frances Nelson) and Emma (Mary Mersch), live happily, but in such poverty! The mother needs the bracing air of some mountain retreat, or it is evident her health will finally fail her. Shirley, as the prettiest girl in the little manicure shop, is noticed by Wilfred Templeton (Harold Entwhistle). He proposes to establish her in luxury, and to furnish money to send her mother away, if she will but live with him. The outcome is Shirley's yielding. Then even the servants make her feel her degradation, and when her sister, coming to see her grand new home, discovers the absence of a wedding ring, Shirley can bear it no longer and Wilfred leaves her on discovering her feeling. Now the aftermath comes, with the wonderful new love of Harold Templeton (Niles Welch), who knows nothing of Shirley's previous relations. He finds her in a cabaret, where he is wasting his life in loneliness, and protecting her from insult wins her instant admiration. Her charm makes a man of him, and when, after she has married him, his father, coming to congratulate him, uncovers Shirley's past to him, Harold falters but once, then, realizing the depth of his trust, and his marriage vow to let NO MAN put them asunder, he returns to Shirley with unbounded love and forgiveness.

"The Accomplice"

(Sherrill-Art Drama—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS play will be classed as society drama, with melodramatic inserts and a dash of mystery thrown in. It has the merit of well-sustained plot and suspense interest, although there are too many themes carried along at once to do any one of them justice. The majority of the roles are well cast, the only serious fault being the dividing up of the interest into too many parts. There is not really a dominant leading role in the play.

THE STORY AND PLAYERS

Two separate themes are carried along side by side through the first three reels. Katherine Harcourt (Dorothy Bernard) and Dick Harcourt (Jack Sherrill) are wealthy brother and sister,

but where the brother has reformed from idle ways that might get him in trouble, the sister is just reaching the danger stage in her toying with the night life of New York.

And so when a third theme is introduced, and Jose (Tom Ward) comes from Buenos Ayres to new York to get the wife who deserted him and her children, and murders the woman, Pepita (Jean Stuart), who has become a dancing partner of Antonio (Joseph Granby) in the cabarets, the plot is ready for its final unfolding.

Katherine, accompanying Antonio to a doubtful hotel after the dance, escapes from him when she realizes that he is a dangerous lover; she alone, being with Antonio that night, can prove his alibi for the murder of Pepita, with whom he is known to have quarreled just before. Miriam Collins, Dick's girl (Florence Hamilton), self-sacrificing, takes the blame on herself, and Dick, believing her guilty and not knowing of his sister's wrong, is stunned. Miriam's goodness reunites father and son, who have quarreled over his insistence on marrying a working girl.

"The Saintly Sinner"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THAT such a picture as this should bear the brand of Bluebird seems not altogether consistent with the high standard that this company has recently set for itself. It presents the story of a girl who sets out to ruin the man who ruined her father, and she succeeds gloriously from her own point of view, and besides she is the means of making a man out of the dissolute son of the state's governor. The presence of a governor in a picture usually means the introduction of the electric chair also. It is here in all its gruesomeness, and is flashed while the keepers are preparing the heroine for its deadly embrace. Various means have been employed by the author, L. H. Hutton, to extract suspense from the late arrival of the governor's pardon. The 'phone gets out of order for a starter, and the girl is led to the chair. The electrician pushes the switch—but the fuse blows out! These events might be gruesome were they not so obviously done as a last resort to save the picture.

In fact, the whole of "The Saintly Sinner" is so obviously artificial that its entertainment value is many degrees below par. If the leads, Ruth Stonehouse and Jack Mulhall, are at all popular their presence at the head of the cast may help as to advertising. But there is nothing else in the picture that may be placed on the credit side even by hazard.

THE STORY AND PLAYERS

Jane Lee (Ruth Stonehouse) is coveted by John Brock (Henry Devries), who by ruining him through the market, has caused the death of her father.

Through Brock's treachery Jane is forced to serve a term in prison in payment of a crime which she did not commit. Released, she joins forces with Richard White (Raymond Whittaker), who is also plotting Brock's downfall. Jane succeeds in driving her enemy to drink and ruin. This done White shows he's black, and, in protecting a girl from him, Jane kills him. This leads to a trial, her conviction, and then her ultimate pardon, due to the interference of George (Jack Mulhall), the governor's son, whom she has reformed.

"Max Comes Across"

(Essanay—Two Reels)

REVIEWED BY PETER MILNE

MAX LINDER'S first comedy, made in America, quite justifies its classification, although from the Frenchman's reputation backed up by his performances in the past we have been led to expect something better. Mr. Linder is still saturated with the continental idea of humor which doesn't always score in our own country. He will learn our standard of humor in time no doubt, for the simple reason that he is a natural comedian and in the meantime the exhibitor may count on the international fame of Linder and the big advertising campaign launched by Essanay in connection with these pictures to make them more than valuable to the box office.

"Max Comes Across" is handicapped by practically a total lack of story. To cover up this deficit each episode of the picture has been lengthened until the humor of it is considerably diluted. Mr. Linder is funny while playing a piano aboard ship. The piano persists in sliding away from him and back again with a regularity that is comical at first but which grows tiresome after a while. A flash or two would be enough. But there are some moments in "Max Comes Across" that are truly humorous. No one can have as much fun with a suit of clothes many times too large for him as Mr. Linder. Here seems to be his natural comical sphere at present. He can walk around the deck of the ship and drop his trousers a reef or two with every step and make you laugh. He is never vulgar while so doing. Whether or not the majority of motion picture audiences will countenance his expression and that of many others on realizing the condition of their stomachs while on the high seas is only a matter of conjecture.

The incidents of the picture are based on Mr. Linder's voyage from France to America. From all pictured accounts he had a very varied trip of it. Among other things he met a ravishingly pretty young girl (not named in the cast), with whom he carried on a flirtation that eventually ended in a kiss. Mr. Linder has no superior in picking pretty girls. The young lady of the lead fortifies this statement with as much pulchritude as any one could ask for, while a number of extra girls are noticeable for their beauty.

THE STORY

A representative of the Essanay company visits Max in France and presents him with a contract. He and his friend (Ernest Maupain) embark for America despite the submarine scare. The rolling motion of the ship plays havoc with the diners and the sleepers too. Max gets the idea that it would be a fine stunt to play a joke on Maupain, so he gets the captain to wake him up in the middle of the night with a submarine story. Maupain pulls the same joke on Max, and while both are laughing over it the ship is rammed by another. Commotnon reigns supreme until the hole is patched up.

Doctor Salisbury's Pictures

(Fifteen Reels—State Rights)

DR. EDWARD A. SALISBURY, who recently returned from his trip through Central America and the Caribbean Sea, together with Rex Beach, gave a showing last week in New York of fifteen reels of pictures taken upon this interesting voyage in the yacht "Wisdom."

This week Dr. Salisbury leaves on an eight months' trip to Honolulu, China and Japan, to take more pictures of a similar character in connection with a natural-color process.

The Central and South American pictures are enlivened with much human, scenie and educational interest. The titles are supplied by Rex Beach, and in many instances are taken verbatim from the magazine articles now being published and bearing upon the voyage. Thrilling incidents in the trip show the capture of a huge crocodile which Mr. Beach, by the way, attempted to ride and was thrown some ten feet from the monster's back; natives capturing large turtles from the corals along the Central American coast; fishing for tarpon in the dangerous spillway below the Gatun Lake. The pictures taken through Central America, besides showing the wonderful plant and animal life of the tropics, give several remaining evidences of the romantic occupation of this country by the Spaniards. The ruins of a number of old time forts are shown, including Fort San Lorenzo, which was the rendezvous on several occasions of the buccaneer Morgan. Contrasted with this, we are shown the modern occupation and tillage of the country. There is a detailed and very interesting exhibition of the coffee industry from the planting of the bean to the final shipment. Similarly, one is shown of the sugar industry, depicting the planting of the cane through to the final shipment of the crude sugar to the Northern sugar refineries. Cocoa and banana plantations are also shown.

In his lecture Dr. Salisbury pointed out the remarkable opportunities for color photography, in portraying the mauy beautiful hues of the tropical foliage and also of the smaller animal life of the jungle. This Dr. Salisbury expects to accomplish upon his next trip.

Perhaps the most remarkable part of the pictures is devoted to a total eclipse of the sun. Not only is the eclipse clearly shown in its various stages, but at one point all the concentric lines of light about the sun are plainly visible. A number of scientists who were present expressed great gratification over this feature. On account of the intense heat of the tropics some of the best films taken were ruined. Throughout the trip the film was carried in specially made thermos cans.

"The War of the Tongs"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

A CAST of Chinese people lend novelty to "The War of the Tongs," but little else save a handful of accidental laughs. The picture is hardly worthy of serious comment when its contents are considered. You may expect a few healthy fights from the title, but the few flashes of "combat" that you get resemble some new-fangled dance more than anything else. The people of the cast work artificially in every scene, and even when they come to an intended big moment they fail utterly to be convincing. Not one of the Chinamen has a face capable of expressing anything but a blank.

The story, which was written and directed by a countryman of the players, is elemental in conception and suffered somewhat by being drawn out. The settings, exteriors and photography are acceptable. As yet we are still wondering why the producers saw fit to write about seventy-five per cent. of the subtitles in Chinese before flashing them in English. It seems a mighty poor way to go after realism. When it comes to the spoken inserts, they have been written in a very flowery style that fails to give the impression of having been uttered by the blank-faced Chinamen.

In fact, the saving grace of "The War of the Tongs" is its advertising possibilities. An all Chinese cast may attract the curious public and show its value in dollars and cents for the day or the week, but the reputation of the theatre will be jeopardized afterwards.

THE STORY AND PLAYERS

In America Wong Wing loves his employer's daughter, Suey Lee. A wealthy Tong leader, Ching Ting, desires her hand, but the father of the girl favors Wing and gives him a few days in which to raise a thousand dollars to prove his ability to support the girl as his wife. Wing attempts to add to his savings by gambling in Ting's establishment, but loses all owing to foul play. He accuses Ting, and this gentleman calls a meeting of his Tong to present his grievance. Members are chosen to kill Wing, but fail, being killed themselves. Later, Suey's father is commissioned to do the deed, but he is also shot by Wing's band. After this Ting gets a change of heart and decides that he will no longer stand between the lovers.

"Modern Mother Goose"

(Lea-Bel—Five Reels)

REVIEWED BY WILLIAM C. ESTY

THIS juvenile picture was made by the Fort Dearborn Photoplays Company, a producing concern that is specializing in children's films. The world rights have been purchased by the Lea-Bel Company of Chicago. The film had its initial public showing under the auspices of a charitable institution at the Strand Theatre, Chicago, on Saturday afternoon, January 27. The big Wabash Avenue playhouse was jammed to the doors, at least three-quarters of the audience being youngsters.

With the kids the picture was a veritable knock-out. Each storied character that appeared on the screen was greeted with tremendous applause. When the children on the screen danced, more than half the audience sang "London Bridge Is Falling Down." In the face of this actual tryout before an audience of young persons, there can be no doubt that "Modern Mother Goose" is the sort of photoplay that children like.

The cast is composed entirely of well-trained, well-directed children. The plot is an ingenious combination of all the better-known nursery jingles. There is a real suspense element, and genuine continuity throughout. The settings and locations are always tasteful, and occasionally elaborate. The photography rarely reaches a high standard of excellence, but is always passable.

The action and acting will be enough to entertain adults who are greatly interested in children. The picture is, of course, primarily intended for children's matinees and performances where children predominate. At any such occasions the film will probably be a pronounced success.

The reception accorded this film augurs well for the modernization and picturization of other homely nursery rhymes which have never failed in their offices as entertainers of the younger element.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The Sidetracked Sleeper." (Kalem. Episode of "Hazards of Helen." One reel. Drama.)—All the details of this episode are in keeping with its predecessors and the ever daring Helen Gibson adds still another thrill to her already long string. The whole film contains action of a clean cut nature; there is not one inch of padding but countless yards of thrills. The photography is good, and clearly represents midnight, dawn, and daylight. The sleeper, with the superintendent's sick wife aboard is side tracked so that a doctor may be summoned to attend her, her conditon having become worse. The Superintendent (George Routh) having been informed, rushes to meet her on a special. At this stage of the game, the careless setting out of freight cars starts the runaway of two on the track where the sleeper is lying. Helen, the operator, is notified and after a record breaking auto run, beats the derelicts to a switch and swings them onto the main track on which the Superintendent's special is speeding. Another thrill is furnished as Helen in her auto overtakes the freight cars again and mounts one of them and applies the brakes just in the nick of time to prevent a head on collision. Every audience will welcome this picture.

"Ghost Hounds." (Kalem. One reel. Comedy.)—The merry capers cut by three crooks disguised as ghosts and under such a disguise being perfectly safe in a so-called haunted house furnish fun galore. Silas Shakaleg, sheriff, jailer, dog catcher and judge of Mushroom Manor is ably represented by Henry Murdock. By the simple process of swapping hat or helmet with the word "Judge," "Sheriff," "Dogcatcher" he assumes either of the offices he is filling. Many amusing situations arise and the gyrations of Ham and Bud are plentiful and varied. The originator of this film has certainly struck a new and thoroughly wholesome chord in comedy. This reel will be well received wherever Ham and Bud have made their debut.

"Model Janitor." (Kalem. One reel. Comedy.)—This is another of the Ham and Bud farcical output, featuring Henry Murdock and Ethel Teare. As Pop Debris, the sculptor, Murdock extracts every conceivable bit of humor from his "sculpting sculps." Of course Ham and Bud are the janitors and having nothing to do that can't be done just as well next week indulge in a game of hide and seek until Murdock enlists the services of Ham to pose as an Indian in a pose that bears a striking resemblance to Diana of old. He would have made good but the posing on one foot was too strenuous a task, so in the sculptor's absence he "sculpts" on his own account, making the figure stand on two feet. Ructions follow and fun and mixups are rife. It is really one of the best Ham and Bud pictures up to date and cannot fail to produce paroxysms of mirth and laughter.

"The Trap." (Kalem. Episode of "Grant, Police Reporter" Series. One reel. Drama.)—Some entirely new angles are introduced in this interesting and exciting picture, one in particular being the "planting" of a fake I. O. U. in the sweatband of a police lieutenant's cap when the latter is lured into a street fight. This document very nearly causes the downfall of Lt. Brandon (Harry Gordon) and the arrested gambler Jack Mulhall (Robert Ellis) would have discredited the lieutenant, and he was preparing to spring a still further coup when Grant, the police reporter from the cover of a dumbwaiter shaft hears the plot being formulated. Grant, however, does not have an opportunity to warn Brandon, for being overheard in his hiding place he is hurled to the basement of the building and rendered unconscious. Here he is discovered by the police lieutenant's daughter Myrta (Ollie Kirkby) and now matters move lively enough for anybody, and in one of the most thrilling climaxes of the whole series Grant saves Myrta from bodily injury, saves the lieutenant's good name and brings the gangsters to justice—and all this in one reel.

Mutual Program

"Jerry's Big Raid." (Cub. One reel. Released Thurs., Feb. 8.)—This is one of George Ovey's best, and is filled with comedy situations of a rare type. George Ovey as Jerry joins a motion picture troupe as a "light" comedian, but the majority of his stunts are not light in character. He, as a comedy detective, is mistaken for the real article by a band of crooks, is blackjacked and thrown into a deserted room, but happily escapes and causes the arrest of the thieves. But what happened to Jerry is not a marker to the punishment meted out to the moving picture company's uniformed cop, whom Jerry fails to recognize in the melee, and who is most brutally beaten by Jerry for "impersonating a cop." This is a good picture, full of life and should prove most acceptable wherever Jerry has once made his appearance.

"Winged Diamonds." (Kalem. Episode of "Grant, Police Reporter." One reel.)—In the daring displayed by George Larkin, and the interesting and compact story by Robert Welles Ritchie, this episode is not a whit behind the preceding ones. A clever scheme whereby valuable jewels are stolen by a maid (Ollie Kirkby) in the home of a wealthy woman, and dispatched to a "fence" by means of homing pigeons, forms the plot. One of the pigeons going astray, enters the cage where a young boy keeps several birds, and when a ring is discovered around its neck the police are notified. Grant eventually clears up the mystery, meanwhile swinging high over space and "trolleying" from one house to another on a wire, making a hair-raising jump from a high building to another roof and doing other daring stunts. The use of a micaphone by the maid in "listening" to the combination of a safe she is opening, is decidedly novel.

Reel Life, No. 39. (Gaumont.) One of the most interesting things in this reel is "Autos With X-Rays, in France." An ambulance furnished with this precious aid is in operation. In a few minutes the X-Ray table with all the necessary equipment is removed from the auto to the house or tent and set up. Without removing him from the stretcher, the patient is placed upon the table. Electricity is supplied from auto ambulance and the wound is photographed. A close view shows the wound, and a diagram explains that the X-Ray has located the projectile. "Butterflies from the Tropics" is another instructive part of this reel. "What's a butterfly at best? 'Tis but a catapillar dressed." How beautifully they wear their clothes is explained and how they are used for decorating plaques, and by florists to make their plants and bouquets look more natural. A curious specimen is called the California moth. The cost of a butterfly is sometimes as high as $75. "Salt." Extracting this useful article from sea water is shown in all its details down to putting it in canvas bags ready for the kitchen. A real hula hula dance by Hawaii girls, at Waikikie Beach, Honolulu, should discourage all imitators of these fantastic gyrations.

"Tours Around the World, No. 15." (Gaumont. Tues., Feb. 13. One reel.)—This reel is intensely interesting and highly educational, opening with a remarkably clear view of Mont St. Michel, a granite islet on the western coast of France, which has often been alluded to as the "eighth wonder of the world." With a population of about 250 souls, the isle is the mecca of sightseers, the chief object of interest being the Abbey, an imposing, stately pile set atop a granite eminence, which legend says was the home of the mysterious Druids. Following this are shown scenes around Lake Iseo in northern Italy, the lake deriving its name from the Goddess Isis, and is a beautiful body of water nestling among the foothills of the Alps. Thence the tourist is escorted to Lovere, a picturesque hamlet whose buildings mark distinctly the difference between the light Swiss and the heavy Italian styles of architecture, and on to Predore, a romantic vilage, where the picture shows the verdant mountain side. Morocco of yesterday, an encampment of tents habited by Bedouins and Arabs is compared with the Morocco of today—the town of Casablanca being pictured to make the comparison. In the latter the natives are seen fraternizing with Europeans, and there is a distinct air of progress in all the surroundings. It is a picture admirably suited for Sunday showing.

"Reel Life, No. 41." (Gaumont. Sun., Feb. 11. One reel.)—"Queer Fish with Shells" is the title of the opening picture of this reel and it deals with the habits, characteristics and uses of various shell-bearing fish—the vari-colored littorina, which seeks seclusion in seaweed or on rocks of a similar hue as its shell; the purple fish from which the ancients procured their purple dye; the limpet and the haliotis, or "ears of the sea," the shell of which is used in the manufacture of mother of pearl. Then follows the "Diary of An Egg," whose original mission was to "feed America first," but whose aim and ambition was changed to "bleed America first." After its market manipulation by the cold storage magnate and the speculator. Sanitation of the mouth, and sanitary drinking fountains, individual sanitary drinking cups occupy a portion of this film, too, which is concluded with an interesting episode, with the caption, "Hypnotizing an Alligator," the practitioner being forewarned to select an alligator with a small mouth. To awaken the "subject," its stomach is tickled and the alligator promptly responds.

"Shorty Joins the Secret Service." (Monogram. Mon., Feb. 5. Two reels.)—After his brief experiences in college Shorty returns to the Arrowhead ranch, and is cordially greeted by his former cowboy friends, but Anita Kellar, the clever U. S. secret service agent, being detailed on a knotty problem of mail-box robberies, prevails upon her chief to detail Shorty as her aid. To say that action follows, with many a thrill, is putting it mildly, for the mail-box robbers have "pull" and this, combined with unique cunning, results in many hazardous escapades for the pair. They are waylaid, trapped and committed to a private asylum for the insane on a phony order—they are chloroformed, blackjacked and otherwise overcome, but in the end Shorty comes out victorious. The photography in this picture is clear cut and the exteriors are well selected and executed. Needless to add, Shorty and Anita both cover themselves with glory; the several inmates of the insane asylum when out exercising in the asylum grounds cut some queer capers, but none that should be unexpected from people in their mental state. It is a good picture and a fitting addition to the "Shortys" that have preceded it.

"The Musical Marvel." (Vogue. Sun., Feb. 11. Two reels.)—This picture extravagance was directed by Robin Williamson and features Ben Turpin. If shooting up a saloon dive several times by an alleged bad man, who makes all the habitues of the place run helter-skelter to cover is comedy, then this film is a comedy masterpiece, the only wonder being that somebody does not get hurt in the promiscuous shooting. The bad man is evidently stirred to desperate deeds by lively music and lulled to displays of tenderness by the "sob stuff" on the ivories. The musical marvel who plays ten or a dozen musical instruments simultaneously and at breakneck speed, still managing to gulp down large beakers of cooling lager, without letting up on the music, is prevailed upon to visit New York to show his skill. His first rehearsal wrecks the music hall and puts an end to his chances of distinguishing himself in the Metropolis. Slapstick stunts of the wildest kind mark every foot of the film, and there's no cessation of the activity from beginning to end of the reel.

"A Circus Cyclone." (Vogue. Two reels. Sun., Jan. 28.)—The circus atmosphere injected into this release is interesting, and many of the individual incidents are richly humorous. The comedy is too disconnected and forced, however, to give the picture a rating above the average. Paddy McQuire and Ben Turpin are the featured principals. A feud between the owner of a circus side-show and the manager of the show causes much bitterness among the performers. There are mallet battles, chases, and brawls of every variety. A thin plot trickles through the fisticuffs, but it is too unimportant to be set down.

"Lonesome Luke, Lawyer." (Rolin.)—The greater part of this comedy is laid in a court room, where opportunities innumerable are offered the Rolin comedy organization for staging a burlesque trial scene. The judge, the jury, the court attendants, and last but not least the attorneys present such comical appearances that the spectator will indeed be laughing every minute of the time. Harold Lloyd is seen as the attorney whose client is old and ugly and he gets all the worst of it because the opposing party is prettiness personified by charming Bebe Daniels. This is decidedly the best of the recent Luke comedies.

"Play Day in the South." (Florence Rose Fashions. No. 18.)—This number of the series shows headgear for southern climes and makes a very desirable release with its pretty millinery and still more pretty girls. A series of scenic views of great beauty entitled "Picturesque Algeria" concludes the reel.

"Paper—How It Is Made." (Pathe.)—This shows the various processes that wood goes through until it is no longer wood but paper. A most fascinating industrial. An International "Krazy Kat" cartoon by Herriman entitled

"Throwing the Bull" has a number of comical episodes but is too long and contains such amateurish work as to almost spoil the effect.

Metro

"Winning an Heiress." (Rolma, Feb. 12, 1 reel).—Ralph Hertz in fanciful slapstick comedy supposed to be a bad dream, with no attempt at a real plot, may amuse some, but is rather silly that many, and yet not fast enough to be in the utterly ridiculous class which makes you laugh at nothing. It classes with the average single-reel attempt at slapstick.

"The Pest." (Metro-Drew. Jan. 29.)—Mr. and Mrs. Drew surely get more clean fun out of life than is their rightful share. This week we laugh with them at the "nerve" of Henry's wife's brother, a young chap who is very efficient at everything but work. That he spurns, and there seems no chance of getting rid of this "pest," who appropriates to himself everything in the house from Henry's green tie to the family "car," until Henry thinks of an army officer friend. This story will convince you there are times when conscription is justified, and best for the one conscripted.

"Blackmail." (Drew Comedy. One reel, Feb. 5.)—The jealous wife is the theme of this really funny farce, in which the ever good-natured Henry is a lawyer with many lady clients of whom his wife has suspicions. Finally he receives anonymous accusations threatening to tell all the writer knows if he shall not deposit a sum of money in a certain spot. He deposits a fake package and detectives arrest—his wife.

Christie Comedies

"Black Hands and Soapsuds." (Mon., Jan. 15.)—A fairly diverting burlesque staged in a massage parlor where the head rubber and the chief engineer are rivals for the hand of the cashier. Various complications are introduced owing to the engineer's neglect of his furnace, although there seem to be possibilities resulting from many of the situations that have been overlooked in the producing. A scramble and a chase bring the reel to a close. Billie Rhodes, Harry Ham, Eddie Barry, George French and Harry Rattenberry are the principals. William Wing is the author, while Christie produced.

"Her Friend the Chauffeur." (Mon., Jan. 22.)—The boy and the girl refuse to take the advice of their respective fathers and agree to wed, having never seen each other. So the old gentlemen devise a scheme whereby the boy is turned out of his home to secure a job as chauffeur to the girl. Then the romance starts of itself. An entirely pleasing little comedy, quite without tricks or gags, but getting across because of the pleasing work of the two leads. Betty Compson and Neal Burns head the cast, while in support appear George French, Harry Rattenberry and Frank O'Neal. Christie directed from a scenario by Clyde Campbell.

Universal Program

"Down Went the Key." (Nestor. Mon., Feb. 19.)—This only measures up as fair along side the weekly comedy that the Nestor Company has been turning out of recent date. However, it has a number of good laughs in it concerning as it does the jealous husband who thinks his wife is flirting with the artist across the way when in reality she is only arranging for the purchase of a picture. Eddie Lyons, Lee Moran and Edith Roberts are the principals.

"After the Balled Up Ball." (L-Ko. Two reels. Wed., Feb. 21.)—Phil Dunham does the drunk in this picture and succeeds fairly well in making it funny with a number of mildly humorous gags. The mixup staged in the hotel rooms might have been better, although here too, there is some humor evident. A house-top chase closes the picture in which Dunham is supposed to be the chased—but another man has been substituted and the substitution is quite obvious.

"The Heart of Mary Ann." (Victor. Thurs. Feb. 22.)—Written, directed and largely enacted by Ruth Stonehouse this picture presents a homely little comedy that amuses in places, but never shows brilliancy. Mary Ann goes from house to house in the "wee sma' hours" and collects the milk from every step, taking it to her milk station and giving it away to the poor. The plan succeeds until the neighbors awake and then the philanthropy ends.

"A Bare Living." (Victor. Fri., Feb. 23.)—This comedy in which husband and wife decide to practice the "back to nature" stunt to economize is rather flat on the whole and has very few laughs in it. Ralph McComas, Eileen Sedwick and Milton Sims are the principals.

"The Comeback." (Bison. Two reels. Sat., Feb. 24.)—In a Western town that is on its last legs the few old "hangers on" fleece a tenderfoot who has visions of locating a mine. Coming back a while later the "hangers on" are taken in by the stranger who is no longer a tenderfoot as he succeeds in selling them barren land, telling them there's gold on it. This is taken from a story by Charles Van Loan and abounds in atmosphere while the interest is well maintained.

"Rosie's Rancho." (Joker. Sat., Feb. 24.)—The Joker aggregation has staged this comedy on a ranch and everything is burlesqued from the cowpuncher up. William Franey, Gale Henry and the usual Joker supporting cast appears to excellent advantage in this.

"Avarice." (Imp. Fri., Feb. 9.)—That "the love of money is the root of all evil" was never so strongly emphasized as in this character study by E. M. Ingleton. Claire McDowell is featured as an old woman who has no friends due to her miserliness. Death comes to claim her in the end. This is rather a disagreeable release on the whole. It has not been produced well and the allegorical death scenes are poorly done.

"The High Cost of Starving." (Victor. Fri., Feb. 9.)—Captain Leslie Peacock has tossed out a bundle of nice laughs in this comedy and that, too, without verging upon the vulgar or indelicate, which is indeed a feat in these days of pastry pasting. A bewhiskered gent convinces the young bride of the necessity of practicing vegetarianism and at the same time contributing cash to the propaganda. She makes hubby do both until near-starvation is the common condition in the household. Fortunate discovery that the cat is not to be fed vegetables aids hubby until hungry servants get wise and eat pussy's meat themselves, showing him the bones with the statement that the feline ate in the kitchen! He has a bright thought, though, and buys vegetarian wifie a dozen cats for a present. Only the fact that they all prove upon delivery to be of too tender age to eat anything but milk, brings about the schemer's confusion and nearly paralyzes the expectant servants too, who anticipate an increase in diet when the new pets arrive.

"The Outlaw and the Lady." (Bison. Two reels. Sat., Feb. 10.)—Written by and featuring Harry Carey as an outlaw of the genial type who would rather be shot at than thought discourteous. Jack Richardson is the rich mine owner whose daughter goes astray in the hills through not being familiar with the rule for chauffeurs which says they must not "chauff" through rivers if they would keep going. She is rescued by the outlaw in flight and rides ahorse with him until sheriffed into a tight corner, where both are shot at until they decide to surrender. Later, she influences father to give her bandit his liberty and at breakfast in the marble mansion again, she sees visions of his heroic outline over the ham and eggs when she looks at the chair father occupies in the flesh. Louise Lovely plays the girl in riding breeches and coatless. She will be remembered long for that alone. A butler part is well handled by Tote Ducro, who was producing clown with a leading American circus for many years.

"Out for the Dough." (Joker. Sat., Feb. 10.)—One of William Beaudine's Joker comedies supplied by Jack Cunningham. William Franey enters as a tramp, but before he is through he assumes the role of a minister and journeys to town to be greeted by the reception committee. There is much humorous incidental business in this, chiefly between Franey and Gale Henry, both of whom appear at their best. Others are Milburn Moranti, Lillian Peacock and John Cook.

"When Thieves Fall Out." (Imp. Two reels. Sun., Feb. 11.)—A crook melodrama that will appeal to those who want plain, sensationalism and who care little for the plot's age or obviousness. Jack Harvey directed a cast featuring Sidney Bracey and Harry Benham. The picture presents old-fashioned action that is cluttered with some wild improbabilities, such as the operations of the two society crooks at a reception. The manner in which they extract necklaces and watches from their owners bespeaks of blindness and loss of feeling on the part of the victims.

"A Hasty Hazing." (Nestor. Mon., Feb. 12.)—Complications of the typical Nestor sort are presented in this reel when a newly married fellow is mistaken for a freshman by a bunch of ardent hazers and as a consequence all the practical jokes meant for the latter are vented on the former. The Nestor company has done this several times before, but it bears repetition when done so well. Eddie Lyons, Lee Moran, Edith Roberts and Harry Nolan are the leads. Lyons and Moran wrote the story.

"The Girl Reporter's Scoop." (Imp. Two reels. Wed., Feb. 14.)—Written and produced by Fred Kelsey, this two-reeler offers a quick moving detective drama that interests every minute of the way. It depicts the manner in which a girl reporter succeeded in bringing a band of robbers to justice. Irene Hunt, E. P. Evers and Roy Stewart are the leads.

"The Losing Winner." (Victor. Two reels. Thurs., Feb. 15.)—The action of this picture is neither dramatic nor humorous and as so much of it is padding that it aggravates considerably instead of entertaining. Carter De Haven's clownish stunts hardly get over at any time and the jumbled character of the story doesn't help him out much. He is supported by Flora De Haven, M. K. Wilson, Eileen Sedgwick and Jessie Arnold.

"The Fourth Witness." (Laemmle. Two reels. Fri., Feb. 16.)—A murder mystery picture written by Harvey Gates that has a strong vein of suspense which, however, is not properly balanced when the climax is reached. This part of the picture falls rather flat and leaves the spectator in rather a disappointed mood. Charles Mailes, Louise Lovely, Lee Hill and Malcolm Blevins are the leads.

"Brave Little Waldo." (L-Ko. Fri., Feb. 16.)—Fatty Voss acting effeminate and causing an entire ranch of cowboys to assume like ways is a pretty funny though not exactly tasteful sight. There are some good comedy surprises in the reel which should amuse. All the characters go over a cliff for the usual L-Ko ending.

"John Osborn's Triumph." (Big U. Two reels. Sat., Feb. 17.)—There is much that is threadbare in the theme of this story, but enough that is new to make it worth while. David Merrill and John Osborn are rivals in Wall Street and by unscrupulous methods Osborn is made bankrupt. He retires to a small town, taking his daughter Stella with him. There Merrill follows and threatens to attach the property unless Stella is forced to marry him. Osborn is paralyzed by this persecution and has been given up for dead when a bolt of lightning revives him and he points out a hiding place where there is more than enough money to meet the note. The cast consists of Murdock McQuarrie, Edna Payne, Arthur Moon, Albert McQuarrie and William Bruntin.

"Mule Mates." (Joker. Sat., Feb. 17.)—This Joker is notable for the presence of Fred Woodward in the cast, who meanders about dressed up as a mule. The mule's expression gets a laugh in practically every scene. In addition, Jack Cunningham, the author, has supplied William Franey, Gale Henry and the usual supporting cast with enough business to keep them going for the full reel. Decidedly the most novel of the recent Jokers and so funny as to warrant a good position on the bill of any theatre.

Rothacker Films

"Ranch Life in the Big Horn Mountains." (Rothacker Film.)—To be released during February. Synopsis—For this film scenes were taken in Wyoming at the famous IXL and Eaton Bros.' Ranch. It shows vacationists arriving by stage, telephoto view of the ranch in the distance nestling among the mountains, exciting "broncho busting" scenes and horseback rides over the mountain trails, trout fishing, swimming and outdoor sports in the heart of the mountains, and picturesque vistas of Rocky Mountain scenery. These pictures are all tinted and toned, giving dual-tone and triple-tone effects, and every scene is said to have extraordinary photographic value.

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FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan. 18. God of Little Children (Alma Hanlon), Apollo 5
Jan. 25. Her Good Name (Jean Sothern), Van Dyke 5
Feb. 1. Rosie O'Grady (Viola Dana), Apolo 5
Feb. 8. The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp. 5
Feb. 15. The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph 5
Feb. 22. Pride and the Devil (Alma Hanlon), Apollo 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.) .....
Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5

Bluebird Photoplays

Jan.—22. God's Crucible (George Hermandez, Myrtle Gonzales and Val Paul)... 5
Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren)..... 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5
Feb.—19. The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon) 5
Feb.—26. The Saintly Sinner (Ruth Stonehouse) 5
Mar. 5. The Boy Girl (Violet Mersereau).. 5
Mar. 12. Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)..... 5
Mar. 19. Polly Redhead (Ella Hall)..... 5
Mar. 26. The Gift Girl (Rupert Julian and Louise Lovely)..... 5

Fox Film Corporation

Jan.—22. The Darling of Paris (Theda Bara). 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5
Feb. 12. The Scarlet Letter (Stuart Holmes). 5
Feb. 19. The Tiger Woman (Theda Bara)... 5
Feb. 19. Melting Millions (George Walsh)... 5
Feb. 26. A Child of the Wild (June Caprice) 5
Mar. 5. Sister Against Sister (Virginia Pearson) 5
Mar. 12. The Siren (Valeska Suratt)..... 5
Mar. 19. A Tale of Two Cities (William Farnum) 5

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. — Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell).... 5

Kleine-Edison-Selig-Essanay

Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Jan. 29. Adventures of Buffalo Bill (K.E.S.E. Special) 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig..... 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5
Feb. 26. Skinner's Dress Suit (Bryant Washburn) 5
Mar. 5. The Trufflers (Nell Craig), Essanay 5
Mar. 12. Little Lost Sister (Selig)..... 5
Mar. 19. Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay 5
Apr. 2. The Law of the North (Shirley Mason) 5

McClure Pictures*

Jan. 29. Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)..... 5
Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)..... 5
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)..... 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 22. The Threads of Fate (Viola Dana), Columbia 5
Jan. 29. Bridges Burned (Madame Petrova), Popular Plays and Players..... 5
Feb. 5. The End of the Tour (Lionel Barrymore), Columbia..... 5
Feb. 12. One of Many (Frances Nelson),.... 5
Feb. 19. The Promise (Harold Lockwood and May Allison), Yorke..... 5
Feb. 20. The Secret of Eve (Mme. Petrova), Columbia 5
Mar. 5. The Belle of the Season (Emmy Wehlen), Rolfe..... 5
Mar. 12. The Beautiful Lie (Frances Nelson), Rolfe 5
Mar. 19. The Hidden Children (Harold Lockwood and May Allison), Yorke.... 5
Apr. 2. The Waiting Soul (Mme. Petrova). 5

Mutual Film Corporation

Jan. 22. The Gentle Intruder (Mary Miles Minter), American..... 5
Jan. 29. Pardners (Charlotte Walker)..... 5
Feb. 5. Where Love Is (Ann Murdock), Mutual 5
Feb. 12. Damaged Goods (New Edition), (Richard Bennett), American..... 7
Feb. 19. The Gentle Intruder (Mary Miles Minter), American..... 5
Feb. 26. The Greater Woman (Marjorie Rambeau), Powell-Mutual 5

Paramount Pictures Corporation

Jan. 22. Lost and Won (Marie Doro), Lasky 5
Jan. 25. The Golden Fetter (Anita King and Wallace Reid), Lasky..... 5
Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky..... 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky..... 5
Feb. 19. Winning of Sally Temple (Fannie Ward), Lasky 5
Feb. 22. On Record (Mae Murray), Lasky.. 5
Feb. 26. The Fortunes of Fifi (Marguerite Clark), Famous Players..... 5
Mar 1. Those Without Sin (Blanche Sweet), Lasky 5
Mar. 5. Sapho (Pauline Fredericks), Famous Players 5
Mar. 8. Out of the Wreck (Kathlyn Williams), Morosco 5
Mar. 12. Castles for Two (Marie Doro), Lasky 5
Mar. 15. The Dummy (Jack Pickford), Famous Players..... 5
Mar. 19. The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky 5
Mar. 22. The Spirit of Romance (Vivian Martin), Pallas..... 5
Mar. 26. The Bond Between (George Beban), Pallas..... 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Jan. 21. The Image Maker (Valkyrien), Thanhouser 5
Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Feb. 11. Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa..... 5
Feb. 18. Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser... 5
Feb. 25. Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow 5
Mar. 4. Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser..... 5
Coming—When My Ship Comes In (Jane Grey), International..... 5

Red Feather Productions

Jan. 22. Heart Strings (Allen Holubar and Maude George)..... 5
Jan. 29. Love Aflame (Ruth Stonehouse and Jack Mulhall) 5
Feb. 5. Me and M' Pal (Edna Flugrath, Gerald Ames and Hubert Willis).. 5
Feb. 12. The Terror (Jack Mulhall)..... 5
Feb. 19. The War of Tongs..... 5
Feb. 26. The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)..... 5

Selznick Pictures

Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. 7. Panthea (Norma Talmadge)..... 6
Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 5
Mar. —. The Easiest Way (Clara Kimball Young) 6

Triangle Film Corporation

Jan. 7. Truthful Tulliver (W. S. Hart), Kay Bee 5
Jan. 7. The Weaker Sex (Dalton-Chas. Ray-Glaum), Kay Bee..... 5
Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee..... 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee..... 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts..... 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Feb. 4. Jim Bludso (Lucas), Fine Arts..... 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 11. The Girl of the Timber Claims (Constance Talmadge), Fine Arts.. 5
Feb. 11. The Gun Fighter (Wm. S. Hart), Kay Bee 5
Feb. 18. The Village Prodigal (Robert Harron), Fine Arts..... 5
Feb. 18. A Princess of the Dark (Enid Bennett), Ince-Kay Bee..... 5

Unity Sales Corporation

Dec. 1. Land Just Over Yonder..... 5
Dec. 15. Humanizing Mr. Winsby..... 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Jan. 22. Her Right to Live (Peggy Hyland). 5
Jan. 29. The Glory of Yolanda (Anita Stewart) 5
Feb. 5. Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno)..... 5
Feb. 12. The Courage of Silence (Alice Joyce and Harry Morey)..... 5
Feb. 19. Kitty Mackay (Lilian Walker)..... 5
Feb. 26. Arsene Lupin (Earle Williams)..... 5
Mar. 5. Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly)..... 5
Mar. 12. The More Excellent Way (Anita Stewart) 5
Mar. 19. Aladdin from Broadway (Edith Storey and Antonio Moreno)..... 5
Mar. 26. The Heart of Sonia (Alice Joyce and Harry Morey)..... 5

World Pictures

Jan. 22. The Bondage of Fear (Ethel Clayton) 5
Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines)..... 5
Feb. 5. A Hungry Heart (Alice Brady)..... 5
Feb. 12. The Red Woman (Gail Kane)..... 5
Feb. 19. A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche) 5
Feb. 26. A Girl's Folly (Robert Warwick and Doris Kenyon)..... 5
Mar. 5. The Web of Desire (Ethel Clayton and Rockliffe Fellowes)..... 5
Mar. 12. Fascinating Olga (Alice Brady).... 5 ✓
Mar. 19. The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche) ..... 5 ✓

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

From Ditmar's Living Book of Nature, the following Releases*

Feb. 19. American Bears.....500 feet
Feb. 26. The Foreign Deer.....500 feet
Mar. 5. The Beaver Prepares for Winter.500 feet
Mar. 12. Jungle Vaudeville.....500 feet

* Released through Independent Exchanges.

Foxfilm Comedies

1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company*

Latest Announced Releases

ESSANAY

The Lighted Lamp (11th of Black Cat Series) .....2 D
All in a Day, C., and Alaska, Sc., Split reel.
Ashes on the Hearthstone (10th of "Is Marriage Sacred?" Series).....2 D
A Four Cent Courtship (12th of Black Cat Series) .....2 C
Canimated Nooz Pictorial, No. 25 and British Columbia, Sc.....Split reel
The Extravagant Bride (11th of "Is Marriage Sacred?" Series).....2 D

KALEM

The Model Janitor (Ham Comedy).....1 C
Winged Diamonds (18th of Grant, Police Reporter Series).....1 D
The Sidetracked Sleeper (Hazards of Helen Series) .....1 D
A Flyer in Flapjacks (Ham Comedy).....1 C
The Screened Vault (19th of "Grant, Police Reporter," Series) .....1 D

KNICKERBOCKER STAR

The Beloved Vampire (Margaret Landis and Clifford Grey).....3 D

SELIG

The Redemption of Red Mullin.....2 D
Selig-Tribune, No. 13.....1 Top
Selig-Tribune, No. 14.....1 Top
For Reward of Service (George Fawcett)..1 C-D
The Great Treasure.....2 D
Selig-Tribune, No. 15.....1 Top
Selig-Tribune, No. 16.....1 Top
A Brother's Sacrifice.....1 D

VIM.

Title not reported.....1 C
The Newlywed's Mistake.....1 C
Art and Paint.....1 C

VITAGRAPH

The Seventh Son (Ralph Ince, Mary Maurice and James Morrison).....1 D
The Footlight Lure (6th Dangers of Doris) .....1 C-D
Missing (Brinsley Shaw).....2 D
The Meeting.....1 D
The Gang (7th of "Dangers of Doris" Series) .....1 C-D

* The General Film Company has abolished the advertising of release dates.

Metro Pictures Corporation

Monday, February 19, 1917

DREW—Her Obsession (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 7), Francis X. Bushman and Beverly Bayne, 2 D.

Monday, February 26, 1917

DREW—Reliable Henry (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 8), Francis X. Bushman and Beverly Bayne, 2 D.

Mutual Film Corporation

Monday, February 19, 1917

MUTUAL SERIALS — Misjudged (Episode No. 9, "Perils of Our Girl Reporters), 2 D.....
MONOGRAM—Shorty Promotes His Love Affair ("Adventures of Shorty Hamilton," No. 6) 2 D.....05333-34

Tuesday, February 20, 1917

GAUMONT—Mutual Tours Around the World, Old Heidelberg, Germany; Scottish Highlands, Monoco, 1 Trav.. 05335

Wednesday, February 21, 1917

MUTUAL—Mutual Weekly, No. 112, 1 Top. 05336
GAUMONT—See America First, Kartoon Komics and Vicksburg, the Mission of San Juan de Capistrano (Calif.), Sc., Split reel..... 05337

Thursday, February 22, 1917

CUB—Jerry's Brilliant Scheme (George Ovey), 1 C..... 05338

Friday, February 23, 1917

AMERICAN—Calamity Anne's New Job (Louise Lester), 1 C..... 05339

Saturday, February 24, 1917

AMERICAN—Mouth-Organ Jack (J. W. Kerrigan), 1 D..... 05340

Sunday, February 25, 1917

VOGUE—The Butcher's Nightmare (Ben Turpin), 2 C..... 05341
GAUMONT—Reel Life, Dainty Perfume, Teaching Children to Swim, Logging in Louisiana, Making Bottles at Home, 1 Mag..... 05342

Monday, February 26, 1917

MUTUAL SERIALS—Taking Chances (10th Episode of the Perils of Our Girl Reporters), 2 D.....
MONOGRAM—Shorty Hooks a Loan Shark (7th of the Adventures of Shorty Hamilton), 2 D.....05344-45

Tuesday, February 27, 1917

GAUMONT—Mutual Tours Around the World; Vienna, Austria, Gota Elf River, Sweden, Toledo, Spain, 1 Trav.. 05346

Wednesday, February 28, 1917

MUTUAL—Mutual Weekly, No. 113, 1 Top 05347
GAUMONT—See America First, Kartoon Komics, Mount Tamalpais, Calif., Sc., Split reel 05348

Thursday, March 1, 1917

CUB—Jerry's Romance (George Ovey), 1 C 05349

Friday, March 2, 1917

AMERICAN—Calamity Anne's Protege (Louise Lester), 1 C..... 05350

Saturday, March 3, 1917

AMERICAN—Cupid and a Brick (J. Warren Kerrigan), 1 C-D..... 05351

Sunday, March 4, 1917

VOGUE—A Rummy Romance (Paddy McQuire), 2 C.....05352-53
GAUMONT—Reel Life, Strange Industries of the Arabs, Conc-Artistry, Will This Cure Cancer?, Criminal Cuteness, Making a Rubber Shoe, 1 Mag..... 05354

Paramount Pictures Corporation

Monday, February 19, 1917

BURTON HOLMES—With the Stony Indians, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 55, 1 Mag.

Monday, February 26, 1917

BURTON HOLMES—Exquisite Lake Louise, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 56, 1 Mag

Pathe Exchange, Inc.

Monday, February 18, 1917

Patria, No. 6 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 12 (The Foreign Alliance), Astra, 2 D.
Lonesome Luke—Lawyer, Rolin, 1 C.
Florence Rose Fashions, No. 19 (Rose), Fash.: Picturesque Algeria—Province of Constantine, Split Reel.

Wednesday, February 21, 1917

Hearst-Pathe News, No. 16, 1 Top.

Saturday, February 24, 1917

Hearst-Pathe News, No. 17, 1 Top.

Sunday, February 25, 1917

Patria, No. 7 (Red Dawn), Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 13 (Modern Buccaneers), Astra, 2 D.
Luke Wins Ye Ladye Faire, Rolin, 1 C.
Florence Rose Fashions, No. 20 (Rose), Fash.; Bursting Buds, Colored Educ., Split reel.

Wednesday, February 28, 1917

Hearst-Pathe News, No. 18, 1 Top.

Saturday, March 3, 1917

Hearst-Pathe News, No. 19, 1 Top.

Triangle Komedies

Sunday, February 11, 1917

Won by a Foot, 1 C.
His Deadly Undertaking, 1 C.

Sunday, February 18, 1917

The Telephone Belle, 1 C.
When Hearts Collide, 1 C.

Universal Film Company

Monday, February 19, 1917

NESTOR—Down Went the Key (Eddie Lyons, Lee Morna and Edith Roberts), 1 C..... 02182

Tuesday, February 20, 1917

GOLD SEAL—The Great Torpedo Secret (Herbert Rawlinson and Nerva Gerber), 3 C-D..... 02183
VICTOR—The Fireman's Bride (Mat Moore and Jane Gail), 1 C-D..... 02184

Wednesday, February 21, 1917

L-KO—After the Balled-Up Ball (Phil Dunham, Merta Sterling and Lucille Hutton), 2 C..... 02185
UNIVERSAL—Universal Animated Weekly, No. 60, 1 Top..... 02186
LAEMMLE—Sin Unstoned (Robert Leonard and Margarita Fischer), I D., Reissue 02187

Thursday, February 22, 1917

VICTOR—The Heart of Mary Ann (Ruth Stonehouse), 1 C-D..... 02188
REX—The Keeper of the Gate (Douglas Gerrard and Ruth Clifford), 1 D..... 02189
BIG U—The Man Who Saved the Day (Wallace Reid and Pauline Bush), 2 D., Re-issue..... 02190

Friday, February 23, 1917

IMP—The Folly of Fanchette (Mae Bush and Malcolm Blevins), 2 D..... 02191
VICTOR—A Bare Living (Eileen Sedgwick and Ralph McComas), 1 C..... 02192
BIG U—Heroes of the Plains, 1 D., Reissue 02193

Saturday, February 24, 1917

BISON—The Comeback, 2 D. (Chas. Van Loan Story)..... 02194
JOKER—Rosie's Rancho (Gale Henry and Wm. Franey), 1 C..... 02195

Sunday, February 25, 1917

IMP—A Dangerous Double (Sydell Dowling and Sidney Bracey), 2 D..... 02196
POWERS—A Day in the Life of a Dog (C-Cart.), and The Buried Treasure of Ceylon (Dorsey Educ.), Split reel... 02197
REX—Lost in the Streets of Paris (King Baggot and Leah Baird), 1 D..... 02198
UNIVERSAL SPECIAL—A Strange Discovery (9th Episode of "The Purple Mask"), (Francis Ford and Grace Cunard), 2 D..... 02199

Monday, February 26, 1917

NESTOR—A Million in Sight (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02201

Tuesday, February 27, 1917

GOLD SEAL — Mary from America (Douglas Gerard and Ruth Clifford), 3 C-D..... 02202
VICTOR—A Novel Romance (Flora Parker DeHaven and Paul Byron), 1 C-D. 02203

Wednesday, February 28, 1917

L-KO—Spike's Bizzy Bike (Dan Russell), 1 C..... 02204
UNIVERSAL—Animated Weekly, No. 61, 1 Top..... 02205

Thursday, March 1, 1917

VICTOR—They Were Four (Neal Hart), 1 C..... 02206
REX—The Rented Man, 2 D..... 02207
IMP—An Hour of Terror (Matt Moore and Jane Gail), 1 D..... 02208

Friday, March 2, 1917

IMP—Evil Hands (Edith Roberts and Edward Hearn), 1 D..... 02209
UNIVERSAL—Screen Magazine, No. 8, 1 Mag..... 02210
BIG U—A Battle of Wits (Harold Lockwood), Re-issue, 2 D..... 02211

Saturday, March 3, 1917

BISON—The Tornado (Jack Ford), 2 D.. 02212
JOKER—Passing the Grip (Gale Henry and Wh. Franey), 1 C..... 02213
LAEMMLE—Undoing Evil (King Baggot), 1 D, Re-issue..... 02214

Sunday, March 8, 1917

IMP—Tangled Threads (Larimar Johnston), 2 D..... 02215
POWERS—Mr. Fuller Pep—An Old Bird Pays Him a Visit (C-Cart.), and The Land of Buddha (Dorsey Educ.), Split reel 02216
BIG U—Buried Alive (Wallace Reid and Dorothy Davenport), 1 D, Re-issue... 02217
UNIVERSAL SPECIAL—The House of Mystery (10th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D..... 02218

Vitagraph-V-L-S-E.

Monday, February 19, 1917

Cops and Cussedness (Hughie Mack).....1 C
Captain Jink's Cure (Frank Daniels).....1 C
The Secret Kingdom (Episode No. 9, The Swamp Adder).....2 D

Monday, February 26, 1917

Dubs and Drygoods (Hughie Mack).....1 C.
Captain Jinks' Explosive Temper (Frank Daniels) .....1 C.
The Secret Kingdom (Episode No. 10, "A Goat Without Horns").....2 D.

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatrix Michelena) ....

Christie Film Company
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel
Feb. 12. Oh, For a Wife!.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold. Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher..... ....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

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Have Your Releases In By Saturday

CLASSIFIED

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Made in France
The carbons you have been looking for

The following letter was recently received from a theatre using Star Carbons:—

"Carbons received from you work fine and wish you would send by express 50—5/8 x 12 plain cored.
"As soon as I get my theatre started at Ahoskie I will have to have some more of the same kind."

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Kansas City, Mo.

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1014 Third Av.,
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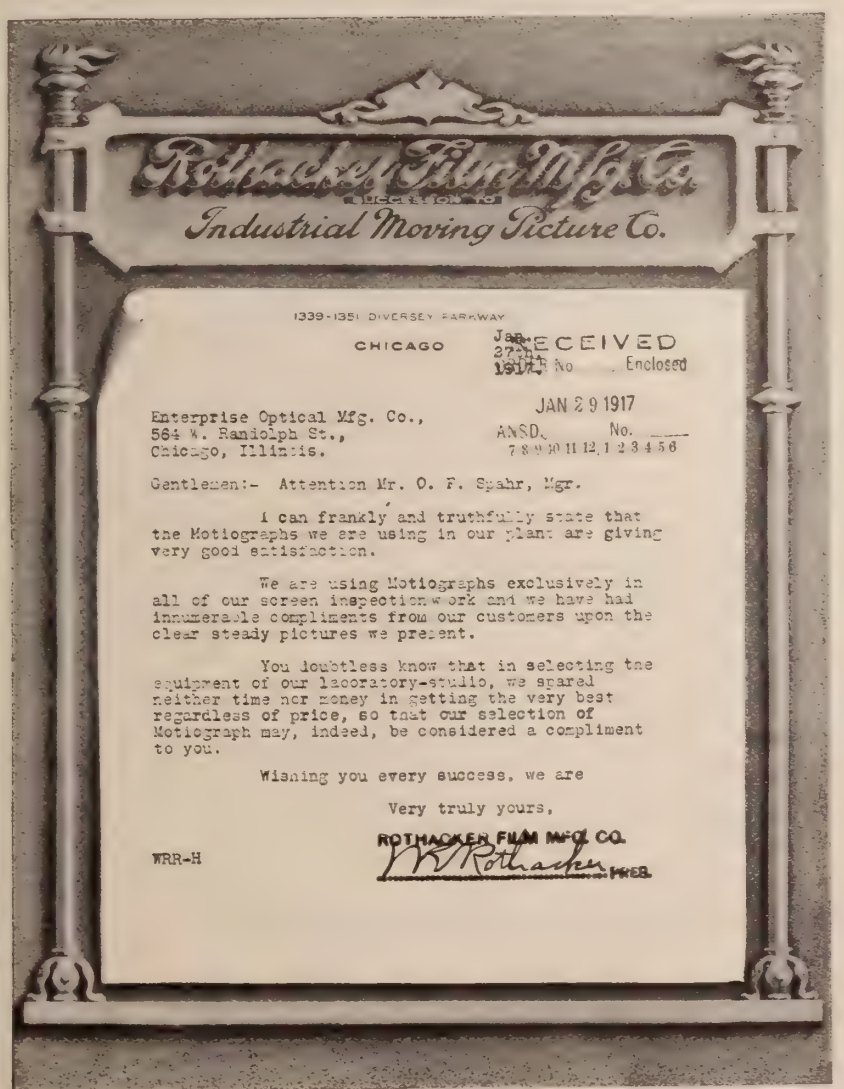
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

PROOF OF THE PUDDING--

Permit Us To Repeat


Rothacker Film Mfg. Co.
Industrial Moving Picture Co.

1339-1351 DIVERSEY PARKWAY
CHICAGO Jan. 27th 1917
RECEIVED No. Enclosed
JAN 29 1917
ANSD. No.
7 8 9 10 11 12 1 2 3 4 5 6

Enterprise Optical Mfg. Co.,
564 W. Randolph St.,
Chicago, Illinois.

Gentlemen:- Attention Mr. O. F. Spahr, Mgr.

I can frankly and truthfully state that the Motiographs we are using in our plant are giving very good satisfaction.

We are using Motiographs exclusively in all of our screen inspection work and we have had innumerable compliments from our customers upon the clear steady pictures we present.

You doubtless know that in selecting the equipment of our laboratory-studio, we spared neither time nor money in getting the very best regardless of price, so that our selection of Motiograph may, indeed, be considered a compliment to you.

Wishing you every success, we are

Very truly yours,

ROTHACKER FILM MFG. CO.

WRR-H

When the best is wanted the Motigraph is selected regardless of the initial cost.

Mr. W. E. Drummond, Mgr. of the Palace Theatre, Maryville, Tenn., says:

"You are certainly to be congratulated on furnishing such a machine as the Motiograph at a less price than your competitors. If exhibitors will buy Motiographs when they are in need of machines they will not only save money, but get machines that are equal, if not superior to any other machine on the market."

Mr. F. H. Richardson, the Projection Expert, says:

"The Motiograph is now a machine which I can conscientiously recommend to the serious consideration of motion picture theatre managers who are contemplating the purchase of new projection apparatus."

To you who are about ready to buy a projector it will be well for you to investigate the Motiograph.

Write for Literature

THE ENTERPRISE OPTICAL MFG. CO.

568 W. Randolph St., Chicago, Ill.

WESTERN OFFICE:
833 Market St., San Francisco, Cal.

WAR!
WAR!
WAR!

ON THE OLD SYSTEM OF PROJECTING PICTURES

THE NEW SPEER "HOLD-ARK"
NEGATIVE

CARBONS

HAVE REVOLUTIONIZED THE ENTIRE INDUSTRY

The Ideal Lower Carbon for Direct Current

Constructed with a hard core and metal coating, the "Hold-Ark" negative carbon permits the use of a smaller carbon in the lower holder—assures a permanent arc—gives longer life to the carbon—prevents wandering—produces a perfect crater—aids in securing a bright, flickerless light—and assists in many ways in eliminating projection troubles.

Secure information from your dealer regarding the best combinations for your equipment.

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Kleine Optical Co., 166 N. State St., Chicago, Ill.
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E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kansas City Machine & Supply Co., 1813 Walnut St., Kansas City, Mo.
G. A. Metcalfe, 117 Golden Gate Ave., San Francisco, Cal.; 1210 Fourth Ave., Seattle, Wash.
The Perkins Electric Co., 322 Craig St., W., Montreal, Canada (Sole Canadian Distributors).
Interocean Film Corporation, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives).

SPEER CARBON COMPANY, St. Marys, Pa.

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

THE SLIDE INDUSTRY

THIS is one branch of the motion picture industry which deserves particular attention at this time. It is older than motion pictures and though superseded by them is still prominent in the promotion of the younger art.

During the past few years the quality of advertising slides has been deteriorating while the pictures have been getting better. Only last week I sat in a picture house and heard a fan next me, who was a regular attendant, exclaim and ask, "Who is that supposed to be?" It was a clear case of supposition and no mistake. The only way to clear up the mystery was by deciphering the indistinct caption under the picture. Though the audience would never know it this claimed that the blot on the screen was one of our most beautiful and famous favorites.

This is not a rare example of the way in which quantity slides are turned out, but yet with all this crudeness I can frankly say that the slide was passable when the price which was probably paid for it is considered. The slide manufacturers stand with their backs against the wall, many have given up producing for the picture industry and others will unless conditions change.

A LARGE feature was brought out some time ago on which open bids were asked on slides per thousand. Of three bids two called for slides at ten cents each and a third called for seven cents. No samples were requested—no question of quality was taken up. The contract was awarded to the firm offering them at seven cents. Thirty dollars per thousand was saved in cash, but what was sacrificed in quality will never be known. Is this good buying?

Now let us consider what these slides would have cost a large slide manufacturer to produce. The following is his personal statement of cost and comment on conditions:

"The costs given below are based on the cost of manufacturing one thousand slides. This schedule was prepared by a public accountant and certified to. Raw materials are purchased in large quantities in order to keep the costs down.

COST PER ONE THOUSAND SLIDES

Photographic plates 3¼ x 4	$20.30
Cover glass	5.00
Binding tape	.60
Mats	1.30
Labor making 1,000 slides	3.33
Art work in making original	2.50
Make negative and sample	.50
Art work coloring	11.00
Labor binding	2.50
Chemicals, color, etc	1.50
	$48.53

To which we must add 5% for breakage, waste, replacement, etc., which is unavoidable in this line of business. Which brings the total to $50.96

NOW we must take into consideration overhead expense; that is, rent, phone, office hire, stationery and other printed matter, advertising, salesmen, and a score of other incidental expenses, all of which amount to 40% of the cost of production and which must be added to your previous cost in order to obtain the correct total cost. Incidentally, I might add that these overhead expenses grow in the same proportion with the increase of business and the same ratio of overhead expense will apply whether the business is large or small. Adding 40% for overhead, or $20.40, we receive an actual cost on 1,000 slides of $70.36, which is actually $0.36 more than the average amount paid for slides today at the 7c price. Furthermore, this is figured on the cost of 1,000 slides from the same design and the same negative, whereas some concerns order at least two or three designs in the 1,000 order, thus bringing the cost up at least $5 more.

In taking the above figures into account, very cheap material is used; very little care or attention is given to the slides; the coloring is very limited and not as carefully put on as might be desired, and the whole slide has a "rush appearance," because so many thousand must be turned out each day to satisfy the "rush appetite" of the man who places the order. I know of one concern that lost $5,000 last year in doing this cheap work, and I know of smaller concerns that have gone into debt trying to hold their end up. The whole proposition simply resolves itself into one of two things; either a fair price of at least 10 cents per slide should be paid for good work, so that the slide makers can produce a slide that will be in keeping with the dignity of the feature it advertises or the slide makers had better devote their plants to other photographic purposes. The feature men are constantly preaching quality, but they do not practice what they preach when they order slides. I am speaking of them now as a whole. There are rare exceptions, but very rare indeed and sooner or later the desire to reduce the cost appeals to them stronger than the desire to furnish good slides."

THIS is a case for the exhibitor. He depends to some extent at least on his announcement slides to bring in patrons. If this forerunner of a picture is so poor that it causes ridicule the people who see it naturally think the coming picture must be of the same quality. $30 additional per thousand is not much money but it means a profit for the slide maker and a guarantee that the product turned over to the picture manufacturer and by him to the exhibitor will be at least creditable. In addition, the improvement should mean an increased revenue to the exhibitor—for good advertising is the only kind which pays.

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Local 306 Elects Officers

AT a largely attended meeting held by Local 306, Moving Picture Machine Operators, of Greater New York, at Mansion Hall, 57 St. Marks place, on the evening of February 7, an election was held to fill the offices of those who were unable to serve out their full term. Having five offices to fill, the most important of which was that of secretary-treasurer, the members turned out in large numbers to support their choice of candidates. When the nominations were called for, the candidates for the office of vice-president were Simon Terr and Max Hollander. For secretary-treasurer: Jack Manning, A. I. Mackler and Sol Spevack. It nearly took my breath away when Brother Thomas Ross rose and placed in nomination the name of I. G. Sherman. After the bother was informed that I was only a visiting brother and not a member of Local 306 (having withdrawn from that local for the purpose of transferring my membership to Local 384, the name was withdrawn and peace and quiet again prevailed.) Three candidates were placed in the running for the office of recording secretary—Harry Sherman, Edward Stewart and Morris Rotker. The task of securing an executive board member appeared to be a somewhat difficult matter, several members being nominated, but when the weeding out process was finished (some of the candidates not being eligible and others not entitled to vote), it finally simmered down to five candidates—N. Feinberg, E. M. Tromba, Sol Abrams, Morris Barron and Thomas Ross. Three received the nomination for sergeant-at-arms—Moe Albert, Sam Citron and Sam Tilofsky. Nominations were then closed and the local went into the election of officers, Brothers H. Weinberger, George Langer and Joe Engel being appointed by the chair to act as counters and tellers. The final result was the election of the following members for the various offices: For vice-president, Simon Terr; secretary-treasurer, A. I. Mackler; recording secretary, Harry Sherman; executive board member, Nathan Feinberg; sergeant-at-arms, Sam Citron. The newly elected officers were then obligated by President George C. Edwards, and the general order of business again resumed. After a lengthy list of new propositions for membership had been read and passed upon the local was called upon to issue instructions to their delegates to the I. A. Convention, and after several speeches had been made and the delegates placed themselves on record as favoring any and all legislation which would benefit the condition of the entire craft, and particularly those in the greater city, the meeting was adjourned, the hour being rather late—or early, whichever you choose, the hands of my watch pointing to the hour of 7:45 A.M. In the early hours of the morning an argument took place which at one time gave promise of becoming serious: the case of a member who made an appeal to the I. A. from the decision of his local, and to one on the outside looking in there did not seem to be any grounds for the appeal to have ever been made. The flexibility and different interpretations with which the constitution and by-laws can be juggled by "book" members is a joke, and many of the members seem to take it as such. The case was finally tabled and hostilities called off without loss of life. To the best of my knowledge, this was one of the most orderly elections the above local has ever held, and the boys are learning that the meetings are held for business purposes and not *pleasure*, and as soon as this fact can be further impressed upon them there is no doubt but the local will succeed in greater measure in making this one of the strongest and most powerful locals in the International Alliance. The newly elected officers have the congratulations and best wishes of this department on their election to serve the organization, and as the saying has it, "By their deeds ye shall know them." This should instill them with a spirit of service of which they may be proud and which will prove to their supporters that they chose wisely and well. Having attended the meeting of the Society of Motion Picture Engineers held at the McAlpin Hotel in the morning and afternoon, where the standardization of motion picture devices was discussed, and then, at the request of several of the brothers, attending the meeting of the local, you can believe me when I say: It was some strenuous day. The open meeting campaign given by this local during the month of December of last year has been the means of increasing the membership to a great degree, several new members being obligated at this and each preceding meeting. May the good work continue and the things we hope for at the convention be granted, so that the motion picture operator will come into his own.

Calehuff Forces Busy in Philadelphia

FROM the new offices at 1233 Vine street, Philadelphia, the Calehuff Supply Company reports one of the busiest seasons of its career. Among the recent contracts worth boasting about is one by which all the equipment of the new Strand theatre was supplied by Calehuff. This includes two Simplex machines with motor attachments, 75 Fort Wayne generator sets, a spot light, arc controllers, a Caille ticket chopper and all minor supplies. The Rembusch Crystal Gold Fibre Screen at the Strand was also supplied by the Calehuff Company.

Other recent contracts closed by Calehuff follow: The Poplar theatre, two Power's 6B machines, a Rembusch Crystal Gold Fibre Screen; Colonial theatre, Newport News, a Rembusch Crystal Gold Fibre Screen, Power's 6B Caille ticket chopper, and minor equipment; the Bluebird of Richmond, Va., a Rembusch screen.

T. B. Bloomfield, representing the Calehuff Company, has just returned from a trip through Delaware, Maryland, North Carolina and Virginia.

Motiograph Strong in Canton

Within the last week the following Motiograph machines have been installed in Canton city alone: Alhambra, two; Orpheum, two; Lyceum, two, and Verdi, one. Sales were made through Motion Picture Equipment and Supply Co., L. A. Hoberdier, manager, 208 Market avenue S, Canton.

Here Comes the Bride

THE ranks of the benedicts are to be further augmented when Robert Saunders, nephew of Judge Leon Saunders, and one of the most ardent workers in Local 306, of which he has been a member from its inception, leads to the matrimonial altar the charming Miss Sylvia Zinkowetsky, daughter of a well-known milliner of Manhattan.

The happy even will take place at Beethoven Hall, East Fifth street, New York City, and after a short honeymoon the happy pair will take up their residence in the Bronx, where the bridegroom will be heartily welcomed by the democratic organizations and others. In the words of the late David B. Hill, "Bob's a democrat."

The editor of this department joins the members of Local 306 in extending congratulations, and sincerely hopes that all their troubles will be "little ones."

Fuses Blow

W. A. Brown, Pottsville, Pa., writes: *"I would be very much obliged to you if you would give me an answer to the following, over which a number of operators have been arguing: While running the show the fuses blow. You put in heavier ones; they blow again. Your lamp is O.K., and no ground in the rheostat. What would you do, and what do you think the cause would be?"*

Answer: I should think under these conditions that the voltage should be tested with a test lamp, as the most probable thing would be a sudden rise in the line voltage. It might be possible, though, that two or more of the coils of the rheostat have sagged so that they touch each other, which would cut out a portion of those two coils, or in some cases half of the resistance in the entire rheostat. There might be some local condition that would set up the above trouble, but I hardly think so, and the two causes named are the things which appear to me as being responsible for your trouble.

Action of the Intermittent

Portsmouth, N. H., writes: *"Have several catalogues of the leading projection machine manufacturers, and note that each of them makes claims that the speed of their intermittent is so and such. They seem to think that the faster the speed of the intermittent movement the better the picture projected will be. Is this so, and if it is will you kindly explain?"*

Answer : It is quite true, the speed of the intermittent movement is of great importance. An explanation of the proposition will take up some space, but here goes: When the machine is running at normal speed, or 60 turns per minute, that means that 60 feet of film is passing the aperture every minute, or, in other words, 16 pictures are being shown per second, or one foot of film. On that foot of film there are exactly 16 photographs, each one of which must be pulled down by the intermittent movement, stopped at the aperture, exposed and moved on its way, giving place to the next succeeding picture. This entire operation must take place in just 1/16 of one second, or 16 times each second. This period of time is taken up by two separate and distinct operations, as follows: (1) The moving of the film down, which takes away one picture and brings the next into place, during which time the light is entirely shut off from the screen by the revolving shutter; (2) the exposing of the picture to the light and its projection to the screen, during the time the lens is uncovered by the shutter. You see, you have two operations to perform, and a given length of time in which to perform them, that is, 1/16 of a second. If the movement of the intermittent is a slow one and the film completes its movement, say, in half that time, or 1/32 of one second, then you will have 1/32 of one second during which the picture will be exposed to the light and projected to the screen. You will, therefore, have one-half of the total 1/16 of a second for the actual projection of the picture, and an equal space of time for the movement of the film (one-half the time the picture will be on the screen; the other half the screen will be dark). This means, taken altogether, that with such an intermittent movement it is necessary for the shutter to cut 50 per cent. of the light with a single blade.

If we had an intermittent movement so fast that the movement of the film was to take place in, say, 1/64 of one second, we then would have one-fourth of the total time in changing the film and three-fourths of the time in which to project it, which would give 75 per cent. of light and 25 per cent. of darkness, but for the fact that it would be necessary to add a flicker blade to the shutter in order to eliminate the operator's bugaboo—flicker. The speed of the intermittent is, from a mechanical standpoint, almost without limit, but the faster the speed the greater must be the tension of the tension springs, and there will be added strain on the films, for which the film stock will not sand. The greater the speed of the machine, you know, the greater the strain upon the film, and vice versa. I trust you will have no difficulty in understanding this. I have tried to make it as clear as possible.

Big Pictures—Little Light

Olean, N. Y., writes: *"Wish you would tell me what to do to improve my light, as I am not able to make it bright enough. It shows very dark upon the screen. Use* 110 *volt A. C. through an inductor. Throw is about* 90 *feet and size of picture* 24 x 18 *feet. Thanking you in advance for any help you can give me, and with best wishes for a continuation of your success, I am respectfully yours."*

Answer: Are you surprised that your light is not bright enough? What can your manager be thinking of to show such an unusually large picture? To properly illuminate a picture of that size it would be necessary to use between 80 and 90 amperes on A. C., and of course the inductor would not permit that. There are only two ways that I know of to overcome your trouble: either reduce the size of your picture or increase the amperage. The cheapest way would be to cut down on the size of the picture. At that distance a picture between 16 and 18 feet in width is plenty large enough, and much more satisfying to those who pay their good money into the box office with the expectation of receiving value when they get on the inside. Any one of the various types of current changing devices for changing A. C. into D. C. would be a good investment, for the saving effected would soon pay for its installation. I am thankful for your kind words, but as far as being successful is concerned there are some who disagree with you, and if hard work can bring about success I'll not give up hope.

Setting Edison Shutter

James Mendel, Canada, writes: *"Would you please give me instruction as to the setting of a three-wing shutter on the Edison Model B machine, so as to eliminate all flicker. We boys in Canada like the way in which you are conducting the department, and you should have the support of every union member for the stand you take in all matters regarding the oppression of the operator by the supposed-to-be manager."*

Answer: In the first place, brother, it is impossible to set a shutter so as to eliminate flicker. The shutter has nothing to do with flicker, but does have to do with what is known as "travel ghost," the white streaks or flashes up or down, as the case may be, from white objects in the picture, or letters of titles. The Edison Company gives these directions for the setting of the shutter on their type B machine:

"To properly set the revolving shutter, place the mechanism central on the body slides—that is, neither too far forward nor too far downward. Then set the solid blade (the widest blade) of the revolving shutter so that it covers entirely the opening in the picture gauge while the film is in motion."

Remember that it is the wide blade only that counts, and proceed as follows: Loosen the three clamp screws on the front of the shutter just sufficiently to enable you to turn the blade when the hub is held stationary. Place the film in the machine as usual and with the framing carriage in central position and the film in frame, turn the balance wheel so that the film travels as it ordinarily would, then set the wide blade so that it covers the lens while the film is in motion. The best way to do this would be to either look through the aperture, watch the intermittent sprocket, or else light the arc, leaving the dowser down, allowing the light to filter through on the film as soon as the fire shutter is raised. After the blade is set so that no movement of the film is visible through the lens, tighten up the clamp screws, and the job is finished. Should there be any perceptible streaks still showing, up or down, loosen the screws again slightly and either turn the shutter toward you or away from you, as the case may be, until all streaks have disappeared, then again make tight, and you should have no further trouble. Flicker depends upon the speed in which you run your machine; if too slow this flicker is most objectionable; if too fast, it is not so pronounced, but the projection is unsatisfying. In regard to your last sentence, I am indeed grateful that my Canadian brothers feel that I am of some small service to the operator. Whether I get the support of every "union member" is something else again. No matter what they think or what they feel, my heart is with them, and I will do anything in my power to further their interests.

More Light Troubles

Harry Freeman, New Castle, Pa., writes: *"Am running a Simplex machine on a* 50 *foot throw. Two* 7½ *inch condensers,* 60 *cycle* 110 *volt A. C. current through a rheostat, the capacity of which is marked* 25 *amperes. My light shows up very bright for a few minutes, then gets very dim, and the picture seems to be out of focus. I have tried every possible way in setting carbons and yet cannot seem to get any better results. That is why I am writing you to see if you can offer any advice that will be of help to me. It surely is getting my goat."*

Answer: I second the motion. It has my "chamois," too. The only suggestions that I can offer which may be a solution to your trouble are as follows: (1) Your wires are not sufficiently large enough to carry the current, which would cause them to heat up after a few minutes' use. It may be that the wires are also old and badly decomposed. Feel the wires after the machine has been running a few minutes, and if the wires are warm put in new ones, using wires not smaller than a number 8. (2) The rheostat passes more current when cold than it does after it has been in use long enough to get heated, therefore you will get more current when you first strike the arc than you will after the resistance heats up. It might be possible that the rheostat is very old and that a new one would help matters considerably. The out of focus effect is something that I cannot explain. There does not seem to be any reason for this. If it is right for a few minutes it should be all right all the time. Then, too, you might imagine that the picture gets out of focus when it really is not; this would be due to the dimming of the light and the traveling of the arc. Try out these suggestions and let me know the result. In the meantime I will investigate further and see if there is not some one who can give a more comprehensive answer.

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UNION ANNOUNCEMENTS

Operators' Ball to Be Grand Affair

The sixth annual ball of Moving Picture Operators' Union (Local 224) is scheduled to take place at the old Masonic Temple, Washington, D. C., Friday, March 2 next. As the inauguration of President Wilson occurs at this time, it is expected a large number of out-of-town inaugural visitors will participate. Many novel features will be introduced, and there will be present several noted stars of screendom. The proceeds of the ball are to be applied to the creation of a much needed emergency fund. M. Morris is chairman of the ball committee, and B. A. Spellbring, secretary. Walter Bush is chairman of the publicity committee.

The following members of Local No. 1, I. A. T. S. E. and M. P. M. O., were chosen to represent their local at the I. A. Convention to be held in Cleveland, Ohio, the week of February 25: H. L. Abbot, William Bass, T. F. Burke, J. F. Corrigan, W. S. Davis, S. Driscoll, James Maxwell, Sr., J. M. Meeker, W. E. Monroe, J. W. McDowell, T. J. McKenna, and J. Tierney. With a total of twelve delegates from this "old time" local, and the delegates from the other locals of the Greater City, which comprise Locals 4, 35 and 306, it is expected that much beneficial legislation will be put over at this convenion that will place the organized workers in the theatrical industry on a more solid foundation than ever before.

Get busy, brother secretaries, and send in the news. MOTION PICTURE NEWS will publish it.

Plans are under way for the Annual Ball to be given by the Motion Picture Machine Operators' Union of St. Louis, Mo., Local 143 I. A. T. S. E., of which further announcement will be made in these columns.

Motion Picture Operators' Union, No. 61, of Canton, Ohio, held its annual meeting last week, and Frank Kling was elected president, and Fred Leister, secretary.



Rex Theatre, Vancouver, B. C.

Break Condensers

Herbert Lawton, Connecticut, writes: *"Have been having a great deal of trouble in breaking condensers, and my employer is putting up a stiff kick. I break on an average at least four condensers a week. Am very careful in starting the arc to see that no draught reaches them. Clean them every day, and as a last resort am coming to you for help. Do you think it is because they cool too quickly after pulling the arc? The breakage generally occurs just afterward.*

Answer: The question of condenser breakage was something that had the nerve of every operator a few years ago, but since then there have been placed on the market various devices to stop condenser breakage. Among these devices is one known as the Preddy Condenser Mount, a sample of which has been sent to this department, and I feel that the claims of its inventor are justified. Surely, when you consider that you are breaking on an average four condensers a week, and taking into consideration the cost of the Preddy mount, it should be worth while taking a chance. There is a liberal guarantee with this device, and they can be procured either from Preddy direct or the Picture Theatre Equipment Company, 1604 Broadway, New York. It would be well for you to see that the ventilation of your lamp house is in perfect order, keeping the wire screen free from carbon dust. Also try and avoid opening the door of the lamp house immediately after shutting off the arc, and see that the fan does not blow directly on the lamp house. It is no doubt the sudden contraction of the condensers that causes them to break, and I think the above mentioned device will do the trick for you.

110 or 220 Volts

An operator in New York, who does not wish his name known, writes: *"I am a constant reader of the* News *and its Projection Department, and am now coming to you to see if you can help me. I am operating a Power's 6A machine, taking the current from a three-wire system. What I want to know is this: Would it be better to use* 110 *volts or* 220? *Also, should a Ft. Wayne compensarc heat up on* 220 *volts when the switch is on the* 40 *ampere notch?"*

Answer: If it were I, I should use the 220 volt supply, connecting the two outside wires to the compensarc, if the device is wound for that voltage. The lighting companies prefer the use of the higher voltage. The compensarc cannot be operated on 220 volts if it is wound for 110, or on 110 if it is wound for 220. Examine the name plate and find out the voltage it is wound for, then act accordingly. There should be no great degree of heat when operating this device on the 40 ampere notch unless it is being used at a higher voltage than it is wound for.

Rainbow

H. W., Omaha, Neb., writes: *"I wish you would answer the following for me: I am projecting a picture whose width is about* 9 *feet, the throw approximately* 48 *feet, and am having trouble in getting a clear field. In the corners there are rainbow colors, which I can get out by moving the carbons closer to the condensers, but when I do this there is a dark spot in the center of the screen. Can you suggest anything to help me?"*

Answer: The condition you menion is rather unusual, and the fault probably lies in the condensers. If you will try two 7½ inch condensers I think that your trouble will vanish. Before changing condensers move the lamp house forward and backward and note the effect; also note the effect with the two 7½s. If this does not give you the remedy, come again.

War Sends Compo Prices Upward

SHORTAGE of wood pulp caused by the increased demands for this commodity because of the European War, is causing an increase in the cost of motion picture production, as prices of Compo board, used in the making of practically all interior settings, has gone skyward. Originally wallboard was used, but this was found unsatisfactory as dampness or moist weather, caused a wrinkling between the slats of cedar. When Compo board was first introduced, the price was from twenty-three to twenty-five per cent. less than wallboard, but now it has increased to about the equivalent of wallboard, and if there is a further raise in price, studio purchasing departments say it will be necessary to return to the commodity formerly used.

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Society of Motion Picture Engineers Plan General Meeting

A MEETING of the Board of Governors of the Society of Motion Picture Engineers was held at the Hotel McAlpin, New York City, on Wednesday, February 7, 1917. Those present were C. Francis Jenkins, H. B. Coles, H. J. Edwards, H. A. Campe and E. K. Gillett.

The meeting was called to discuss plans for the general meeting of the society to be held at Atlantic City on April 6 and 7. This meeting promises to be largely attended and should not only be interesting but instructive and beneficial to all present. Mr. Jenkins, president of the society, announced activity on the part of the various committees.

Application to join the National Fire Protection Association was ratified by the board. This will give the society a standing before this body and a right to present facts to the association which heretofore have not reached them in the proper form.

The committee on motion picture electrical devices also held a meeting in the hotel on the same day.

Members of the committee, including H. M. Wible, W. C. Kunzmann, H. A. Campe and Max Mayer were in attendance. The privilege of the meeting was also extended to H. J. Edwards, H. B. Coles, C. F. Jenkins, J. C. Moulton, Julian Speer, T. H. Shoepf, Mr. Luprinski, F. H. Richardson, I. G. Sherman and E. K. Gillett.

It was decided after discussion that the committee prepare a paper on "The Nature of Projection Current" for the Atlantic City meeting. This to be taken afterward in open discussion at the meeting, both the article and comments to be published for the benefit of the entire industry.

As the other committees of the society are also working on their various assignments, the Atlantic City meeting should be an assured success.

Schlesinger with Gold Fibre Screen

THE engagement of Leon Schlesinger as general manager of Radium Gold Fibre Screen, Inc., has injected a very noticeable new life into the selling campaign of that company.

Mr. Schlesinger, the new general manager of the company, is a man particularly well fitted for the position which he now occupies, having had an unusually wide personal experience in the theatrical world. Starting with the Charles E. Blaney forces, in Philadelphia, Mr. Schlesinger followed the old-line theatrical business for a number of years before entering the motion picture field as an exhibitor. Because of his activities in and around Chicago, throughout the Middle West, in Canada, from the Atlantic to the Pacific Coast, and in and around New York City, Mr. Schlesinger is personally known to scores of exhibitors who are now possible purchasers of Radium Gold Fibre screens and whom he is able to approach as a friend of long standing.

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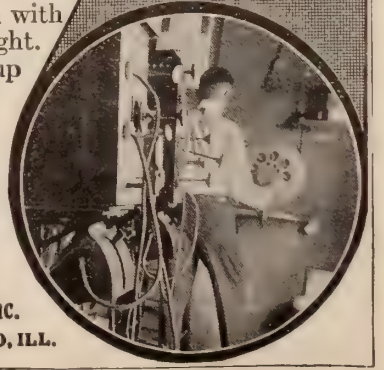


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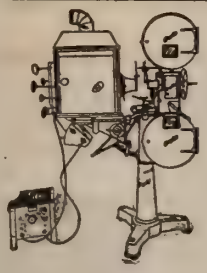
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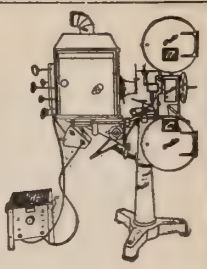
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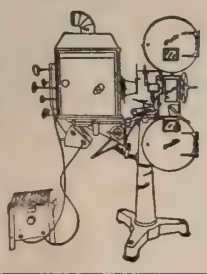
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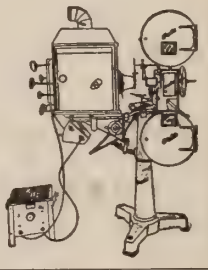
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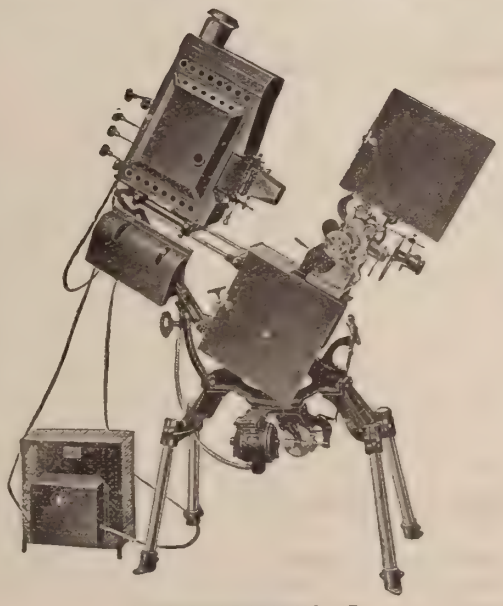
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Model Lighting System in Rothacker Studio

By J. Howard Sandidge

NO expense or effort has been spared to make the artificial lighting system in the Rothacker Studio a model installation with respect to efficiency of operation. Each detail of construction was carefully worked out to attain the maximum of utility with a minimum of complication. The final result is a studio equipment which gives complete flexibility of light effects, together with a method of handling and control of lights, so simple that anyone, even if without electrical knowledge, may operate it and obtain good results with very little practice.

The first radical departure from standard practice is the spanning of the entire width of the studio by a traveling crane supported by tracks on the side walls of the studio. All the overhead lights are supported from this structure instead of the ceiling of the studio, and may thus be traversed from set to set in one operation, giving an actual working area of 125x52 feet.

The crane differs from the ordinary crane seen in large machine shops, in that its two side girders are separated by nearly thirty feet, the whole forming a kind of moving platform. This width of structure permits a considerable latitude in the relative location of the overhead lights which may be moved readily from side to side of the crane whenever it is desired to photograph along the diagonal of the studio. Each one of the fifteen skylights of Cooper Hewitt lamps which furnish overhead light may be raised, lowered or adjusted in angle to the floor by a simple set of cranks and shafts. If it is desired to photograph directly down the length of the studio the overhead lights may be readily tipped sideways to provide the proper direction of light.



The use of the cranework as described above solves one of the hardest problems involved in studio lighting, that is, a simple and readily available source of current for floor lights without a mass of cables on the floor. In the Rothacker installation all floor lights are fed with current *from above*. From each girder eleven flexible stage cables with uniform plugs hang down far enough to be reached by a claw pole from the floor. Each cable has an automatic take-up device which permits its being pulled down for plugging into a floor stand, and thus provides enough slack cable for the stand to be moved over twenty feet along the floor into its proper position. After being used the cable again rises to its normal position, which is high enough from the floor for the cable plugs to clear the wings of the set when the crane is being traversed.

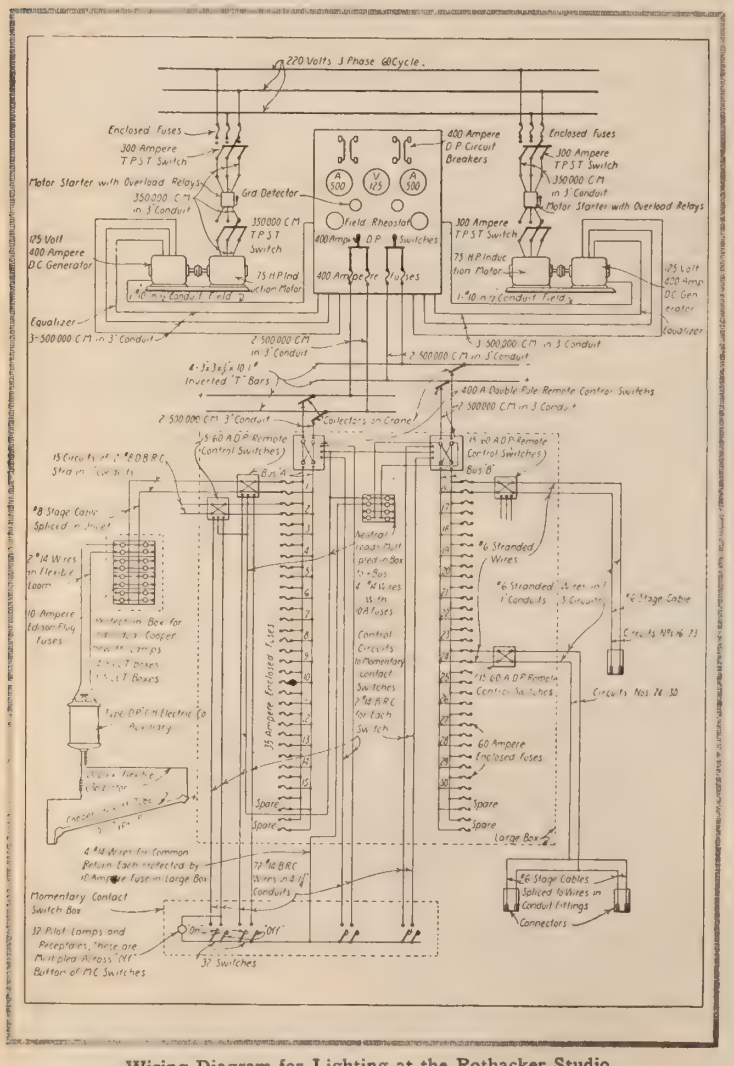
The heart of the whole system is in the small control panel (Fig. 1), which is located at the front of the set and supported rigidly from the crane structure. From this point, always convenient to the set being photographed, any overhead bank or any floor light may be lighted or extinguished by the working of small wall push buttons. The center of the panel is a sort of plan of the overhead lights, each push button being located on the panel just as its overhead bank is located on the crane, while the buttons along the side of the panel control the hanging cables for the side lights, and all arranged in the same order that the cables have on the crane girders. Two prominently located buttons which may be operated by one hand at the same time light and extinguish the entire equipment, one controlling all floor lights and the other all overhead lights. A glance at the board shows the equipment in use as each button is accompanied by a ruby tell-tale lamp which glows when current has been supplied to the bank it controls.

The arrangement of apparatus briefly described above offers many points of superiority over the usual systems of installation of studio lights, prominent among which are the following:

The entire overhead lighting equipment is moved from set to set in one operation, with a steady and vibrationless movement which does not injure the overhead lighting equipment.

There is no dangerous and unreliable set of collector wires strung from end to end of the studio, the current for both floor and overhead lights being fed into the crane from four rigid steel T bars permanently installed on the ceiling of the studio. This reduces the fire hazard materially.

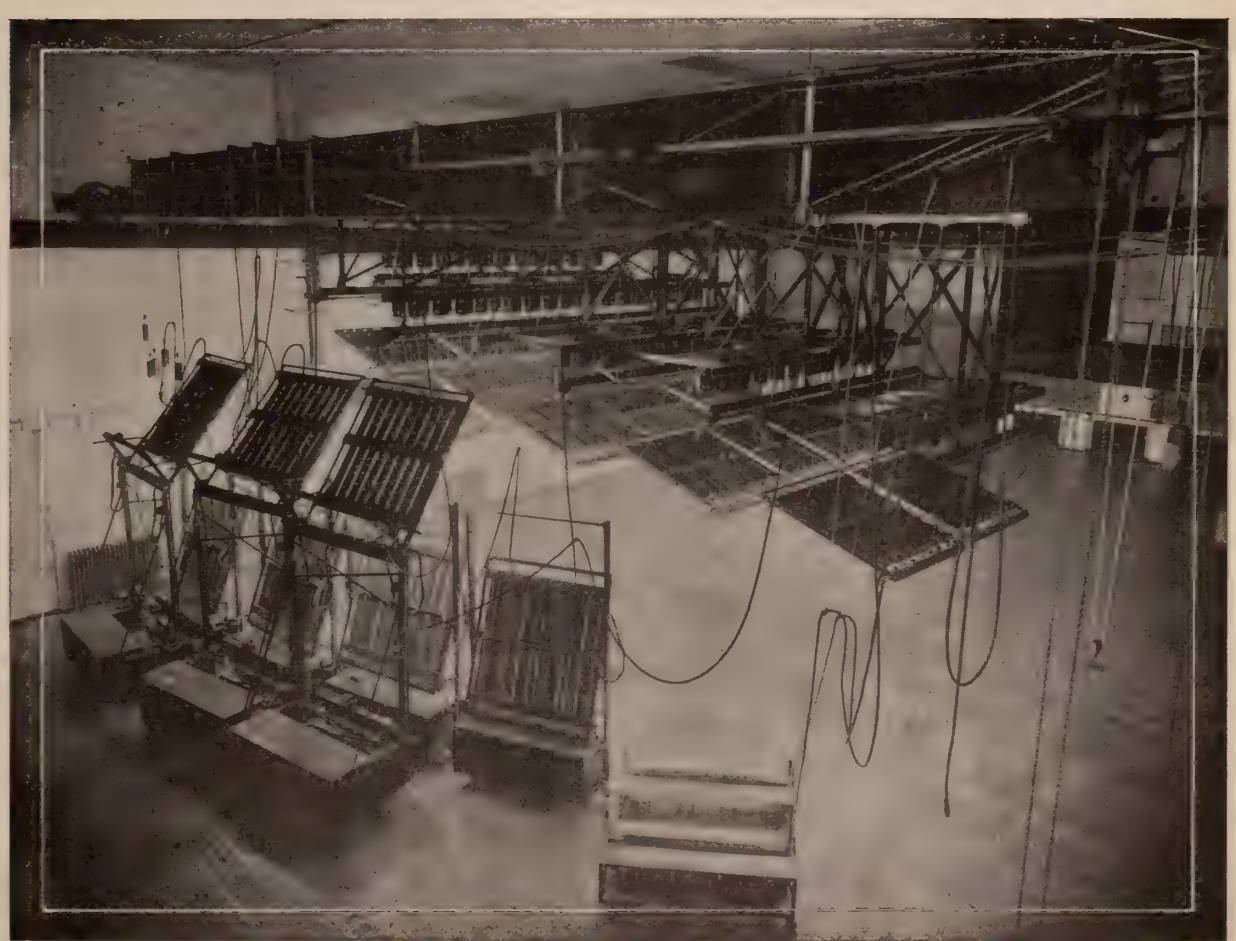
(*Continued on page* 1276)



Wiring Diagram for Lighting at the Rothacker Studio



Lighting Equipment in Place—Note Panel Control



Crane and Method of Mounting Lighting Equipment

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Figure 1

(*Continued from page* 1274)

There is no fixed switchboard with its accompanying ponderous switches and complicated operation which requires the constant attendance of an electrician. All control is in the small panel which follows the crane, and is always convenient to the cameraman. The electrician is relieved for duty on the studio floor and does not have to wait beside a switchboard for orders to throw "on" or "off" the lights. All this is done by automatic switches installed in a steel box on the crane, the push buttons on the control board carrying nothing but a small operating current for these switches.

There are no exposed current-carrying parts on the floor, and hence no danger to anyone from contact with these.

Finally, there are no floor cables, subject to constant wear and tear and a menace to the safety of actors and operators alike. The saving in time in not having to run and connect up floor cables for each set is enough to justify the system, if it had no other advantages.

A full description of the electrical features of the studio is given by the author, who acted as Consulting Engineer for the Rothaker Film Mfg. Co., in the Electrical Review issue of Jan. 6, 1917.

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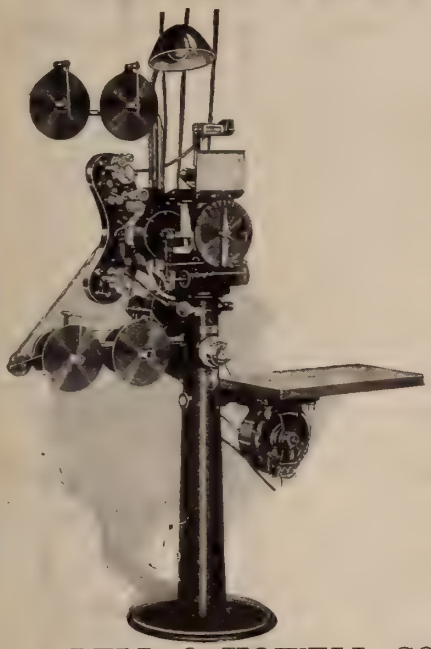
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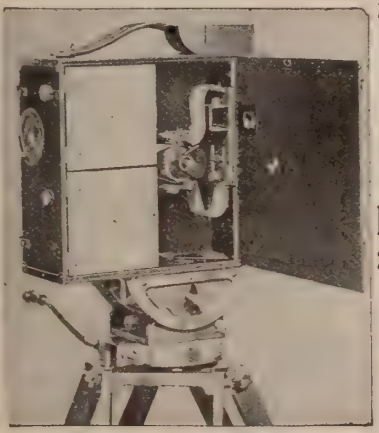
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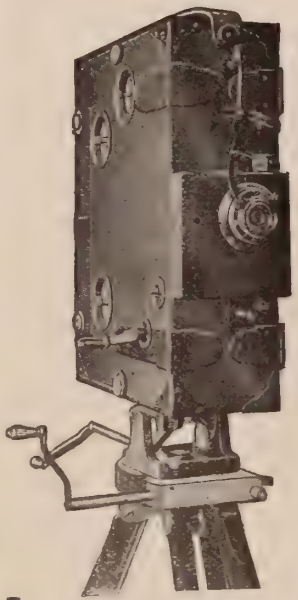


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MUSIC AND THE PICTURE

Through Criticisms Perfection Is Gained

MOTION PICTURE NEWS,
New York, N. Y.

GENTLEMEN:

I have been silent for some time in the past—not sleeping—only napping.

I herewith inclose a letter for your most valuable MOTION PICTURE NEWS, which I hope you will find it possible to publish under "Motion Picture and the Music."

I note in some of your publications a mention of the Film Music Company. I claim the originality of music to the picture in roll form, for feature films, also inspiration music commonly called incidental music.

I am herewith inclosing letters of reference regarding my test of synchronization for the Fox Film production, and I hope at some future date to be in the world of films and music in New York.

MOTION PICTURE NEWS,
New York City.

GENTLEMEN:

Your kind indulgence and forbearance if I echo Carrie Hetherington's sentiments in her article of October 14, MOTION PICTURE NEWS, regarding musical programs for the pictures. Many of these are absolutely ridiculous for two reasons: first, I do not think it necessary to change music every time a man runs up and down stairs, comparatively speaking.

The word synchronization, as I understand it, means to adapt correct music to the scene. Can we find any suggestions of adaptation in the music selected for "God's Country and a Woman" in the scene setting, "Sympathy," by Friml. Where is there a scrap in this entire production in which this music synchronizes, yet it is adapted as a theme setting. Likewise, "Oh, That We Two Were Maying!" in the "Comeback" in the musical suggestion cue sheet which comes with the Metro Picture Program. "Oh, That We Two Were Maying!" is also selected for theme. The scenes of the picture are mostly laid in the Western sphere—woods and snow—and this beautiful sympathetic theme is adapted to a scene of this kind. Would you not think that this beautiful theme would be better adapted to the Daisy scene in "A Flower of Faith?"

I recently played "Less Than the Dust." I hope you will bear with my drastic and serious criticism on this musical setting, published by one of the best-known musical publishers in the world.

Kindly note No. 1, very well suited, less the picking up of several measures throughout the entire musical production, that chords are ridiculous.

I also note that Edward J. Howe claims the composition. Would it not be well to give the composers of such a beautiful Serenade by Drdla, also 36 "T," page 132, credit? A composition, also dance Parisian by Lee S. Roberts, changing from the original key to a minor key in his attempt at a composition. Where does our Mr. Howe get the idea of a thunderstorm in this picture when the sea is evidently at peace with itself judging from the scene of playing games aboard ship en route? That is easily the case in calm sea aboard ship.

Such musical setting as this appears rather foreign, don't you think, to each other—one detracting from the other.

Page 150, No. 40 note particularly modulations in sixth and seventh measures to finish of first movement. Kind-hearted musicians lay these mistakes to misprint; I hope so, but judging from lack of melody and rhythm and constant robusto music through the entire score these can hardly be called misprints. At the finish of "Less Than the Dust" the same heavy music demonstrated when the poor girl is crying and broken-hearted over her supposed disappointment. I know the expression marks at the finish are marked "slow," but the music does not fit the picture, no matter how slow. Why not the cue sheet? I do not intend to give it a black eye, because I consider it most valuable from this point of view. It is a great musical catalogue to select from, especially where a motion picture performer is debarred from having access to the late, up-to-date music. But in this great catalogue could not some sympathetic, pretty theme close the piece with the word "maybe," leaving a quiet, restful feeling upon the audience?

I made an attempt to produce this score with a sixteen-piece orchestra. We got as far as the thunderstorm, and I found it so misfitting that I dismissed the rehearsal. It was not the fault of my musicians, as they are well up in this line of work. It simply grated on my nerves—the storm and quiet games at sea with thunderbolts and thunder crashes supposed to be given by ye Mr. Trap Drummer.

I used such pieces as Pagaola, certain parts of Katinka and many other Oriental pieces which I have, improvising to suit the different scenes where necessary. I have three violinists who assist me in this grade of work.

Referring to Miss Hetherington speaking of operatic music; I do not agree with her in many of her statements which I shall be pleased to give later.

I shall appreciate the publication of this letter.

Yours very truly,
ALICE SMYTHE JAY,

L. Box 120, Los Angeles, Cal.

I hate to criticise, "but"—

This Department was created—to help the musician, and principally for the purpose of developing and perfecting the art of playing good music for pictures. It was not intended to criticise those who, in our opinion, are doing certain things wrong, and are not playing such and such number for such and such scene.

The more minds, the more creations. One feels funny about a certain scene, and the other one is very sad about it. If these two men would have to write music for that particular scene what would be the result? and what would you or I and others think about it—but here comes the "but"—

There is a limit to everything, and I'm absolutely not willing to blame all those foolish and ridiculous musical settings and music scores which have been prepared in the last two years for pictures, simply on feelings, tastes, or whatever you may call it.

I am starting to believe that it is mere lack of knowledge, I also heard and tried to play the music score for "Less Than the Dust," and I must admit "Miss Alice Smythe Jay" is just in her criticism—such musical offerings are bound to make you forget—all your principles as "Do not criticise," etc., and, after all, you can only perfect something if you debate about it, and this is just the reason why we published Miss Jay's letter.

Let those who create such musical offerings either learn or give up. I know of an exhibitor who booked "Less Than the Dust," and absolutely refused to play the music score issued by

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CHAS. C. PYLE, General Sales Agent, 708-710 Mallers Bldg., Chicago, Ill. Factory Oshkosh, Wis.

the "Artcraft Picture Corp." This score, the exhibitor remarked, is an impossible thing, and I'd rather have a Cue Sheet. I personally compiled such a Cue Sheet for this picture, which was also used by this exhibitor. As this picture is an exceptionally good production—and is still booking big, I will—for those who expect to play it—reproduce my Cue Sheet in these columns, and would greatly appreciate to hear from Miss Jay (and those who will play it) what she thinks about it.

"LESS THAN THE DUST"

Antony's Love Song from the Cleopatra Suite by Oehmler is the Theme.

IMPORTANT NOTICE:
Drummer should not use any effects such as: Triangles, Bells, Tam Tams, Castagnetes, unless absolutely necessary, even if marked on his part.

1—"Star Dreamer," Oriental Serenade by Bendix until—"India."
2—"In the Sudan," a Dervish Chorus by Sebek to action until—"Rahda, a waif on the bazars."
3—"Mystic Shrine," Oriental Intermezzo by Cameron until—"The house of a thousand sorrows."
4—"Egyptian Love Dance" by Pryor until—"A derelict from the East."
5—Continue or repeat to action until—"Ramlam, the sword maker."
6—"Padisha," Persian Intermezzo by Loraine until—"The British Garrison."
7—"Marche Indienne" by Sellenick until—"I go to the Babu for English lesson."
8—"Orientale" by Gui until—"Temple Scene."
9—"Mauresque Caprice" by Boccalari until—"Pig, would you cheat, etc."
11—Continue or repeat "Regular Tempo" until—"Mrs. Bradshow, a widow, etc."
12—"Harmony of Love," Romance by Brooks until—"Change of Scene: to Sword Maker's House."
13—"Nakomis," Intermezzo by Pabst to action until—"Scene: Bunch of Rifles are seen."
14—"Continue or repeat to action" with ad lib. Tympany Rolls until—"Silence, Rahda."
15—"Pizzicato No. 14" by Lake until—"Scene: Rahda buying something on a stand."
16—"Organ to action" until—"Scene: In the woods."
17—"Star of India," Morceau Oriental by Bratton until—"I can't bear these native children, etc."
18—"Continue pp" until—"Ganesh, the great Dog, etc."
19—"Organ to action" until—"Change of Scene: to Soldiers."
20—"Organ improvise ff" until—"In the shadows of the night."
21—"Creepy Creeps" by Tahior.
IMPORTANT NOTICE: Play very slow to retain the Mysterious Character until—"We are but few, etc."
22—"Continue ff" with ad lib. Tympany Rolls, etc., until—"Scene: Rahda in bed."
23—"Continue pp" until—"With the coming of another day, etc."
24—"Cuban Serenade" by Puerner until—"Rahda runs out of the story."
25—Continue lively until—"Profanation! Profanation! etc."
26—Any good Hurry start pp and play to action until—"Come, I will take you home."
27—"Idilio" by Lake until—"Scene: Soldier delivers letter to Capt. Townsend."
28—"Nyla," Algerian Int. by Smith to action until—"Scene: Soldiers marching."
29—"Ariele Finale" by Bach pp-ff during scenes soldiers riding until—"Rahda striking the big bell."
30—Silence.
WORK EFFECT: It is very important to produce this effect on a big Gong. Drummer should watch the picture very carefully, as this scene repeats 5 or 6 times.
NOTE: After Rahda strikes the Bell begin No.
31—"Good Hurry" to action until—"Scene: A soldier gets shot."
32—"Good Furioso" to action (Watch Gong) until—"Why waste bullets, etc."
33—"Organ to action" until—"Battle Scene."
34—"Organ ff" until—"A week later."
35—"L'Adieu" by Fararger until—"Letter."
36—"Continue to action" until—"It is the sentence of this court, etc."
37—"Continue ff" until—"Soldiers Marching."
38—"Continue pp" with Tam Tam according to steps of soldiers until—"Scene: Mary walking home."
39—"Theme" until—"Rahda trying to find the papers."
40—"Organ to action" (improvising on Theme) until—"The baby prepares for a trip, etc."
41—Organ continue lively until—"England."
42—"Cavatina" by Bohm until—"Rahda's first encounter, etc."
43—"Raindrop," Int. by Saumell until—"Flashback to Scene: Old man in bed."
44—"Organ to action" until—"Out of the East."
45—"Le Secret," Int. by Gautier (repeat if necessary) until—"Her claim is stronger, etc."
46—"Sweet Jasmine" by Bendix until—"Her first English dinner."
47—"Continue or repeat to action" until—"That Night."
48—"Organ to action" until—"Two months later."
49—"Nature's Adoration" by Brooks until—"Letter: Did you know, etc."
50—"Theme" until—"After three months of waiting, etc."
51—"Whispering Flowers" by Blon until—"Capt. Townsend is recalled to India."
52—Organ improvise on Theme until—"The day of Capt. Townsend's departure."
53—"How Can I Leave Thee?" The Old Popular song. If not in your library, use any good Farewell Song or "Good Bye" by Tosti" as a cello solo until—"You leave me behind, etc."
54—"Theme" until * * * * * END.

As to musical cue sheets in general I wish to say that many of them are put up very badly, but many are very good and helpful. As most cue sheets issued by the various film companies are prepared by various men in this business, I think it would not be a bad idea to hear from our readers, which of these cue sheets they found the best, and most practical, of course—such cue sheets are not and cannot be designed to solve every musical requirement of the picture, but in my judgment should help and not mislead the musician.

Comments are invited. MUSIC EDITOR.

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—"Betty," waltz by Paul A. Rubens. On melodies from the successful musical comedy, now running at the Tremont theatre in Boston. Edition, Chappell & Co.

2—"I'm Going Back to California," by E. R. Ball. The latest hit by this famous composer published by M. Witmark.

3—"Among the Roses Reverie," by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. A composition appropriate for love themes and scenes (Carl Fischer Edition).

4—"One Fleeting Hour," a waltz arrangement of this beautiful song has been published in the last month by the Sam Fox Publishing Company, Cleveland, Ohio.

"THE NEW YORK PEACOCK"

(Fox Production)

The picture has two Themes. Love Theme "Fifth Nocturne" (6/8 Allegretto) by Leybach. Gambling Theme "A La Ballerina" (Valse Lento) by Bendix

1—"Love Theme" until—T: "To-night my father turned me out."
2—"A good mysterioso" until—T: "For one hundred and fifty long years."
3—"Dreaming" (2/4 Andantino) Reverie by Strauss until—T: "In New York."
4—"Au Matin" (9/8 Andantino) by Godard (ad lib. small drums during marching scene) until—T: "Have you ever stopped to think, etc."
5—"Short Battle Hurry" until—T: "No, John Martin, I've listened, etc."
6—Continue "Au Matin" until—T: "Some more happiness caused by the Brown millions."
7—"Triumph of Love" (Gavotte) by Holst until—T: "Back in New York."
8—"Ein Maerchen Fantasia" (Maestoso) by Bach until—T: "Ready for the victim."
9—"Gambling Theme" until—T: "Don't stop now and spoil your evening."
10—"In Beauty's Bower" (Andante) Idyl by Bendix until—T: "With each recurrent day."
11—"Love Theme" until—T: "Get Paddy ready, I'm going to New York."
12—"Organ to action" until—T: "My wife."
13—"Continue or repeat Love Theme" ff until—T: "Any word from Billy?"
14—"Love's Passion" (Moderato) by Messina until—T: "The last stake."
15—"Gambling Theme" until—T: "The Pathetic fight for a hopeless."
16—"Love Theme" until—T: "I am Mr. Simons."
17—"Organ to action" until—T: "Love's gamble for happiness."
18—"Gambling Theme" until—T: "Our retail department is not open."
19—"Serenade" (2/4 Allegretto) by Drdla until—S: "Telephoning."
20—"Adieu" (Lento) by Karganoff until—T: "Father!"
21—"Continue to action" until—T: "Now, boy, let's begin all over again."
22—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Billy is home safe."
23—"Love Theme" until— * * * * * * END.

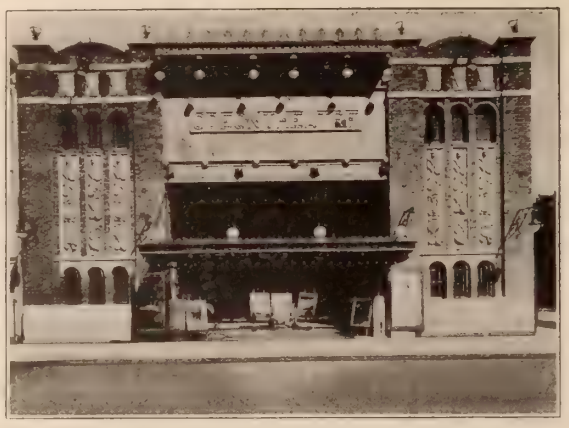
"ME AND ME PAL"

Reviewed on page 1089

(Red Feather Photoplay)

"Love Song" (Moderato) by Huerter is the Theme

1—"Melody by Huerter" (Andante) until—T: "Morning."
2—"Night Song" (Moderato) by Stults until—T: "Old Sweethearts."
3—"Lunita" (Intermezzo) by Loraine until—T: "Memories."
4—"Memories" (Andante) by Kuessner until—T: "Cheer up, Harry."
5—"Theme" until—T: "But despite Kittie's words, etc."
6—"Entre Acte Valse" by Hellmesberger until—T: "Before sunrise."
7—"Blissful Dream" (Intermezzo) by Meyer Helmund until—T: "Do you remember me?"
8—"True Love" (Morceau) by Tobani until—T: "Hilliard's introduction, etc."
9—"Love in April" (9/8 Moderato) by Kriens until—T: "Harry goes alone on the road."
10—"Intermezzo" (2/4 Presto) by Arenski until—T: "The accident."
11—"Agitato No. 4" by Becker until—T: "Interior of Room."
12—"Triumph of Love" (4/4 Gavotte) by Holst until—T: "Another day."
13—"Theme" until—T: "A week later."
14—"Souvenir of the Ball" (Intermezzo) by Boccalari until—T: "Morning."
15—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Me and me pal."
16—"Maesm, awr" (Valse Lente) by Curtis until—T: "In a few days."
17—"Theme" until— * * * * * * END.



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"BRIDGES BURNED"

Reviewed on page 922

(Metro Production)

"Believe Me if All Those Endearing Young Charms," Irish Song, is the Theme

1—"The Trout" (3/4 Andante Maestoso) by Eilenberg until—T: "Thomas O'Brien, Mary's father."
2—"Continue to action" until—T: "Nora, the old family servant."
3—"Love in April" (9/8 Allegretto) by Kriens until—T: "In the woods of Balantree."
4—"Waldesgespraech" (3/4 Adagio Moderato) by Schebelik (Watch Shot) until—T: "His shoulder is very badly hurt."
5—"Continue ff" until—T: "Convalescent."
6—"Heart to Heart" Melody (Andante) by Trinkaus pp until—T: "The next day."
7—"Continue to action" until—S: "Mary playing piano."
8—"Theme" as Piano Solo until—S: "Mary stops playing."
9—"Orchestra" pick up Theme until—S: "Calendar on table."
10—"Longing" (Andante) by Bendix (repeat if necessary) until—T: "You didn't lie, I know."
11—"Meistersinger von Nuernberg," Vorspiel by Wagner until—T: "While I have my brains to think and my hands to work."
12—"Poem of Love" (Lento) by Batiste until—T: "According to law."
13—"Organ to action" until—S: "Mary standing near dresser thinking."
14—"Theme" until—T: "Five months later."
15—"Melody of Peace" (3/4 Andante) by Martin until—T: "And then."
16—"Baby Sweetheart" (6/8 Moderato) by Corri until—T: "Several months elapse."
17—"Continue to action" until—T: "Exterior scene factory front."
18—"Organ to action" until—T: "Three years have passed."
19—"Lullaby" (2/4 Lento) by Kjerulf until—S: "Music on screen."
20—"Theme" as Piano Solo as long as necessary.
21—Continue "Lullaby" by Kjerulf until—T: "In London."
22—"Dream Shadows" (Moderato) by Langey until—S. "Boy walks over to window."
23—"Any fine military march" to action pp during interior scenes—T: "The call to arms."
24—"Organ" to action until—T: "At the front."
25—"Battle hurry" pp until—T: "Explosion."
26—"Continue ff" to action until—T: "The long arm of circumstance."
27—"Adoration" (4/4 Andante Moderato) by Barnard until—T: "With the passing of the days."
28—"Continue or repeat to action" until—T: "Lord Randal returns to his home in London."
29—"Organ" to action until—S: "Randal tels his wife how he got his medal."
30—"March Militaire" by Becker until—T: "Flashback to former scene."
31—"Organ to action" until—T: "A month later."
32—"Sweet Love" (4/4 Andante con sentimento) Concert Gavotte by Vollstedt until—T: "Back to Balantree."
33—"Theme" until— * * * * * * * END.

"THE BONDAGE OF FEAR"

Reviewed on page 591

(World Picture Brady Made)

"Reverie by Rissland" (4/4 Lento) is the Theme

1—"Theme" until—T: "Dr. Jason Wheatley."
2—"Continue to action" until—T: "His daughter Vesta."
3—"One Summer's Day" (Moderato) by Ringleben until—T: "Honeyed words of praise."
4—"Continue to action" until—S: "Vesta leaving house."
5—"Theme" until—T: "That evening."
6—"Debutante Waltz" by Santelman until—T: "Known each other, etc."
7—"Theme" until—T: "Wedding Scene."
8—"Organ to action" until—T: "Fearing he will become, etc."
9—"Rose's Honeymoon" (Andante Moderato) by Bratton until—T: "Of course I love you."
10—"Continue pp" until—T: "Vesta searched for happiness."
11—"Any good one step" until—T: "As the days pass."
12—"A La Ballerina" (Valse Lento) by Kretschmer until—T: "Preparations for the honeymoon."
13—"Continue pp" until—S: "Dick calls on Vesta."
14—"Theme" until—S: "John returns to his house."
15—"Melody" (Andante) by Friml until—T: "Who knows Miss Vesta?"
16—"Berceuse" (6/8 Andante) by Delacour until—T: "The mantle of night."
17—"Any good mysterioso" until—T: "I have been living near here."
18—"Continue pp" until—S: "Dick kisses Vesta."
19—"Good Agitato" to action until—T: "Remember you will, etc."
20—"Agitato No. 4" by Becker until—S: "Vesta burns hat."
21—"Longing" (Andante) by Bendix until—T: "Wine, women, song."
22—"Flower Song" (4/4 Moderato) by Barnard until—T: "Several months later."
23—"Piano Solo Improvise" to action until—S: "End of piano solo."
24—"Andante Mysterioso" No. 32 by Becker until—T: "Love coming to dwell, etc."
25—"Theme" until—T: "Rastus, your the handsomest, etc."
26—"Continue to action" until—S: "Crook returns home."
27—"Good Agitato" to action until—S: "Vesta receives telegram."
28—"Continue pp" until—T: "Skinny plans, etc."
29—"Pizzicato No. 14" by Lake until—T: "I told you a few days ago."
30—"Hurry No. 4" by Lake until—T: "Haven't you anything, etc."
31—"Good Furioso" until—T: "It was a very unfortunate affair."
32—"Theme" until— * * * * * * * END.

BUILDING AND FURNISHING

The Strand Theatre, Philadelphia

The Strand, Philadelphia, is certainly a markedly beautiful structure. In it are embodied some of the latest ideas of construction plus luxurious fittings and artistic decorations.

Situated as it is at the intersection of Germantown avenue and Venango street, the first a business, the latter a residence district, there is a good chance to draw from both transients and ueighborhood patrons. When to this advantage is added the feature of special boxes for motor parties, reserved in advance, and a good-sized garage with free service for the parking of cars, a third and most valuable class of patrons is bound to be attracted to the house.

Once at the Strand, one sees a building of substantial concrete-faced brick, with door frames and window casings of bronze green. A high class electric sign flashes its welcome, attractive albeit not so imposing as some.

Once inside the doors, the atmosphere impresses immediately. The theatre proper is about 130 feet square. The lobby is triangular-shaped, with tiled floor, marble wainscoting, rattan furniture, marble and bronze ticket booth, bronze mirrors, Oriental rugs, and plush cushions. In the centre a luxurious circular divan is topped by a Moorish brass lamp. Eight glass doors give light and brilliancy. Between the mirrors are paintings of popular stars. Blue and gray and gold effect is carried out, even to the rugs.

Inside the theatre proper, the color scheme is of soft old rose, gold and ivory, with just enough blue and white to effect a pleasing contrast.

There are in all 1800 seats. A small gallery at the rear shows tiers of loges at each side, while the motor-party boxes are about the centre of the house, commanding an excellent view. As a matter of fact every seat is good, with no obstructions anywhere.

The opera chairs are of satinwood, fitted with leather air cushions, while the boxes and loges have white rattan chairs with blue cushions. Rose plush hangings, rose brocaded silk walls and tapestry panels are well set off by harmonious decorations done by Barbarita Co., of Pittsburgh. Cameo medallions on the side walls and a ceiling effect of symbolical figures representing the drama are the theme of the decorative design.

Heywood & Co., Philadelphia, furnished the chairs. The screen is a Rembusch crystal gold fibre. The stage settings are particularly attractive. An asbestos curtain is lowered after each performance.

Simplex machines, complete with every latest improvement, and motor generator with a 90-foot throw insure good projection, in a booth with every newest wrinkle, manned by two very competent operators.

This theatre has exhaust ventilating system, automatic steam heating system, semi-indirect lighting system, and other up-to-the-minute features.

Thirteen sets of dimmers, six on the stage and seven in the house give the popular colored-light effects. There are thirty-two exits. A novel feature is the entrance from garage into theatre, so that automobilists having purchased tickets can save time by not being compelled to return to the lobby after parking their cars.

The dressing rooms and reception rooms are on the mezzanine floor. The ladies' room, with its dainty fittings of blue and white, is provided with writing paper, engraved with the theatre's name, complete cabinet of first aid remedies, all beauty aids, besides a helpful maid in attendance. This is bound to attract the women.

The little reception room for both men and women is especially a gem of beauty. The owners of the Strand, Mrs. J. and Herbert Effinger, mother and son, have succeeded in making this a cozy retreat, with very artistic effect. Here the colors are blue and gray, carried out in brocaded draperies, striped velvet upholstery, silk, poplin window curtains, gray carpet, gray and blue walls and blue silk hand-made shades for the lamps. The ornaments and pictures harmonize even to the ebony wood of the furniture.



Strand Theatre, Germantown Avenue and Venango Street, Philadelphia

Besides first run of big features in Tioga (as this section of Philadelphia is called), the Strand makes a special appeal with its music.

An orchestra of eighteen trained musicians is under the skillful leadership of Prof. Jacob Friedman, well known in local musical circles. Special overtures are given before the feature, both at matinee and evening performances. Henry Spiller will play the large Kimball organ, built on both sides of the stage, now nearing completion. In addition noted soloists sing at every evening performance.

There are forty-two employes, including seven girl ushers.

J. Springer, a well-known theatre man, formerly of the Cross Keys, Philadelphia, is manager of the Strand.

The theatre advertising includes, besides the daily papers, bill boards, window cards and the use of a large mailing list for special attractions.

Besides the music and the long feature, a comedy, scenics and a topical weekly make up the program. There is a daily matinee and an evening performance, the prices ranging from 10 to 25 cents in the afternoon, 20 to 35 cents at night.

The Strand opened New Year's Day, 1917. Invitations were sent to prominent people and a capacity audience marked the occasion. The special opening feature was the showing on the screen of well-known characters and scenes of the neighborhood.

Hoffman & Co., of Philadelphia, were the architects, and Ketcham and McQuade the contractors for this handsome quarter of a million dollar photoplay house, which will bear favorable comparison with any theatre in the entire country.

The Correct Typhoon Fan Price

AN unfortunate typographical error occurred in the February 17th issue of MOTION PICTURE NEWS in the advertisement of the Typhoon Fan Company, 1544 Broadway, New York City. The price for their No. 6 outfit, including two 72" Typhoons, One 5 Horse-Power A.C. motor, suitable for 500 seat theatre, should have read $397.00 instead of $797.00 as printed.

The Typhoon Fan Company is doing an extensive business all over the country with both large and small houses. They have enlarged their factory considerably and are ready to meet the demands of any size or specially built theatre.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Brass Rails
3. Building Materials
4. Cameras
5. Camera Lenses
6. Carbons
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8. Chair Upholstery
9. Change Making Machines
10. Condensers
11. Converters and Transformers
12. Developing and Printing
13. Developing Materials
14. Developing Tanks
15. Disinfectants and Perfumes
16. Economizers and Rheostats
17. Electric Signs
18. Elevators and Escalators
19. Exterior Lighting
20. Film Cabinets
21. Film Carriers
22. Film Cleaners
23. Film Dyes
24. Film Stock
25. Fire Extinguishers
26. Floral Decorations
27. Gas Engines
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29. Interior Lighting
30. Interior Telephones
31. Lithographs
32. Lobby Display
33. Metal Ceilings
34. Motors
35. Mural Paintings
36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Safety Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

DIRECTORY OF NEW THEATRES

CALIFORNIA

Redwood City is to have another moving picture house, W. S. Salisbury having leased the old Bell theatre in Main street. After spending $2,000 in remodeling the interior, Salisbury expects to open his showhouse about the middle of February.

CONNECTICUT

It is probable that work will be started in the spring on the proposed business block and picture theatre to be erected at New Haven on Broadway, above the Boardman school, by Dr. E. Franklin Johnson of 200 York street, and others.

GEORGIA

Mrs. A. Converse of Valdosta has closed a contract with Tyson Brothers for the construction of a motion picture theatre building in this town.

ILLINOIS

It is reported that the Princess theatre at Arcola is to be reopened after a shutdown of several weeks.

Bids were opened a few days ago for the construction of the new Grand theatre to be erected at the corner of North Fourth and Madison streets, Herrin, and the contract was awarded to Cordina and Williams of this city. The theatre is to be a one-story building, 75 x 145 feet, and will be without pillars or posts and four big truss beams weighing about five tons each will support the roof. Work is expected to begin as soon as the weather will permit, and Mr. Cardina expects to have the building completed by the first of September.

A new enterprise is being launched in Brownstown. Messrs. Hyatt and Sidwell are fitting up the Stine Hall as a motion picture theatre to operate Wednesday and Saturday nights.

INDIANA

The Star theatre of Fort Wayne is now located in the new Theatorium in the south side of the store formerly occupied by E. Clark.

KANSAS

Construction of the new theatre at McPherson on the present site of the Grace theatre will, according to J. F. Tourney and C. E. Oelrich, be commenced as soon as weather conditions permit, probably within the next two or three weeks. The new plans call for a balcony with added accommodation for at least two hundred spectators. The lobby will extend to a depth of twelve feet with a width of the entire building. The front, from the ground to the roof—including the lobby—will be built in the most modern style. Entering the theatre from the lobby the patrons will pass through mirrored doors to the foyer. On either side will be broad stairways leading to the balcony. From the foyer we pass into the auditorium proper. The theatre will be equipped with a modern stage. It is Mr. Oelrich's intention to occasionally get high-class singers and musicians as an added attraction to the pictures. The auditorium will be about thirty feet high at the foyer or front end and will increase about four and a half feet at the stage end on account of the inclined floor. The interior decorative scheme will be carried out in heavy beam relief work, etc. The lighting system will be mostly of the indirect type now so widely used.

MASSACHUSETTS

A. B. Ross is planning to build a motion picture theatre between the Central Vermont railroad and Ross block, Springfield. It is planned for a one-story building with two office rooms besides the motion picture hall.

Architect Wilson Harlow of Middleboro has prepared sketches for a motion picture theatre, two stores and a clubroom to be erected in Main street, Falmouth. Plans call for wood and stucco construction, theatre to be 50 x 100 feet and stores and clubroom 30 x 40 feet. Cost, $25,000.

MICHIGAN

James W. Himebaugh, proprietor of the Royal theatre, Holland, contemplates building a new theatre on part of the vacant property between the Meyers' Music Store and the Harmon building, now occupied by the Western Union Telegraph Co., and unless all signs fail, by April 1 the most beautiful movie theatre in western Michigan will adorn the north side of Eighth street. Plans have been prepared and contractors are figuring on a building to be 115 feet long and 30 feet wide, will have a very sloping floor with the seats so arranged that it will permit every one in the audience to see plainly. There will be two aisles with a large block of seats in the centre of the auditorium.

MISSOURI

John E. Lewis of Independence has closed a five-year lease with a St. Louis man for a motion picture theatre, 50 x 116 feet, which Mr. Lewis will erect at once on a part of the site of the former Lewis theatre building which burned a year ago. The seating capacity will be 800. The building which burned a year ago had a large athletic hall and was the largest building in Independence.

Plans for the construction of a $100,000 theatre in Springfield, to adjoin one of similar value now owned by them here, have been approved by Grubel Brothers of Kansas City. The new building will be used as a motion picture theatre, while the present theatre will be used as a vaudeville house.

MONTANA

The new Lafayette theatre, Mrs. Leona Deakin, manager, will open up shortly in West Great Falls, using three changes of Pathe Gold Roosters each week.

Walls and roof of the new Rialto theatre, Butte, are now completed and interior work is being rushed. The exterior of this building is the finest looking of anything in the northwest excelling by far anything seen in Denver, Salt Lake, Minneapolis or Spokane. It is a newly constructed concrete building of four stories, the outer walls of which are faced with especially made white terra cotta, beautifully decorated and set off by bits of highly colored stone here and there. The interior is to be most elaborately decorated and furnished, and when completed, the Rialto will be one of the show places of the west. It will be operated by the Greater Theatres Company of Seattle, Jensen and Von Herberg, and it is rumored that it will show Artcraft, Paramount, Vitagraph and Pathe pictures.

EXHIBITORS!!!

The largest manufacturer of machine parts is going to

Fight the Combine!!

Efforts are now being made to form a combination of dealers in motion picture machines, parts and supplies. We are informed the declared object of this move is to obtain higher prices, eliminate competition, dominate the trade and tell exhibitors where they get off.

We think that during the past ten years we have made a larger number and greater variety of parts than the combined output of all other manufacturers and that we are now in a position to take such care of the trade that

Exhibitors Will Not Be Throttled!!

Sales have always been made in wholesale quantities only, to manufacturers of machines and dealers, but if any exhibitor cannot now obtain our products from his dealer, we will fill his orders direct. Our price on parts for Power No. 6B, Power No. 6A, Power No. 6, Power No. 5, Edison Model "B" and Edison Exhibition machines is:

Discount of 20% from List Prices

and with the largest stock ever accumulated under one roof, we can fill orders the same day as received.

We carry a complete line of all supplies used in theatres at prices which will make any old combine sit up and take notice. Frequently we will have special sales of various articles good for prompt acceptance only. To start things off, we quote until April 1st, 1917, net cash prices as follows:

Maltese Cross, Finest French Imported Condensers, 4½" diameter, 6½" or 7½" focus. (List Price $1.00)	@	$.70 net
Lens Tubes, quarter size, nickel plated, 3" to 8" focus. (List Price $6.00)	@	$3.00 net
Lens Jackets, quarter size, spiral movement, black enamel finish. (List Price $4.00)	@	$1.85 net
Asbestos Covered Wire, No. 6, per foot. (List Price $.10)	@	$.08 net
Two In One Film Cement, per bottle. (List Price $.20)	@	$.09 net

Every article sold by us guaranteed absolutely first class and if not perfectly satisfactory in every detail, fire it back and we will cheerfully refund amount paid.

Send for Catalogue, Get on Our Mailing List. Save Money.

C. R. Baird Company

24 East 23rd Street, New York



OPERA CHAIRS

Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

Write for Catalog N.

We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
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LEE LASH STUDIOS

MOTION PICTURE STAGE SETTINGS
MOTION PICTURE SCREENS
STAGE LIGHTING EQUIPMENT
DRAPERIES—ARTIFICIAL FLOWERS

BROADWAY OFFICES, LONGACRE BUILDING
BROADWAY & 42nd ST., NEW YORK

FAC-SIMILE PAINTINGS



in a beautiful gilt 3 inch width frame size over all 25 x 22 inches. Pictures are painted in oils and water colors of every popular player, all made from poses to appropriately fit this style of frame. Complete with brass name plate, $5.00 each.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $2.50 to $35.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Give Them a Program They'll Keep!



THERE is not anywhere in America a patron of a first-class motion picture theatre who will throw away our beautiful

4-Page Program De Luxe

They'll keep it because it looks beautiful and valuable. It has intrinsic merit. It comes in twelve classy designs and is printed in three colors. On its two inside pages there is ample room for your full week's bill. Patrons will use it as a daily reference, thus stimulating your business. It

Pays for Itself

by giving your business neighbors the privilege of using its back page for advertising. Every house that enjoys a distinctive patronage should use this high-toned program. Territorial protection guaranteed. Send for samples.

Cahill-Igoe Company "Direct Advertising Specialists" 117 W. Harrison St., Chicago, Ill.

The Orpheum theatre, Polson, managed by D. Earl Evans, is again running after a short shutdown occasioned by fire. Taking advantage of this layoff, Manager Evans installed two new Simplex machines and it is the boast that Polson sees as good projection as the larger cities.

Fire gutted the Rex theatre, Red Lodge, a few days ago, and the owners, Sandels and Honkala, announce that plans have been made to rebuild at once. This makes the seventh house in Montana to be destroyed by fire this winter.

The Ronan Opera House, Ronan, H. M. Gehlert, manager, was burned down recently, the place catching fire from a blazing store next door. Immediate steps are contemplated to reconstruct.

W. B. Hartwig's new Pastime at Dillon will be open in about a month and will be one of the show places in this vicinity. The building has been erected especially for the theatre and represents an investment of over $60,000. Mr. Hartwig is a son of W. J. Hartwig, owner of the Antlers theatre, Helena, and interested also in the Orpheum and Liberty of that place. With one son at Deer Lodge and another Hamilton, the Hartwigs are very prominently identified with the picture industry in Montana.

NEBRASKA

The Dundee theatre, owned and managed by A. C. Hartman of the Omaha Film Exchange, closed its doors some weeks ago. The Dundee movie fans found that they missed it. Reading in a local paper the story of a theatre in Chicago which operated successfully on the co-operative basis, they have talked the matter over among themselves and called a meeting at the theatre recently to perfect plans. Business men of Dundee, including Manager Hartman, Judge Slabaugh, W. R. Adair, Harry Deuel and D. W. Johnson, are backing the idea. They plan to sell stock among the residents of the suburb. The profits will be spent on feature first-run films.

PENNSYLVANIA

All rumors concerning the reconstruction of the Grand Opera House property at Pittsburgh were recently quieted when Harry Davis announced that the Opera House would certainly be rebuilt on most modern lines and while plans were not yet completed he said that among its allied interests would be a motion picture theatre with a seating capacity of not less than 2,000, splendid equipment, and in every respect the equal of any other moving picture theatre that has to date been erected anywhere in America.

The Maple Grove Amusement Company, of Lancaster, has obtained a charter from the State Department to run motion picture theatres in that city. The capital stock is $5,000, and the incorporators are: Ralph Coho, of Lancaster; Ralph A. Black, Philadelphia, and Eugene P. Coho, of Philadelphia. Ralph W. Coho is treasurer of the new corporation.

RHODE ISLAND

The Westminster-Union Corporation of New York has taken a twenty-year lease upon the old Keith theatre property here. A new Keith playhouse is being erected and will be completed in order to open with the next season, it is believed. A clause in the lease of the main building provides that the house must be used for at least twenty-five weeks each year for motion pictures or other theatrical productions. The new lease will not affect the present vaudeville season or the Albee Stock company season next summer.

VERMONT

Brandon is to have a real motion picture theatre. Plans have been prepared for the reconstruction of a confectionery store belonging to F. N. Packard and the fitting up of a theatre with a seating capacity of 250. Pictures will be shown every evening, except Sunday, at popular prices.

VIRGINIA

A Rembusch Crystal Gold Fibre Screen was placed in the Colonial theatre, Newport News, Va. This theatre, owned by A. Cipriana, Jas. Tierno, manager, is a 600-seated house opening on February 15. The Calehuff Company also supplied a Power 6B machine, a Caille ticket-chopper and minor equipment.

Another new theatre to be supplied with the Rembusch screen by the Calehuff Company is the Bluebird of Richmond, Va., owned by Mrs. A. E. Thorpe, Walter R. Coulter, manager. This is a 700-seated house on Broad street, the main shopping thoroughfare, and is scheduled to open February 20.

WASHINGTON

Spokane is to have another addition to its list of motion picture theatres. It will be located in Hillyard, a north side suburb, where a big population of railroad shopmen makes an important clientele. The new house will be known as the Gem. Its proprietors will be Ben Spencer and A. L. Langley, both of Spokane. A building now standing on the site at 525 Market street will be converted into a modern and attractive playhouse. Film service will be Artcraft, Bluebird and Universal. "The Purple Mask" serial also will be booked, it is expected.



Frames, Easels, Rails, Signs, Grilles, Choppers, Kick Plates, Door Bars.

"NEWMAN"
BRASS FRAMES and RAILS

Our frames are made to stand very rough usage. The heavy sheet brass is drawn through a die together with the moulding that clinches the brass to the wood in such a manner that it forms one solid piece, with no sharp edges to cut your hands when cleaning. Insist on the name "Newman" when buying frames.

Our latest catalogue will suggest a score of ways to improve and beautify your theatre.

The Newman Mfg. Co.
717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.
Established 1882

Coast Representative: G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.

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The Speed That Counts

¶ The typist who has a variety of work needs every possible convenience.

¶ She may have to write letters, telegrams, checks, labels, cut stencils, address envelopes, fill out index cards, make out invoices—all in the same day, on the **same machine.**

¶ The typewriter that enables her to do this in the shortest time must have certain mechanical conveniences for quickly changing from one class of work to another.

The L. C. Smith & Bros. typewriter

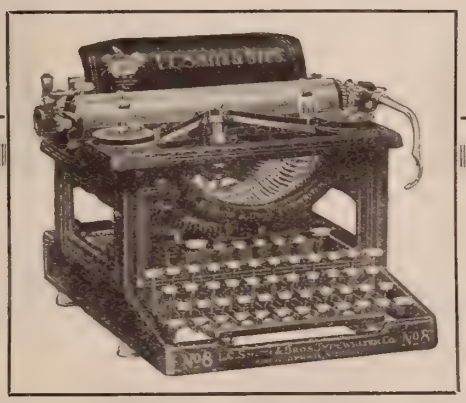
is constructed to give results. It enables the operator to do more work and a greater variety of work.

¶ Send for free catalog of the "Silent Smith," describing our Model 8, in which 50 to 75 per cent. of the ordinary typewriter noise is eliminated.

L. C. Smith & Bros. Typewriter Company

Factory and Home Office: Syracuse, N. Y.

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311 BROADWAY N. Y. CITY

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Eat, Drink and Be Merry!

at the

Movie Carnival and Ball

of the

Associated Motion Picture Exhibitors
of Brooklyn and Long Island

New York Branch No. 3, M. P. E. L. of A.

to be held at

STAUCH'S, CONEY ISLAND

February Twenty-First
Evening Before Washington's Birthday
Admission One Dollar



Douglas Fairbanks

and

Anita Stewart

will positively lead the GRAND MARCH of Photoplayers



Photoplayers Popularity Contest for King and Queen of the Carnival, now going on in the Brooklyn Eagle. Vote for your Favorite.

How to get there:—Special trains will leave every few minutes from the Brooklyn Bridge Terminal and the Fourth Avenue Subway (Municipal Building).

Parking Space for 1500 Automobiles.

IT'S GETTING TO BE A HABIT!

Motion Picture News

52,360

lines of cash advertising last week

Second Publication

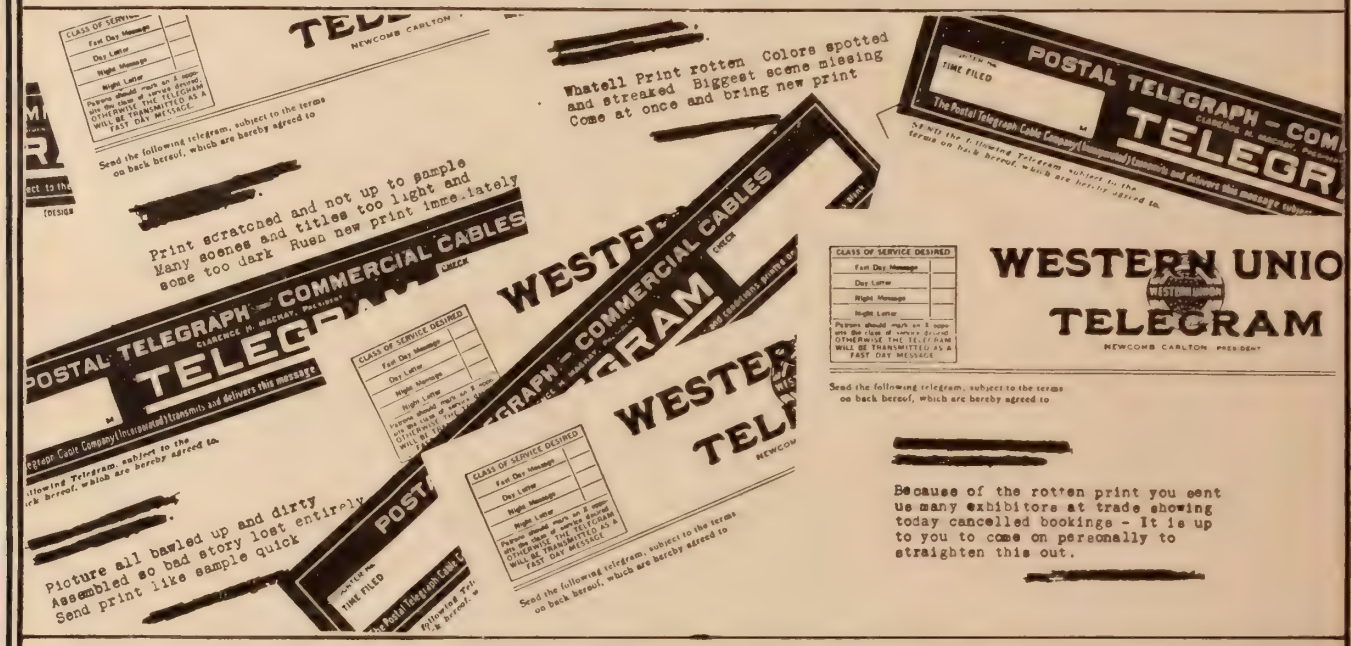
36,435

lines of cash advertising last week

THE TEST OF A MAGAZINE'S VALUE IS THE VOLUME OF ADVERTISING IT CARRIES WEEK IN AND WEEK OUT

THE WILLIAMS PRINTING COMPANY, NEW YORK

The Price He Paid!



It amounted to a substantial sum in real coin, and what it will cost to regain the confidence and good will which was disturbed and, perhaps, destroyed forever, cannot be estimated in mere money.

The trouble and loss was caused by taking a chance on the developing and printing of a good subject for the sake of a fraction of a cent per foot.

These seemingly slightly lower first-costs usually turn out to be the rankest sort of extravagance.

Why take a chance when you **know** that you can secure Perfect Developing and Printing, properly priced, and delivered right, by doing business with

Rothacker

FILM MFG. CO. CHICAGO U.S.A.



There are reasons—
Come and see them.

MARCH 3, 1917

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Of all the many reasons for booking

Paramount Pictures

the best one is—unless you *do*, your opposition *will* book them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

VOL. XV-NO. 9

PRICE 10 CENTS


RED FEATHER
PHOTO-PLAYS Present
"The GATES of DOOM"
"A Dramatic Story of the Occident and Orient with Claire McDowell Director Chas. Swickard Book through Any Universal Exchange.
RED FEATHER PHOTOPLAYS

Paramount Pictures



Is there a *standing army* in your town?

The *Paramount* Standing Army is probably the largest in the world.

Every human being is constantly seeking good entertainment, so it follows that since *Paramount Pictures* furnish the most consistent form of quality-entertainment, they should attract the largest number of people.

Every *Paramount Picture* means a star player in a star production.

Where there is a *Paramount Protected Franchise*, there is an S. R. O. Regiment!

Is *Paramount* Raising a *standing army* for you?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE or FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by **Famous Players-Lasky Corporation**

Member of Nat'l Asso. Motion Picture Industry

You are wasting your opportunities if YOU ignore advertising.

Paramount Pictures

will raise your *standing army* by their
"week in and week out" consistent quality

This Week



DANIEL FROHMAN

presents

MARGUERITE CLARK

in

"THE FORTUNES OF FIFI"

By MOLLY ELLIOT SEAWELL

The Serio-Comic Tale of a Tiny French Actress
A fitting "Follow up" for Miss George Washington.



JESSE L. LASKY

presents

BLANCHE SWEET

in

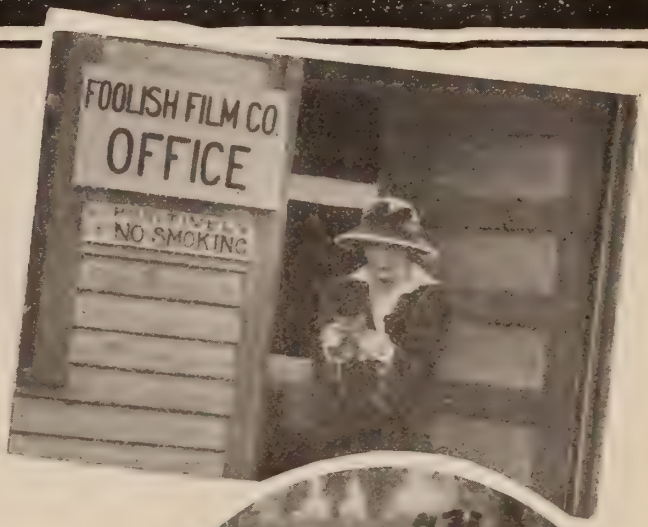
"THOSE WITHOUT SIN"

A drama of the Civil War, another "Warrens of Virginia" type of play and tremendously timely.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Member of Nat'l Asso. Mo[illegible]on Picture Industry

Susie Speed lands a job in the "movies." She goes through some wild tests but finally emerges with her health.









PARAMOUNT

announces

"HER SCRAMBLED AMBITION"

A SINGLE REEL

BLACK DIAMOND COMEDY

Released February 19th

UNITED STATES MOTION PICTURE CORPORATION

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

WILKES BARRE, PA.

Goldwyn Pictures

Sworn Testimony For the New York Legislature

SAMUEL GOLDFISH, President of Goldwyn Pictures Corporation, testifying before the New York legislative investigation committee, *said:*

"Goldwyn will have spent $1,000,000 for productions before its first picture is released.

"Goldwyn believes that the story is the important factor and that it will become constantly *more important.* But, pending such a development, Goldwyn is combining the *greatest stars* with the *greatest stories.*

"Our artists under contract include Mary Garden, Maxine Elliott, Mae Marsh, Jane Cowl and Madge Kennedy. These great personalities *are worth every dollar we pay them.*"

Commenting editorially on this, the New York Sun says: "Mr. Goldfish is right." Hundreds of newspapers and thousands of exhibitors will indorse the sanity of this Goldwyn policy.

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Goldwyn Pictures Corporation

16 East 42nd Street, New York City

Telephone: Vanderbilt 11.



MAE MARSH

Every great newspaper authority praises her dramatic power, her youthful appeal, her sincerity and points to her *constantly growing popularity.*

Here are some of the things the critics say:

LOUELLA PARSONS, Chicago Herald: Mae Marsh is the best actress on the screen.

ASHTON STEVENS, Chicago Examiner: Mae Marsh is the first actress in my experience to possess a mental magnetism translatable to the celluloid.

W. N. HARDY, Boston Post: Mae Marsh is a girl of smiles and tears—a remarkable figure in the screen world.

RANDOLPH BARTLETT, Photoplay Magazine: Mae Marsh possesses the biggest thing in the creative world—SINCERITY. A star of the first magnitude at twenty.

CHARLES DARNTON, N. Y. Evening World: Mae Marsh is a vivid, electric actress.

ROB REEL, Chicago American: Mae Marsh is becoming the most popular star in America.

R. G. McCOY, Pittsburg Leader: Mae Marsh is "The Girl of 1,000 Faces" . . . every one of them appealing.

NEW YORK TIMES: Mae Marsh is the Maude Adams of the screen.

CHICAGO DAILY NEWS: Mae Marsh is the *Bernhardt* of the films.

HARRIETTE UNDERHILL, New York Tribune: There is only one Mae Marsh.

Exhibitors Do Not Have to Be Told of the Value of a Star Who Thus Appeals to the Best Brains of the American Press

Goldwyn Pictures Corporation

16 EAST 42nd ST., NEW YORK

ART DRAMAS

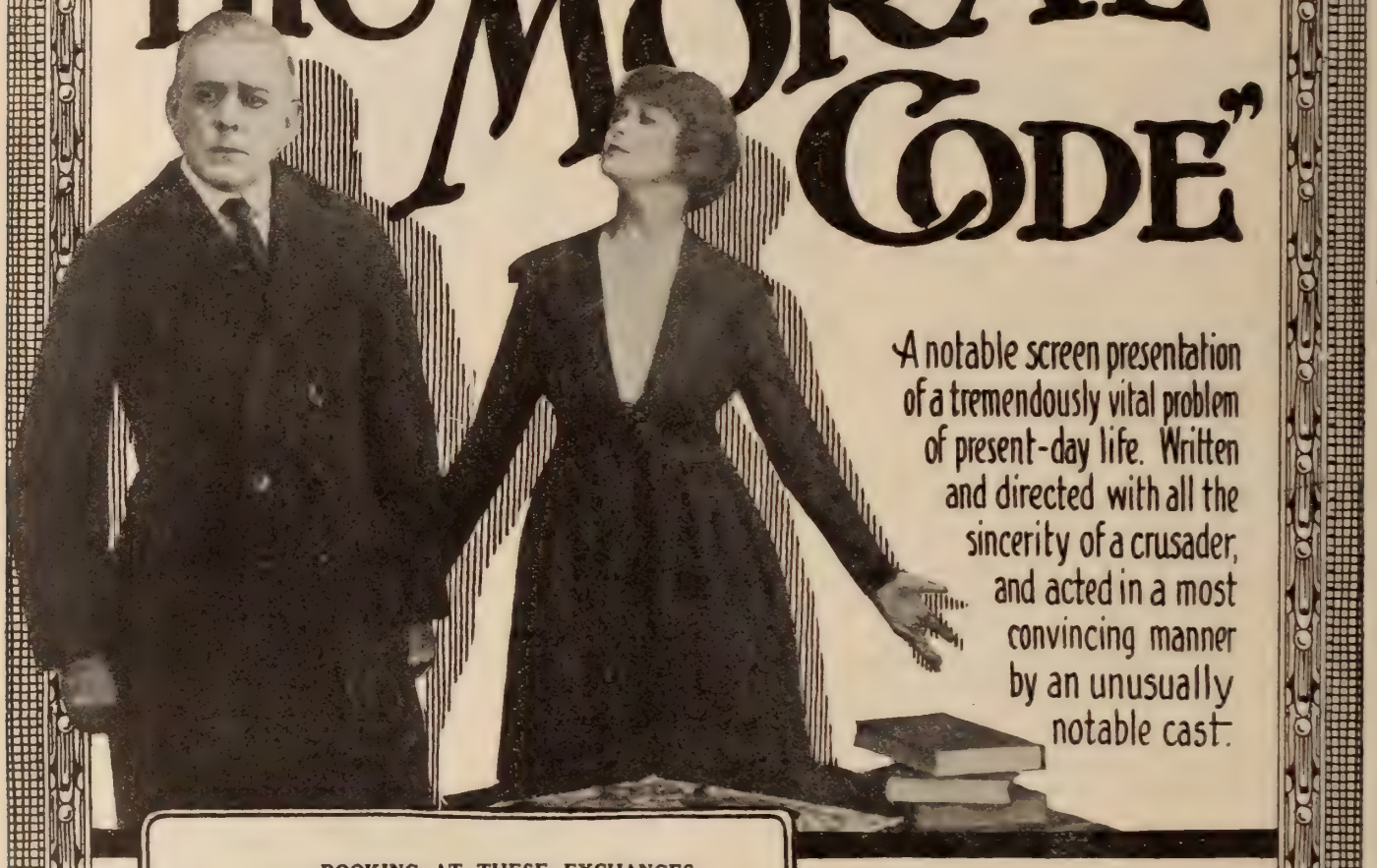
ERBOGRAPH COMPANY

PRESENTS

ANNA Q. NILSSON AND WALTER HITCHCOCK

IN

"The MORAL CODE"



A notable screen presentation of a tremendously vital problem of present-day life. Written and directed with all the sincerity of a crusader, and acted in a most convincing manner by an unusually notable cast.

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BOSTON—BOSTON PHOTOPLAY COMPANY, 205 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI-STATE FILM EXCHANGE, 120 Broadway.
CLEVELAND—TRI-STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI-STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
SAN FRANCISCO—DE LUXE FILM LASKY CORPORATION, Humboldt Bank Bldg.
LOS ANGELES—DE LUXE FILM LASKY CORPORATION, Los Angeles Investmt Bldg.
DALLAS—SOUTHERN ART DRAMAS CORPORATION, 1911 Commerce Street.
SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd Street South.
DENVER—PHOTOPLAY EXCHANGE, Welton Street.
KANSAS CITY—STANDARD FILM CORPORATION, 319 Gloyd Building.
ST. LOUIS—STANDARD FILM CORPORATION.
DES MOINES—STANDARD FILM CORPORATION.

WRITTEN and DIRECTED by ASHLEY MILLER

116 WEST 39TH STREET NEW YORK CITY

VITAGRAPH

V-L-S-E INC

Presents

Earle Williams

In

"Arsene Lupin"

A Five Part Blue Ribbon Feature From Paul Potter's Mystery Drama

Directed by Paul Scardon





Arsene Lupin, master crook of the Paris underworld, in the guise of a nobleman, becomes betrothed to a wealthy girl in order to steal the treasures from her father's collection. The mysterious thefts are discovered and the best detective in France is put on the case.



At first, unsuspected by the detective, Lupin, seeming to aid him, sends him on false clues to save himself and the girl he loves.



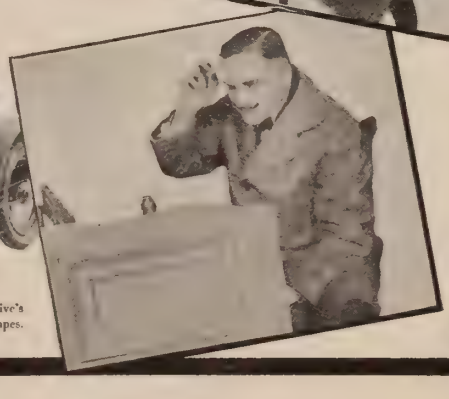
The detective finally realizes that Lupin is the thief, but under his very eyes Lupin gets away with the richest treasure of all the collection.



To save the girl, held by the detective, Lupin lures him to his apartment and pretends to give himself up.



Then he turns the tables on the detective, traps him—



Disguises himself as the detective—



Steals the detective's machine and escapes.

Thousands upon thousands have seen the play "Arsene Lupin." Millions have read the wonderful "Arsene Lupin" stories.

And with all this ready-made popularity of the play itself, Earle Williams, the screen's biggest drawing-card, returns to his host of admirers in the finest photoplay of his career—so declared by the capacity audiences which crowded The Rialto, New York, the week of February 11th at the first run.

The "NEWS" advertisers believe YOU worth while; justify them.

VITAGRAPH

V-L-S-E INC.

"The Secret Kingdom"

A Real Business Builder

50% Increase In Gross Receipts Credited to Vitagraph's Serial Supreme

Vitagraph Program Again Proved Screen's Biggest Money Getter

15 Episodes of Love, Thrills and Adventure featuring Charles Richman, Dorothy Kelly, Arline Pretty and an All Star Vitagraph Cast

Story by Louis Joseph Vance

TELEPHONE HARRISON 4675

ALFRED HAMBURGER, PRESIDENT

SAMUEL M. FRANKLAND, SECRETARY

ALFRED HAMBURGER THEATRICAL ENTERPRISES
207 SOUTH WABASH AVENUE
CHICAGO

January 29, 1917.

Vitagraph - V.L.S.E. Inc.,
Chicago, Illinois.

Dear Sirs:-

It is very gratifying to be able to voluntarily advise you that the Gaiety Theatre, 9205 Commercial Avenue, Chicago, of which I am manager, has shown the most phenomenal business on THE SECRET KINGDOM of any series or feature ever shown in our theatre.

From the first day on which we showed THE SECRET KINGDOM the receipts showed an improvement of 50% on the gross of the day, and since that, have been constantly going up.

The patrons of my theatre are enthusiastic in their appreciation of THE SECRET KINGDOM and are loyal in their support.

We feel we have taken on an exceptional service in not only the SECRET KINGDOM but the balance of Greater Vitagraph features, which are run on the same day, and are proving themselves the greatest drawing card of the week.

Very truly yours,

Julius Lamm

Manager Gaiety Theatre

VITAGRAPH

V-L-S-E INC.

Marcus Loew Says:

"It gives me pleasure to say that

'The Secret Kingdom'

has done everything we had hoped for. Our audiences like it immensely and it is doing real business for us."

Marcus Loew

With "The Secret Kingdom" running in twenty-six of his theatres, Mr. Loew has been able to judge its merits under all conditions, in all neighborhoods, from every angle of the Exhibitor's problems.

Bookings NOW Get the Advantage of the Big National Advertising Campaign.

VITAGRAPH

V. L. S. E. Inc.

Announces the Coming of

The Crowning Achievement of the Screen

J. Stuart Blackton's Stupendous Spectacle

"WOMANHOOD"

The Glory of the Nation

By J. Stuart Blackton and Cyrus Townsend Brady

Produced under the Personal Supervision of J. Stuart Blackton

Assisted by William P. S. Earle

Featuring

ALICE JOYCE and HARRY MOREY

with an All Star Cast

Including PEGGY HYLAND, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly, Mary Maurice, Walter McGrail, Edward Elkas, Templar Saxe and Many Other Vitagraph Favorites.





Many a packed house is directly traceable to an advertisement in the "News."



The Photoplay a Million

MARY

Mary Pickford's new picture will charm everyone that sees it regardless of age. A tragic incident in which little Gwen sees things as they really are brings home a moral most forcibly and presents surprises both in the theme of the story as well as in artistic effects of rare accomplishment in the photoplay art. Staged by a master and with Mary Pickford in the stellar role, this subject will strike a chord of favor among young and old alike for its power to entertain, educate and surprise.

Artcraft Pictures Corporation
729 Seventh Ave., New York

Parents will take their Children to see

PICKFORD

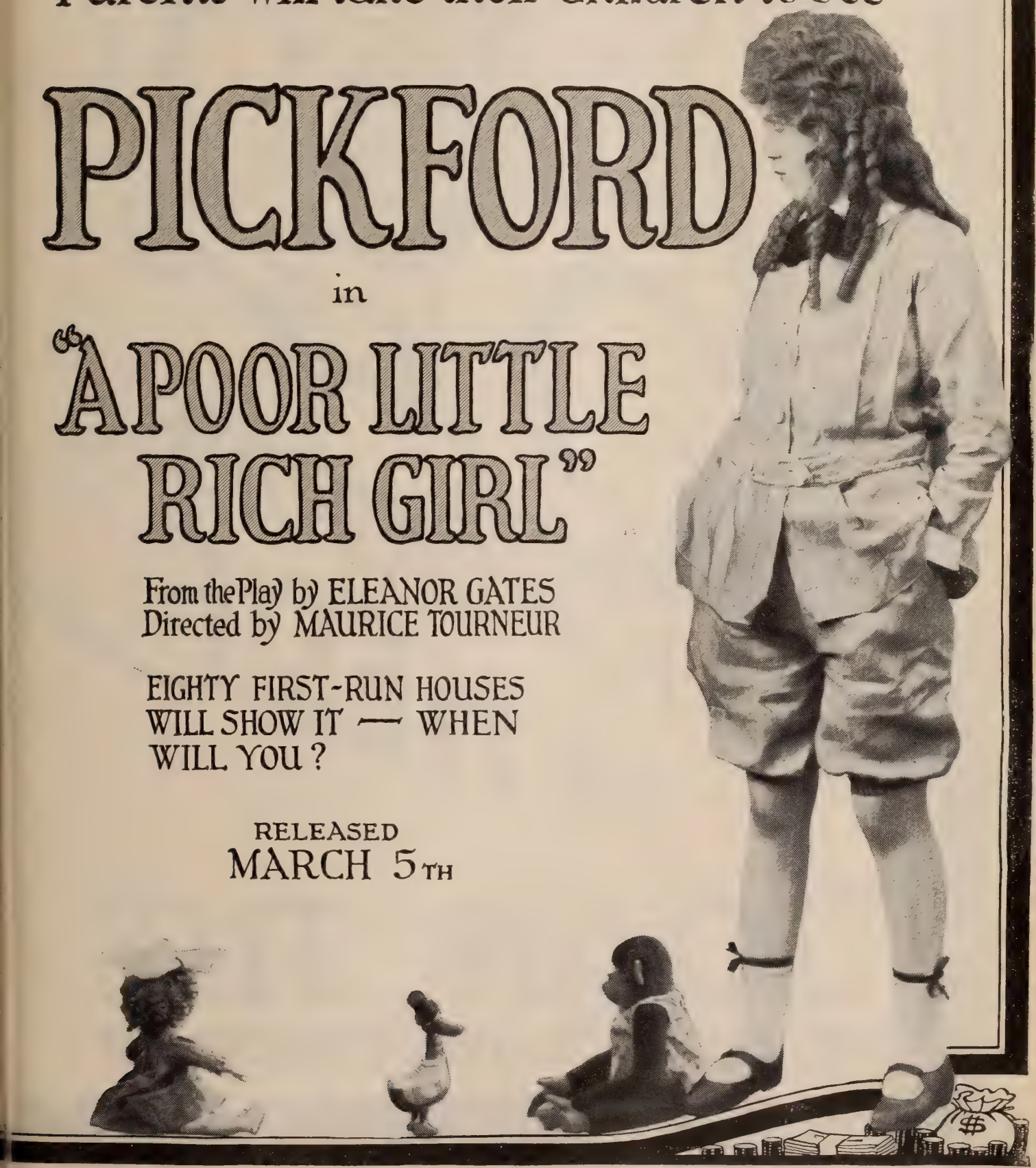
in

"A POOR LITTLE RICH GIRL"

From the Play by ELEANOR GATES
Directed by MAURICE TOURNEUR

EIGHTY FIRST-RUN HOUSES
WILL SHOW IT — WHEN
WILL YOU?

RELEASED
MARCH 5TH

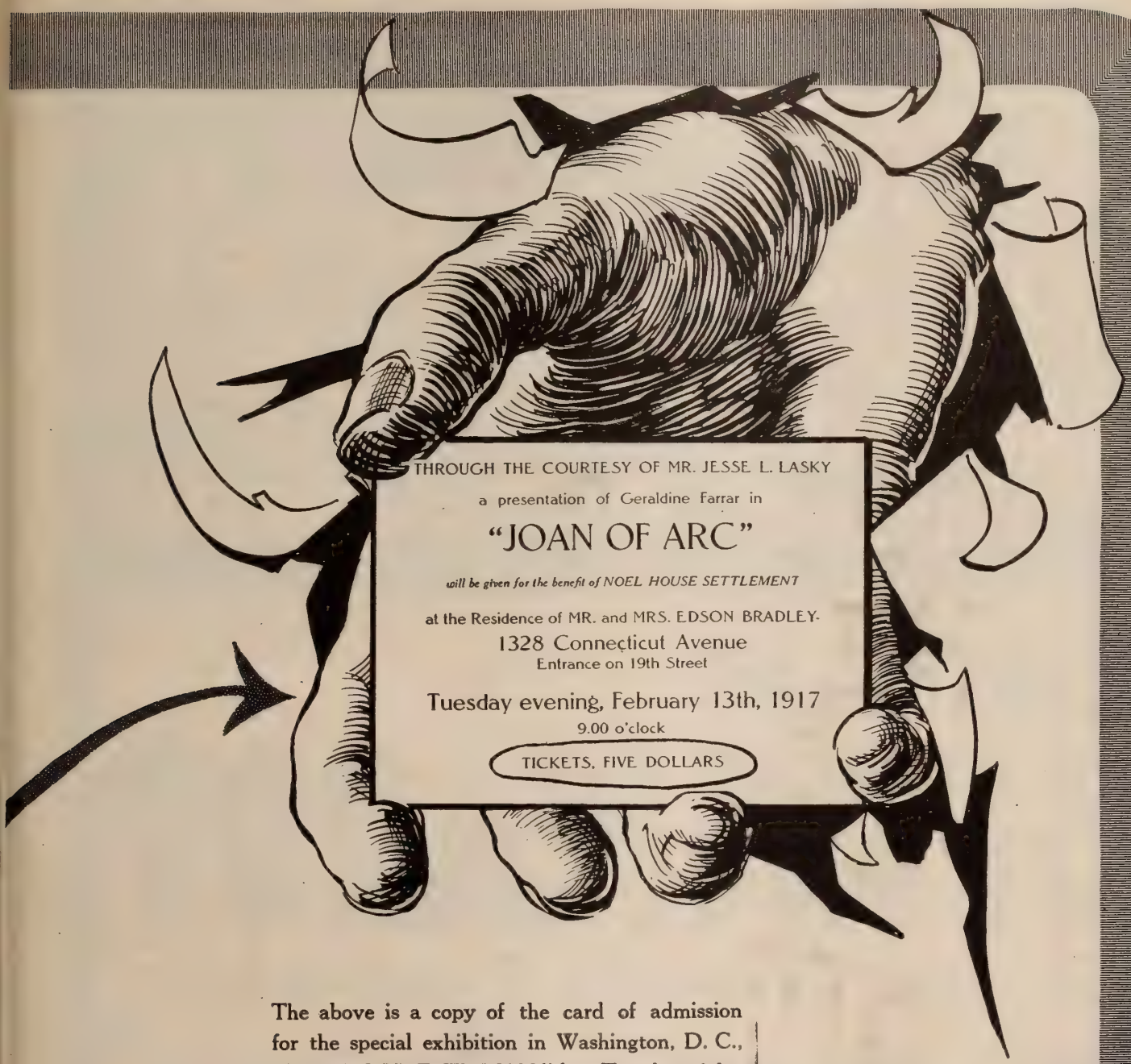




The $500 MOTION PICTURE IS HERE

"JOAN THE

THE SUPREME ACHIEVEMENT OF



The above is a copy of the card of admission for the special exhibition in Washington, D. C., of "JOAN THE WOMAN," last Tuesday night. Members of the Diplomatic Service of all countries of the world, society of Washington, Philadelphia, Baltimore and New York acclaimed

WOMAN"

THE MOTION PICTURE ART

The Greatest Special ever Released

A Message from the Mothers of France to the Mothers of America

SARAH BERNHARDT

in her Greatest Triumph

"Mothers of France"

Written by
JEAN RICHEPIN, Member of French Academy
Directed by
LOUIS MERCANTON

French Government part owner of this wonderful seven reel SPECIAL

WATCH FOR RELEASE DATE

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

MARCH 3, 1917

MARJORIE RAMBEAU MAKES FILM DEBUT IN "GREATER WOMAN"

MARJORIE RAMBEAU, famous star of "Cheating Cheaters," makes her screen debut this week. In the first of the releases from the studios of the Frank Powell Producing Corporation, Miss Rambeau appears as Auriole Praed, who falls in love with an artist. Despite the fact that this is Miss Rambeau's first appearance before a motion picture camera she performs with all the ease, grace and lack of self-consciousness that marks her work upon the speaking stage. To see her act one would imagine that she had been working in the studios for some time.

A Broadway Beauty.

Miss Rambeau brings both beauty and brains to her work. On Broadway she has risen to fame as one of the most radiant beauties of that famous thoroughfare. In her playing of various roles she has demonstrated time and again the amount of study she has put in in creating them. The first of the Rambeau-Mutual Photoplays is an adaptation of the famous European success, "The Greater Woman," from the pen of Algernon Boyesen. It is in five acts. It is lavishly staged. Miss Rambeau is surrounded by a cast that includes many players of note. The lighting effects and stage settings are unusual to say the least.

Heart Interest Story.

A real heart interest story is unfolded as the film progresses. A woman's fight for her husband's love is vividly depicted. When the wife discovers that another woman is attractive to her husband, she sets out to prove herself the greater of the two. The working out of the story will hold audiences spellbound. "The Greater Woman" is released the week of February 26. Bookings can be made now at any Mutual Film Exchange.

American Signs New Players

Within the past few weeks the American Film Company, Inc., has added several players of note to its roster. George Fisher, until recently connected with the Ince studios, was engaged to play opposite Mary Miles Minter. Jack Vosburgh, another newcomer, has a strong role in William Russell's next picture—"My Fighting Gentleman," and still more recently Lucille Younge was signed to play a heavy role opposite Russell in "High Play."

Work on the first of the Mutual-Empire All Star Corporation's productions has begun at an eastern studio.

Mutual Star Productions For February

Week Beginning February 5th.

Title. Lead.

Where Love Is.....Ann Murdock

Week Beginning February 19th.

The Gentle Intruder.....

.....Mary Miles Minter

Week Beginning February 26th.

The Greater Woman.....

.....Marjorie Rambeau

WORK PROGRESSING ON MUTUAL SERIAL— "RAILROAD RAIDERS"

Work on "The Railroad Raiders" is progressing nicely at the Los Angeles studios of the Signal Film Corporation. "The Railroad Raiders" is the big new chapterplay starring Helen Holmes. It will be released through the exchanges of the Mutual Film Corporation. It is a tremendously powerful story of railroad life. It is based upon a remarkable railroad story from the pen of a man who has spent years of his life in actual railway circles. Many of the incidents are based on real happenings on certain western railroads. Some of these incidents are spectacular in the extreme. "The Railroad Raiders" will set new speed records when the throttle is opened and the right of way signal finally given. Reservations can be made at any Mutual Film Exchange. The new chapterplay is in fifteen chapters, each two reels in length.

"Girl Reporters" Opens New Theater

For the opening attraction of a new Ohio theatre, the management selected the Mutual's big serial of newspaper life —"The Perils of Our Girl Reporters." Turnaway business resulted. Earl Metcalfe, Helen Greene and Zena Keefe are continuing to attract crowds. Nothing exactly like this thrilling series of newspaper stories has ever before been screened. Exhibitors are loud in their praise of its novelty. Any Mutual Exchange can arrange bookings. Each story is complete in itself—each is an actual incident from real newspaper life.

"DAMAGED GOODS" NOW AVAILABLE FOR BIG THEATERS

MUTUAL Film Exchanges all over the country are reporting a tremendous demand for the New Edition of "Damaged Goods"—the big seven reel Mutual Special Feature, starring Richard Bennett. Exhibitors everywhere are taking advantage of the opportunity offered them for showing this big feature attraction which has played some of the biggest theatres in America at admission prices of 50c or higher. This play, revised, re-edited—with a new prologue and a new conclusion, has just been released anew. It is an attraction that has been endorsed by some of the most famous divines, physicians and social uplift workers in the country. It features Richard Bennett—one of America's foremost male stars. It is a production that has been nationally advertised. Full week showings in big cities throughout America are now being contracted for. Full details regarding prices, open dates, advertising helps and lobby displays on "Damaged Goods" can be obtained from your nearest Mutual Exchange.

Chaplin Scores Hit With "East Street"

"Easy Street," the newest of the Chaplin-Mutual Specials, has been a riot since the first day of its release. Theatres all over the country have "stood 'em up" with the latest Chaplin-Mutual release. The public has hugely enjoyed it. It isn't a *promised* success—a picture that is *likely* to be a hit—but a success *accomplished*—one that has already been *proven* to be a money maker. The exhibitor booking it is taking no gamble. He is certain of its drawing powers. Now available at all Mutual Exchanges are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink" and "Easy Street." All of them are Chaplin-Mutual Specials. All of them are playing to capacity business wherever shown. Some theatres have played them over and over again, the rebooking proving more profitable than did even the first run on the same subject.

The sequel to "The Diamond From the Sky," many theatres report, has drawn even bigger houses than the original story. Its photography, direction, stage-settings, story and enactment all are of high calibre. It is a splendid attraction whether you played the original serial or not. Booking now at Mutual Exchanges.

MUTUAL

FRANK POWELL

Presents

MARJORIE RAMBEAU

IN

"THE GREATER WOMAN"

Adapted from Algernon Boyeson's play of the same title. Staged in lavish fashion. Supported by an all-star cast A tensely powerful story of a wife's fight for her husband's love.

Released the week of February 26th ~ ~ Produced by Frank Powell Producing Corporation. ~ ~ ~ Available NOW at all Mutual Exchanges.



MUTUAL FILM CORPORATION

Presents

CHARLIE CHAPLIN

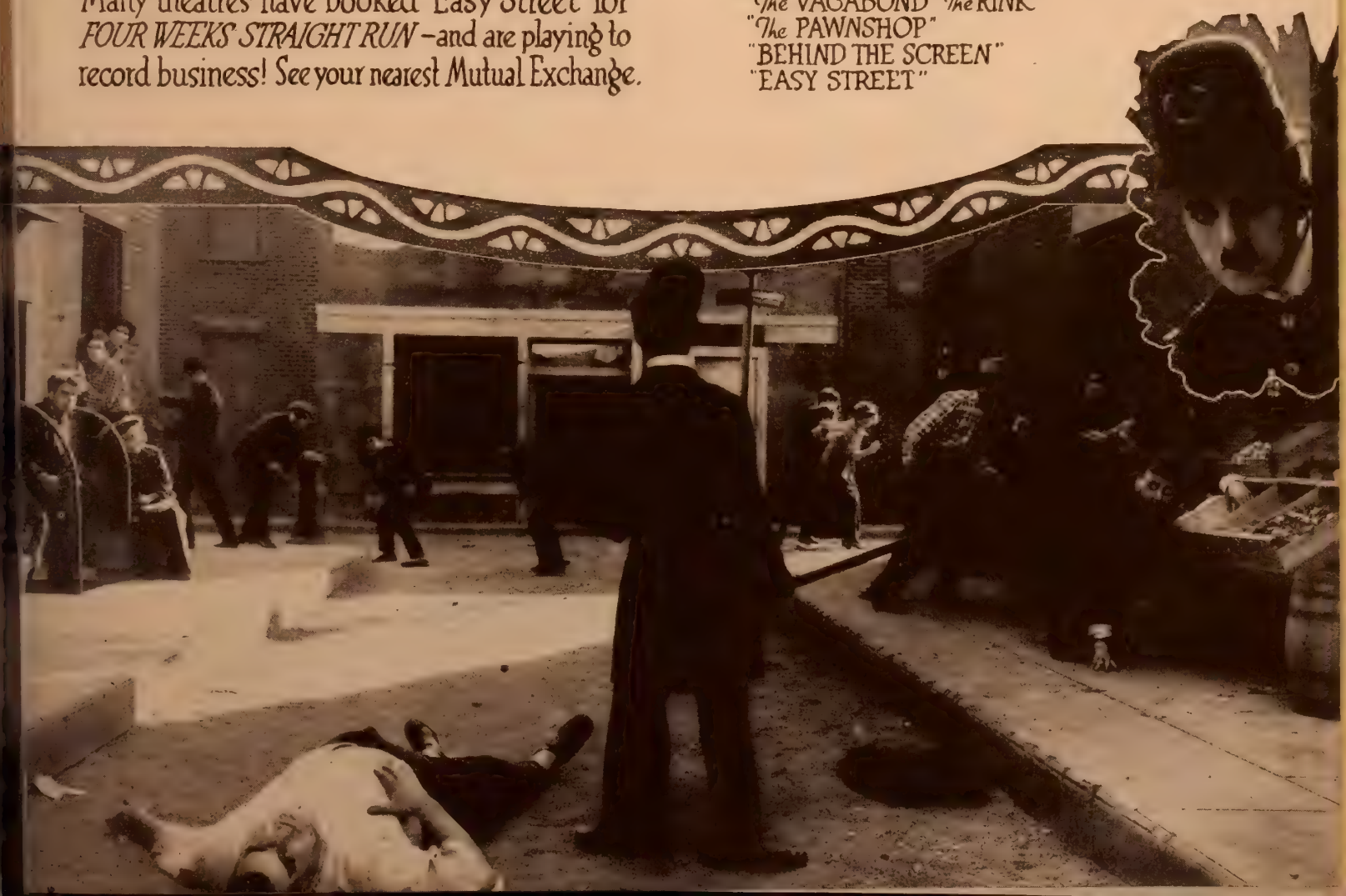
IN

"EASY STREET"

The newest Mutual-Chaplin special. Playing to capacity business at theatres everywhere. Many theatres have booked "Easy Street" for *FOUR WEEKS' STRAIGHT RUN* – and are playing to record business! See your nearest Mutual Exchange.

Now Playing. MUTUAL-CHAPLIN SPECIALS

"The FLOORWALKER" "ONE A.M."
"The FIREMAN" "The COUNT"
"The VAGABOND" "The RINK"
"The PAWNSHOP"
"BEHIND THE SCREEN"
"EASY STREET"



MUTUAL

American Film Company, Inc., Presents

THE NEW EDITION of

"DAMAGED GOODS"

Starring RICHARD BENNETT

This big, seven reel Mutual Special Feature will play to capacity houses at *increased* admission prices everywhere. Many exhibitors are arranging full week showings of the New Edition of "Damaged Goods." See your nearest Mutual Exchange.

All new prints, revised, re-edited—with a new prologue and a new conclusion. An unparalleled attraction. Wire or write your nearest Mutual Exchange today for details.

Produced by AMERICAN FILM COMPANY, INC.

Now Available At All MUTUAL EXCHANGES



MUTUAL

COMING!

ANOTHER BIG
RAILROAD SERIAL

HELEN HOLMES *in*

THE RAILROAD RAIDERS

A POWERFUL, NEW PHOTO-NOVEL
IN FIFTEEN CHAPTERS



THRILLS!
ACTION!
PUNCH!

Produced by
SIGNAL FILM CORPORATION
Distributed Through
MUTUAL EXCHANGES

Direction of
J. P. McGOWAN

See Next Page

MUTUAL

SIGNAL FILM CORPORATION *Presents*

The Fearless Film Star

HELEN HOLMES *in*

THE RAILROAD RAIDERS

A POWERFUL NEW RAILROAD NOVEL IN FIFTEEN THRILLING CHAPTERS:

Soon to be released through all Mutual Exchanges. Watch Announcements for Release Date

Helen Holmes in another big railroad novel—"THE RAILROAD RAIDERS!" 15 Chapters: Now being produced at the Signal Film Corporation's Studios under the direction of J. P. McGowan. The most costly, most stupendous chapterplay ever filmed. A stirring novel of railroad life—full of *action, punch, thrills!* Soon to be released thru Mutual Exchanges everywhere. Wire your nearest Mutual Exchange immediately for complete details.

Helen Holmes in "The Railroad Raiders" means another big box-office magnet for exhibitors. You've heard of the success of Helen Holmes in "The Girl and The Game." You know of the success of Helen Holmes in "A Lass of the Lumberlands." These were BIG attractions—*no question about that.* Now we announce Helen Holmes in a new novel of railroad life—"THE RAILROAD RAIDERS." It will be backed by a tremendous national advertising campaign. Reservations for this new Helen Holmes success are being made now—at all Mutual Exchanges. WIRE or write—AT ONCE!

Produced by
SIGNAL FILM CORPORATION
SAMUEL S. HUTCHINSON *Pres.*

Distributed Through All
MUTUAL
EXCHANGES



MUTUAL



MUTUAL FILM CORPORATION
Announces

"Shorty Promotes His Love Affair"

Sixth of "The Adventures of Shorty Hamilton" Featurettes

"Shorty" on the trail of the counterfeiters, again meets Anita Keller, the pretty U·S· Secret Service operative. Love so flusters "Shorty" that he forgets the marriage license.

RELEASED FEBRUARY 19th

Produced by MONOGRAM FILMS
Released Thru MUTUAL EXCHANGES

MUTUAL VOGUE COMEDIES



VOGUE FILMS, Inc., Presents—

"A Butcher's Nightmare"

TWO REELS **RELEASED FEBRUARY 25th**

FEATURING BEN TURPIN

A NIGHTMARE such as no mortal ever experienced before forms the theme of this side-splitter. In this two-reel Vogue Comedy, Director Robin Williamson puts Ben Turpin and his associates through the queerest bunch of nonsense ever conceived by a scenario writer. As a grand climax one of the players is snatched aloft on the tail of a kite. This "stunt" alone will make theatre patrons gasp. There are a thousand laughs in "A Butcher's Nightmare." It may be booked now at all Mutual Exchanges.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated

General Offices, 6225 Broadway, Chicago, Illinois

MUTUAL

When you Order THE VAMPIRES

OR, THE ARCH CRIMINALS OF PARIS

order this Tabloid Newspaper from the Poster Dep't.



Seriously speaking, we want you to know that you can get a good start with "The Vampires" by distributing the tabloid newspaper which can be secured in lots of 1000 or more from the poster department of your Mutual Branch. These tell just enough of the stories to "tease" spectators to see the series from the very first. Remember that the Mehesy Theatre, Salt Lake City, is running the photo-novel a second time beginning within three days after the first run ended.

Gaumont Co.

FLUSHING, N. Y.

OF INTEREST TO EXHIBITORS

The function of Cub Comedies is two-fold—to attract the people and to please the people.

A brand of pictures that can draw and satisfy theatre-goers at the same time is certainly worthy of any exhibitor's consideration.

Arrange for bookings through your Mutual exchange.

DAVID HORSLEY PRODUCTIONS

Released March 1
"Jerry's Romance"
featuring
George Ovey
One reel

Released March 8
"The Flying Target"
featuring
George Ovey
One reel

VICTORY for SEVEN DEADLY SINS



B. S. Moss Theatrical Enterprises, Inc.
729 Seventh Avenue at Forty-ninth Street
New York City

BRYANT 8200

EXECUTIVE OFFICES

February 7th19 17

McClure Pictures,
Triangle Distributing Corporation,
1456 Broadway,
New York City.

Gentlemen;

It gives me great pleasure to advise you that I have done a record business in my five theatres that are running the SEVEN DEADLY SINS.

On Monday, Tuesday and Wednesday of this week I showed ENVY to capacity houses throughout the day and evening, and in five of the houses could not accommodate the people who desired to get in.

I can say with entire frankness and without hesitancy that the SEVEN DEADLY SINS are the biggest money getting pictures I have ever put out.

Wishing you the very best of luck, I

am,

Very truly yours,

B S Moss

McCLURE PICTURES

Many a packed house is directly traceable to an advertisement in the "News."

The Box Office Verdict

7 7 7

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT 172 FIFTH AVE. N.Y.

12 AM 10 1917 FEB

CA MILWAUKEE WIS 11- 12 1917

FREDK COLLINS MCCLURE PICTURES 251 FOURTH AVE NYCITY

ACCEPT MY HEARTIEST CONGRATULATIONS I SHOWED THE FIRST OF THE SEVEN DEADLY SINS ENVY TODAY AND IN SPITE OF THE TEMPERATURE OF TEN DEGREES BELOW ZERO I DID EXCEPTIONALLY BIG BUSINESS AND LOOK FOR A RECORD BREAKER DURING THE FOUR DAYS RUN OF PICTURES AT MY THEATRE

STRANDTHEATRE

PHILIP O GROSS J MANAGER

1017AM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

RECEIVED AT

B25CH 63 NL 2 MX NL 1917 FEB 5 AM

MA CHICAGO ILL 4

MR FREDERICK L COLLINS

PRES MCCLURE PICTURES 251 FOURTH AVE NEWYORK NY

ACCEPT MY CONGRATULATIONS SHOWED THE FIRST OF THE SEVEN DEADLY SINS ENVY TODAY AND IN SPITE OF THE COLDEST WEATHER THAT CHICAGO HAS EXPERIENCED IN MANY YEARS WILL SAY THAT THE BUSINESS DONE EXCEEDED MY GREATEST EXPECTATIONS MY PATRONS WERE VERY FAVORABLY IMPRESSED BY ENVY AND ALL INDICATIONS POINT TO A WONDERFUL SUCCESS FOR THE REST OF THE SEVEN DEADLY SINS

A BARCLESTEIN

GOLD THEATRE

Blizzards and zero weather cannot keep the crowds from SEVEN DEADLY SINS

7

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT

CHICAGO ILLS FEB 9

FREDERICK L COLLINS

PRES MCCLURE PICTURES 251 FOURTH AVE NEW YORK

MUST ADMIT THAT I HAVE BEEN VERY SKEPTICAL IN REGARD TO THE RECEPTION OF YOURSEVEN DEADLY SINS BY THE PUBLIC AFTER SHOWING ENVY YESTERDAY AT OUR COVENT GARDEN THEATRE WHICH SEATS TWENTY EIGHT HUNDRED PEOPLE MUST SAY THAT MY OPINION HAS BEEN CHANGED NOT ONLY WAS BUSINESS EXCEPTIONALLY GOOD BUT ENVY WAS VERY PLEASING TO MY PATRONS

COVENT GARDEN

MICHIGAN. VITAGRAPH, BIOGRAPH, PARAMOUNT, WESTEND AND SOUTHSHORE THEATRES LUFLINER AND TRINZ OWNERS BY JOS TRINZ

420AM FEB 10

McClure Series Dept.

17

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS FIRST VICE-PRESIDENT

RECEIVED AT 16 BROAD STREET, (STOCK EXCHANGE BLDG.) N. Y.

1917 FEB 10

D37KS 74 NL SANFRANCISCO CALI 9

FREDERICK L COLLINS

0070 MCCLURE PICTURES 251 FOURTH AVE NEWYORKNY

MR CHILD OUR SANFRANCISCO REPRESENTATIVE HAS JUST BOOKED SEVEN DEADLY SINS TO THE CONSOLIDATED AMUSEMENT COMPANY FOR HONOLULU AND THE ISLAND OF HAWAII THE CONSOLIDATED AMUSEMENT COMPANY IS THE LARGEST AMUSEMENT COMPANY INTHE HAWAIIAN ISLANDS AND THIS MARKS THE CHANGE IN THE POLICY OFTHEIR BIJOU THEATRE VAUDEVILLE TOPICTURES THEY ARE ALSO NEGOTIATING GOVERNMENT TO ALLOW THESE PICTURES TO MOLOKI AT THE LEPER SETTLEMENT

CB PRICE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1466 (PD) FEB 12 PM 12

112 FIFTH AVE. N.Y.

FL 66 BLUE 4 EX ST LOUIS MO 9 12 FEB 12 1917

FREDERICK L COLLINS

646 PRES MCCLURE PICTURES 251 FOURTH AVE NEW YORK

ENVY OPENED AT OUR KINGS THEATRE SUNDAY FEBY ELEVENTH AND BROKE EVERY RECORD FOR ATTENDANCE IN THE HISTORY OF THE THEATRE A COMPLETE CAPACITY ALL DAY FROM TWO TO ELEVEN OCLOCK AND WAS PRAISED AS THE GREATEST PICTURE OF ITS KIND EVER SEEN IN ST LOUIS HAVE BOOKED SEVEN DEADLY SINS A FULL WEEKS RUN EACH IN OUR SHENANDOAH AMT STRAND THEATRES

VAUDEVILLE THEATRE CO

T E RUSSELL MGR

1235 PM

VICTORY for SEVEN DEADLY SINS



TRIANGLE EXCHANGES 7

McCLURE PICTURES

Book these money-getting pictures for your theatre—they will bring you seven weeks of capacity business

Triangle Distributing Corporation 1459 B'way N.Y.

Each·one·better·than the·one·before.

Four of the SEVEN DEADLY SINS have been shown with this result.

ENVY

"The series gets a flying start in 'Envy'—Snappy Stuff—Miss Murdock delightful—Shirley Mason could hardly be improved upon—Other manufacturers should envy the McClure Company—Should be eagerly watched for by exhibitors."

—THE CRITICS.

PRIDE

"Twice as good as 'Envy'—A great bit of work—The audience is sure of plenty of thrills—Many dramatic moments—Photography faultless—Wealth of fast 'snap-snap' action—If the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market."

—THE CRITICS.

▽ TRIANGLE McCLURE PICTURES EXCHANGES ▽

GREED

"Particularly impressed with 'Greed'—Moulded in the form most popular with the fans—A fine full-grown punch—The maximum of dramatic surprise and thrill—Holds one's interest from beginning to end—For a play containing ingenuity of plot, accumulative interest, we recommend 'Greed.'"

—THE CRITICS.

SLOTH

"Will bring applause, especially at this time—A timely release—Charlotte Walker puts fire and sincerity into her interpretation—Liberal use of the flag—Designed to arouse patriotism—Shirley Mason a convincing and well graced figure—Plenty of that McClure cardinal virtue—action."

THE CRITICS.

Book SEVEN DEADLY SINS

McClure Series Dept, Triangle Distributing Corp'n, 1459 B'way, N.Y.

RAGGED AND WINSOME

Is this little maid of the Tennessee Mountains who captures our hearts by her sunshiny disposition—*See the*

WILLIAM FOX

PHOTOPLAY STARRING

JUNE CAPRICE

IN

A Child of the Wild



Scenario by John W. Kellette
Directed by John G. Adolfi

FOXFILM COMEDY SERVICE

On February 26th WILLIAM FOX presents
Henry Lehrman's Master Comedy

THE HOUSE OF TERRIBLE SCANDALS

featuring Henry Lehrman and Billie Ritchie

A Riot of laughter, stunts and surprises never approached on the screen
Foxfilm Comedies are released weekly

Independent of regular Fox program

SELZNICK PICTURES



HERBERT BRENON
Producer of "War Brides"
Has Just Completed His
Second Selznick Picture

"THE ETERNAL SIN"

Presenting the Brilliant
American Star. . .

FLORENCE REED

A Gorgeous Spectacle
Embodying One of the
Greatest Dramas
Ever Written . .

FOR MARCH RELEASE

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

NORMA TALMADGE

Whose Appearance In

"PANTHEA"

By Monckton Hoffe

Was Her Greatest Screen
Triumph — Has Nearly
Finished Her Second
Selznick Picture . .

"THE LAW OF COMPENSATION"

By Wilson Mizner

Presented By Joseph M. Schenck
Under the Direction of Julius
Steger and Jos. A. Golden.

A POWERFUL DRAMA
OF MODERN LIFE



SELZNICK PICTURES

READY FOR RELEASE

Harry Rapf Presents

ROBERT WARWICK

In

(By Arrangement With Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford and Wm. J. Burns.

Directed By

RALPH W. INCE

"A REAL MONEY GETTER. THE BEST PRODUCTION IN WHICH ROBERT WARWICK HAS EVER STARRED"
Wid Gunning in "Wids"



SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE



CLARA KIMBALL YOUNG

In

"THE PRICE SHE PAID"

By David Graham Phillips.

Directed By
CHARLES GIBLYN

Albert Capellani • Director Gen.

THE KIND OF CLARA KIMBALL YOUNG PICTURE YOU HAVE BEEN ASKING FOR. ° ° °

TRIANGLE



RELEASES FOR WEEK OF MARCH 4TH



FINE ARTS

Constance Talmadge

in

"Betsy's Burglar"

is a little "slavey," who dreams of princes and royal purple. A grocer's boy who is a correspondence school detective dreams too, and in their conjuring up of adventure and riches and priencely men and women, they stumble upon a mystery that takes them through all sorts of thrilling situations and—
Betsy is not a "slavey" at all.

There are five reels of mirth and tenderness and mystery and breath-taking thrills.

and

A Triangle Komedy

"Her Cave Man"



INCE-KAY BEE

Dorothy Dalton

as Ellen Holton in

"Back of the Man"

is a woman such as all men hope to win.

This is the story of a country boy who wins success in the marts of a big city, who is torn between love of woman and love of power.

He is drawn into the meshes of plot and intrigue and then—
Ellen Holton steps forward with all the sacrifice and love that only woman can give.

A play of thunderous action, thrilling, appealing.

and

A Triangle Komedy

"A Film Exposure"

MACK SENNETT-KEYSTONE

Ora Carew

in

"Her Circus Knight"

has a play from the master fun-maker that adds just one more to the list of the *Funniest Plays in the World.*

Every Mack Sennett-Keystone is better than its predecessor. Each one is veritable kaleidoscope of thrills and shrieking comedy.

They are released independently and—

Can Any Exhibitor Afford To Be Without Them?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PICTURES

$100 a Day Increase

Booking of the new Mack Sennett-Keystone Comedies went into effect this week—beginning February 11th.

We received a wire from an exhibitor Friday (he couldn't wait to write) telling us what the first new Keystone had done for his business—he uses the Keystones an entire week.

His box office receipts have increased, so his telegram says, *over $100 per day.*

We do not feel that there is anything we can add, Mr. Exhibitor, regarding the advisability of *booking Mack Sennett-Keystones.*

Released independently through Triangle exchanges.

Triangle Distributing Corporation
W. W. Hodkinson, President
1457 Broadway New York City

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

WORLD PICTURES BRADY-MADE

ARE YOU CASHING IN

on

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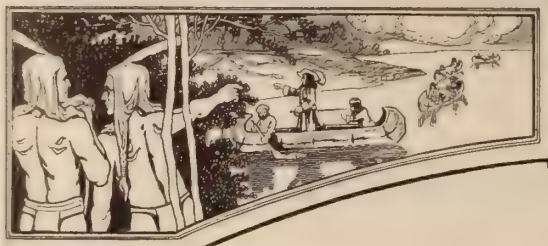
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in association with
WORLD PICTURES
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ROBERT WARWICK
and JUNE ELVIDGE in
"A Girl's Folly"

Directed by MAURICE TOURNEUR
Produced by PARAGON FILMS Inc.



Many a packed house is directly traceable to an advertisement in the "News."







The La Salle Film Co.

"Laugh---and Keep Healthy"

The world at large wants to laugh but it wants to laugh at something *clean* and *decent.*

We all know that there is a persistent demand for ***good*** comedies—***clean*** comedies—***vivid, appealing*** comedy that is not dependent upon the slap-stick, obscene or risque.

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are clean, decent and *funny.* Humor abounds—vulgarity is noticeably absent.

A Single Reel Feature Comedy Service—To Be Released One Each Week Thro' The Independent Exchange

Ten Now Completed and Others on Their Way

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PATHÉ

Announces the most novel and absorbing story ever put into a motion picture serial

MYSTERY OF THE DOUBLE CROSS

An adaptation of an original story written by Gilson Willets and featuring

Mollie King and Leon Bary

Advertised in all the great Hearst papers and many others.

Produced by ASTRA



Those who have seen it say: The greatest serial ever made is

MYSTERY OF THE DOUBLE CROSS

and it is the first feature serial



The story is so clean, so real and absorbing, the picture is so well directed that it will make Mollie King a star the day it is released.

Already big circuit managers are besieging us for bookings. Mr. Exhibitor, you should have two or three episodes screened for you at the nearest Pathé Exchange. We are confident as to what your verdict will be.



Pathé



Announcing
Doris Grey
Voted Boston's prettiest girl at last year's Exhibitors' Ball, and
Wayne Arey
in the five part
Gold Rooster Play
Her Beloved Enemy
Produced by Thanhouser
Released March 4

Pathé Gold Rooster Plays please patrons and exhibitors

"I selected Gladys Hulette in "Her New York" as an attraction for this theatre because it, more than all of the attractions available, fitted into the ideals embodied in this theatre and the character of entertainment that we are striving to give... We know of no such production in recent months that made for such irresistable entertainment."

S. Barret McCormick, m'g'r, The Circle Theatre.
Indianapolis.

The Clemmers book

PATRIA

with

Mrs. Vernon Castle



The first time either of them has ever booked a serial!

◆

James Q. Clemmer, Seattle's famous exhibitor, and his brother Howard Clemmer of Spokane, both book Patria. This is the only time either has played a serial.

◆

There's a reason!

The country's leading showmen all recognize the box office value of this great attraction.

◆

Written by
Louis Joseph Vance

Produced by Wharton, Inc.
for
International

Released by
Pathé



Mrs. Vernon Castle

star of

PATRIA

known to almost every man, woman and child in America.

Pathé

Lonesome Luke Comedies

were good as one reelers:
they are great in

two reels!

Beginning March 18 the first run price of Luke Comedies in all large communities will be

$25

and the length of each

two reels.

Exhibitors who have'nt used these comedies don't know how good they are. Ask the exhibitor who shows them!

Produced by Rolin.

Harold Lloyd
Snub Pollard
and
Bebe Daniels

The friends of everyone who loves to laugh.

Pathé



Bebe Daniels





Snub Pollard

Ask the nearest Pathé Exchange to show you two or three of these new two reel "Luke" Comedies. You'll book them all!

"Lonesome Luke" Lloyd

Pathé

"Pearl White in Pearl of the Army is interesting our audiences greatly."

C. S. Levin, Gen'l. M'gr.
William Fox Circuit of Theatres

"Here's the letter. It has a message for you, Mr Exhibitor!

William Fox Circuit of Theatres
130 WEST 46th STREET, NEW YORK CITY
WILLIAM FOX - - - - - - - President

Office of GENERAL MANAGER
CHARLES S. LEVIN

Telephone
BRYANT 9300

January
Twenty-third,
1917.

Pathe Exchange,
115 East 23rd Street,
New York City.

Gentlemen:

We wish to compliment you upon the excellence of your new serial "Pearl of the Army". We are not given to the booking of serials as a general rule but have found that Pearl White in "Pearl of the Army" is interesting our audiences greatly.

Yours very truly,

WILLIAM FOX CIRCUIT OF THEATRES,

Gen. Mgr.

CSL-H

TRADE MARK

Produced by Astra
under the direction of
Edward José





Pathe Thanhouser presents
Mr. Frederick Warde
In a remarkable picturization of Oliver Goldsmith's immortal classic

The Vicar of Wakefield

The acting of Mr. Warde in this picture is a contribution to the screen that will long be remembered.

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S. L. ROTHAPFEL, SECRETARY AND MANAGING DIRECTOR
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THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

OFFICE OF THE MANAGING DIRECTOR

January thirty-first
1 9 1 7

Mr. C. R. Seelye,
Pathe Exchange,
25 West 45th St.,
New York City.

My dear Mr. Seelye:

I want to congratulate you upon having secured "The Vicar of Wakefield" production and must congratulate Mr. Thanhouser, Mr. Ward, and his son who directed the picture. It is a masterly effort and I am indeed glad to be able to book it at the Rialto on the 25th of February. I am sure that my patrons will also be delighted with it.

There were at least thirty-five people in the theatre at the time of its private showing and everyone was most enthusiastic about it.

Very truly yours,
S. L. Rothapfel
Managing Director.

Chock full of life and humanity Easily the best photo-play attraction of the year.

The Nestor of motion picture exhibitors Mr. S. L. Rothapfel not only recommends this production but he plays it at his beautiful Rialto Theatre entire week commencing Feb. 25. That's convincing, is'nt it?

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We don't ask you to take our word for it that

"THE AMERICAN GIRL"

Series of Two-Part Western Dramas

will achieve greater popularity than did "The Girl from Frisco"—
Or that it sets a standard of excellence never before approached by two-part productions—
Or that it is far ahead of serials in plot, action and drawing power—



See for Yourself!

So confident are we that this new SERIES will measure up to everything we have been saying about it that we have arranged with all of the General Film Exchanges to screen the initial episode for you—

"The Black Rider of Tasajara"

featuring MARIN SAIS

Write or call upon your Exchange and fix a date for seeing this bully picture. *Don't book blindly.*

NOTE: All Kalem productions can now be booked independently of the other releases furnished by the General Film Company.

KALEM COMPANY

235 West 23rd Street
New York City

A Good Title is Half the Battle

You can't expect to make money with poorly titled pictures.

"A DAUGHTER *of* DARING"

Series of One-Part Railroad Dramas

ought to pack them in on the strength of its name alone.

But it has more to recommend it than a good, catchy title.

It has Helen Gibson for its star—

It is produced in Kalem's thorough style—

And each episode tells a complete story.





Short Length Features

These one-part dramas by contributing authors familiar with the technique of Railroading, are just as truly features as productions six times their length.

And we urge you to say so in your local advertising. We also want you to see the first episode—

"In the Path of Peril"

featuring HELEN GIBSON

Your General Film Exchange will be pleased to make an appointment to suit your convenience.

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Big, New Pictures with a Big, New Idea Back of Them—

FORTUNE PHOTO-PLAYS

The Greatest Stories make the Greatest Pictures.

The most brilliant, romantic and picturesque stories ever printed have appeared in Street & Smith's six famous fiction magazines—Ainslees, Popular, Smiths, Top-Notch, Peoples and Detective Stories.

We have secured the motion picture rights on all these great stories, and are producing them—not in the usual padded, long-drawn-out, five or six-reel form, but in

4 Reels One Hour Screen Time

NO PADDING—ALL ACTION

New Street & Smith stories, as they appear, will be released simultaneously with publication in the magazines.

15 million people have read the stories.

15 million people will see our advertising of Fortune Photo-Plays in the Street & Smith magazines.

A big new four-reel Fortune Photo-Play each week. Book the series now.

DISTRIBUTED BY GENERAL FILM COMPANY, Inc.

Produced by H. M. and E. D. Horkheimer



LILLIAN WALKER

(alias "DIMPLES")

—the famous star of big productions, who has laughed and dimpled her way into the affections of all-America—is now appearing in sparkling two-reel comedies for General Film. The first picture is

"DIMPLES' BABY"

"Dimples" finds a perfectly beautiful infant in the tonneau of her limousine. She promptly decides to adopt it—and absurd complications and roaring comedy situations follow each other thick and fast.

You will meet a big and constantly growing demand with this short, swift-action comedy—30 minutes of fun and thrills centered upon the compelling personality of such a popular film favorite as Lillian Walker.

This is precisely the type of short length subject now in public favor. Book now.

Broadway Star Feature — Produced by the Greater Vitagraph

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SELIG Offers The Most Notable Cast Of Stars Ever Presented in a Five Part Production, Including

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Charles Gerrard in

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A Blood-stirring Drama of the Texas Borderland, and of the Love that Overcame all Obstacles

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The Princess of Patches
The Prince Chap
Thou Shalt Not Covet

The Rosary
A Black Sheep
Carpet From Bagdad

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The Circular Staircase
Into The Primitive

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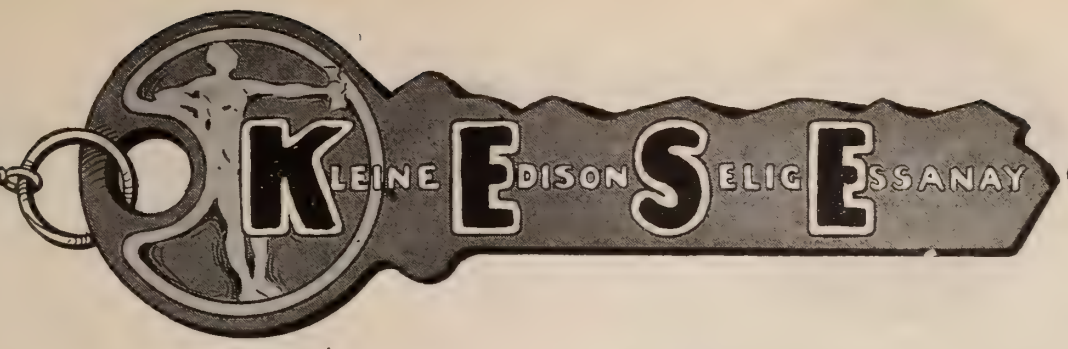
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FEATURING
BRYANT WASHBURN

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Read what they say about it:

"We presented your feature 'SKINNER'S DRESS SUIT.' In my estimation, it is destined to rank high among photo-plays of renown. It is entertaining and enjoyable from the first moment to the last. It is pure, clean and sweet. In it Bryant Washburn surely comes into his own and gives a characterization that is truly splendid.

I listened to the comments of the patrons and it was the unanimous verdict that the picture was fine. Even the House Manager, usually blase and unresponsive, had a smile from ear to ear and exclaimed 'It's a bear'."

ALFRED HAMBURGER, Chicago, Ill.

Taken from the story of Henry Irving Dodge in the Saturday Evening Post. By arrangement with Houghton Mifflin Company.



TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

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America's Foremost Actor

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His Indian battles, last hunting trip with the Prince of Monaco, owner of Monte Carlo, and incidents of his home life.

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THE MOST STARTLING FILM ON THE SUBJECT OF "BIRTH" EVER GIVEN TO THE PUBLIC



JACK LAIT
Author of "The Black Stork," and also of "**Help Wanted,**" one of the greatest theatrical successes of the last 20 years

REVOLUTIONARY! ASTOUNDING!

THE INNER SECRETS OF THE REPRODUCTION OF THE HUMAN RACE EXPOSED!

MANY NEWSPAPERS WILL ATTACK IT
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The Whole World Will Talk About It!

"Stork"

Unfit Humans Breed

Should Doctors Let Defective and Deformed Babies Die?

Dr. H. J. Haiselden, the noted Chicago physician, ***refused to operate on a defective baby*** because she was deformed and would grow up a cripple, possibly an ***imbecile.*** He ***LET HER DIE,*** when an operation would have ***SAVED HER LIFE.*** Every newspaper in the land has commented on it. Hundreds of editorials have been written. ***Did Dr. Haiselden do right? THIS GREAT, STARTLING FILM GIVES THE ANSWER.***



DR. H. J. HAISELDEN
The famous Chicago Physician who let a defective die, when he could have saved her life by operating

DR. HAISELDEN HIMSELF TAKES THE LEADING PART IN THIS PLAY

This play is written by Jack Lait, with such heart throbs as only Jack Lait's pen can give. It pictures the primal passions of men and women as only Jack Lait can do—the passions of Society's great and the passions of tenement starvelings—the highest beauty and joy of life and its ***blackest dregs.***

EVERY MOTHER IN AMERICA AND EVERY WOMAN WHO EXPECTS TO BE A MOTHER WILL FIGHT TO SEE THIS PLAY

IT WILL BE THE MOST TALKED OF PLAY OF THE YEAR

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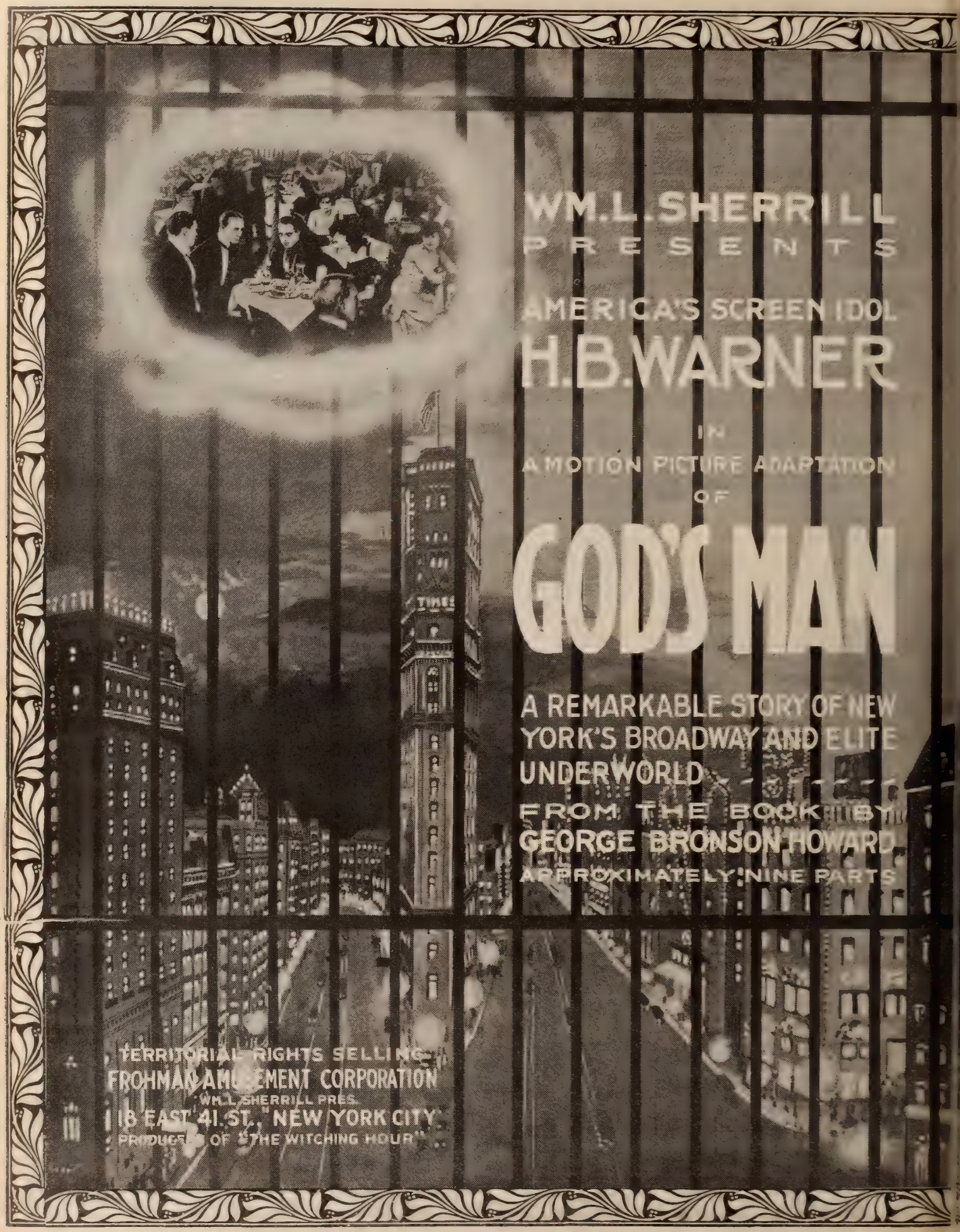
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AMERICA'S SCREEN IDOL
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A MOTION PICTURE ADAPTATION
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GOD'S MAN
A REMARKABLE STORY OF NEW YORK'S BROADWAY AND ELITE UNDERWORLD
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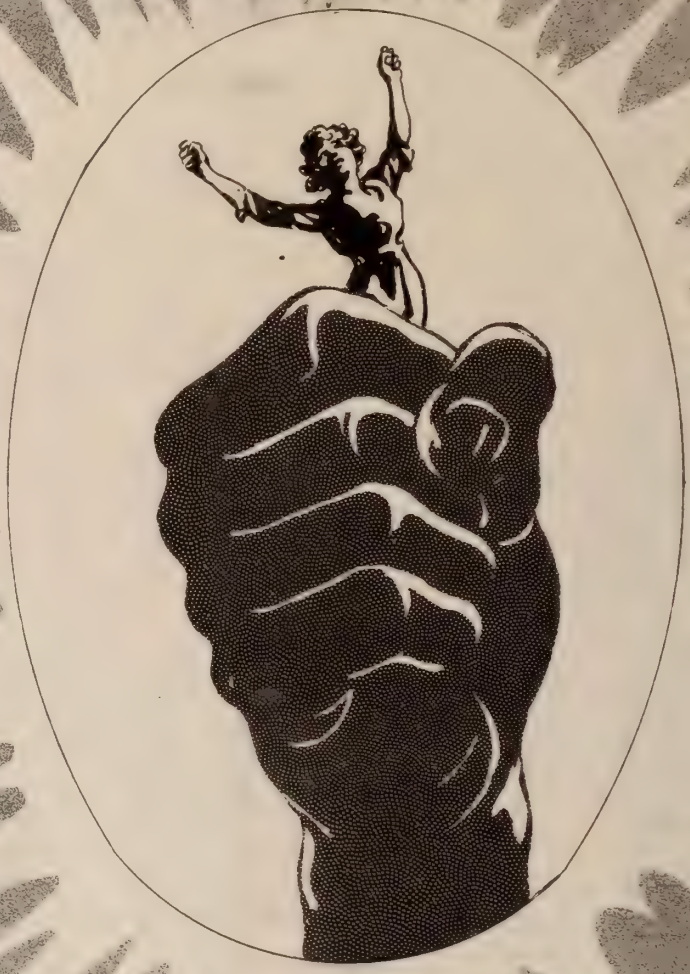
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An intensely vivid, startling photoplay bulging with sweeping Dramatic Situations.

A soul stirring screen drama of a man's life wrecked by Circumstantial Evidence.

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B.A.ROLFE
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The Star Delightful
MABEL TALIAFERRO
in The
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A Five Act
METRO wonderplay
fascinating in its portrayal
of human emotion
Contrived and Directed
by Edwin Carewe *for*
Rolfe Photoplays Inc.

The Brooklyn Eagle says

"THE GREAT SECRET"

Metro Serial Is Breaking All Box Office Records.

Metro's new serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars, is already breaking box office records and achieving a tribute rarely accorded a motion picture—that of receiving audible praise from its audiences. Exhibitors are unanimous in reports of the way in which this new screen novel has been received by their patrons.

A sample indication of this general appreciation is shown at B. F. Keith's Greenpoint Theater, where Manager Massaud says he is playing to capacity and is regularly sold out by 2 o clock on each day that "The Great Secret" is on the bill.

Besides the human appeal in this screen novel of fifteen chapters there are sufficient thrills and stirring scenes to awaken the interest of the most jaded theatergoer. William Christy Cabanne, who adapted and produced "The Great Secret," is known as "the wizard of the screen" and was for years chief of staff to D. W. Griffith.

BOOKING THROUGH
METRO
EXCHANGES

Presented by QUALITY Pictures Corp'n
Produced by SERIAL Producing Co

The Newspapers reflecting public opinion are unanimous in praise of Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

METRO announces New Canadian Policy



IN order to give the motion picture Exhibitors of Eastern Canada the same complete efficient and high class service given to Exhibitors in the States, Metro Pictures Corporation is opening its own chain of offices ¶ The first of these is now established in Montreal at No. 8 Mc. Gill College Avenue and the Toronto office will be opened within a few days //

Metro Pictures Service Ltd.

THE TRADE SENSA

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OF A HIDDEN CHAPTE

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BY PAUL

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NO SUCH SHOWER OF PRAISE IN THE
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FIRST TRADE SHOWING AT STRAND THEATRE, New York, Wednesday, February Fourteenth Atracted THE LARGEST TRADE CROWD in the THEATRE'S EXPERIENCE.

TION OF THE YEAR!

THRILLING EXPOSE OF AMERICAN LIFE

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TRAGEDY ABOUT REAL PEOPLE

IS A SENSATIONAL PICTURE WITH A NEW THEME
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SIX TREMENDOUS PARTS
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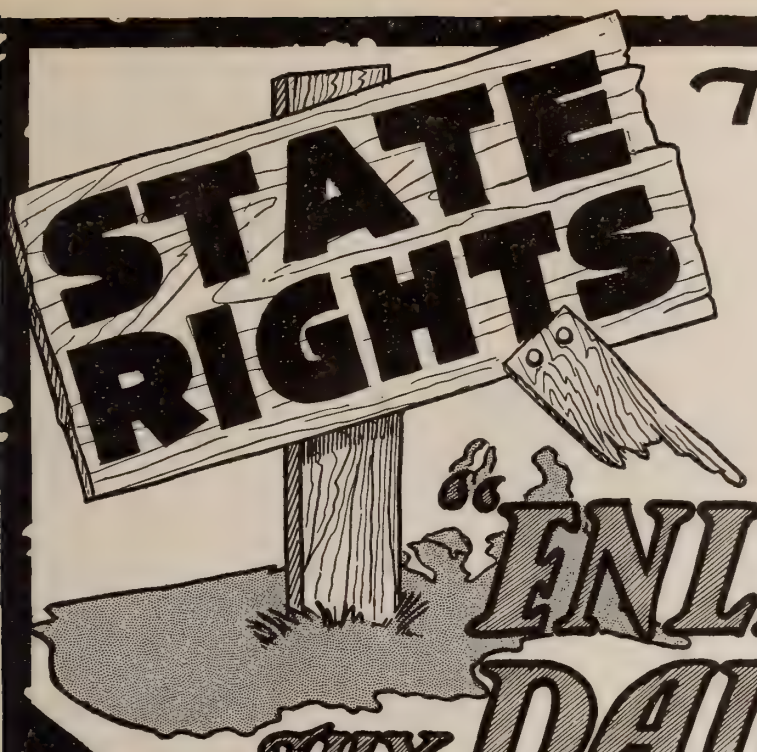
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The MOST TREMENDOUS DRAMATIC FILM PRODUCT EVER LAUNCHED

IVAN ABRAMSON'S
MASTER SPECTACLE
OF THE SCREEN

"ENLIGHTEN THY DAUGHTER"

WITH THE MOST PROMINENT CAST OF PLAYERS EVER ASSEMBLED FOR ANY ONE SCREEN PRODUCTION

"ENLIGHTEN THY DAUGHTER"
WILL BOLSTER ANY OFFICE, IT IS POWERFUL ENOUGH TO SWING YOUR ENTIRE PROGRAM. YOU CAN BREAK INTO THE MOST IMPORTANT THEATRES IN YOUR TERRITORY WITH THIS FEATURE.

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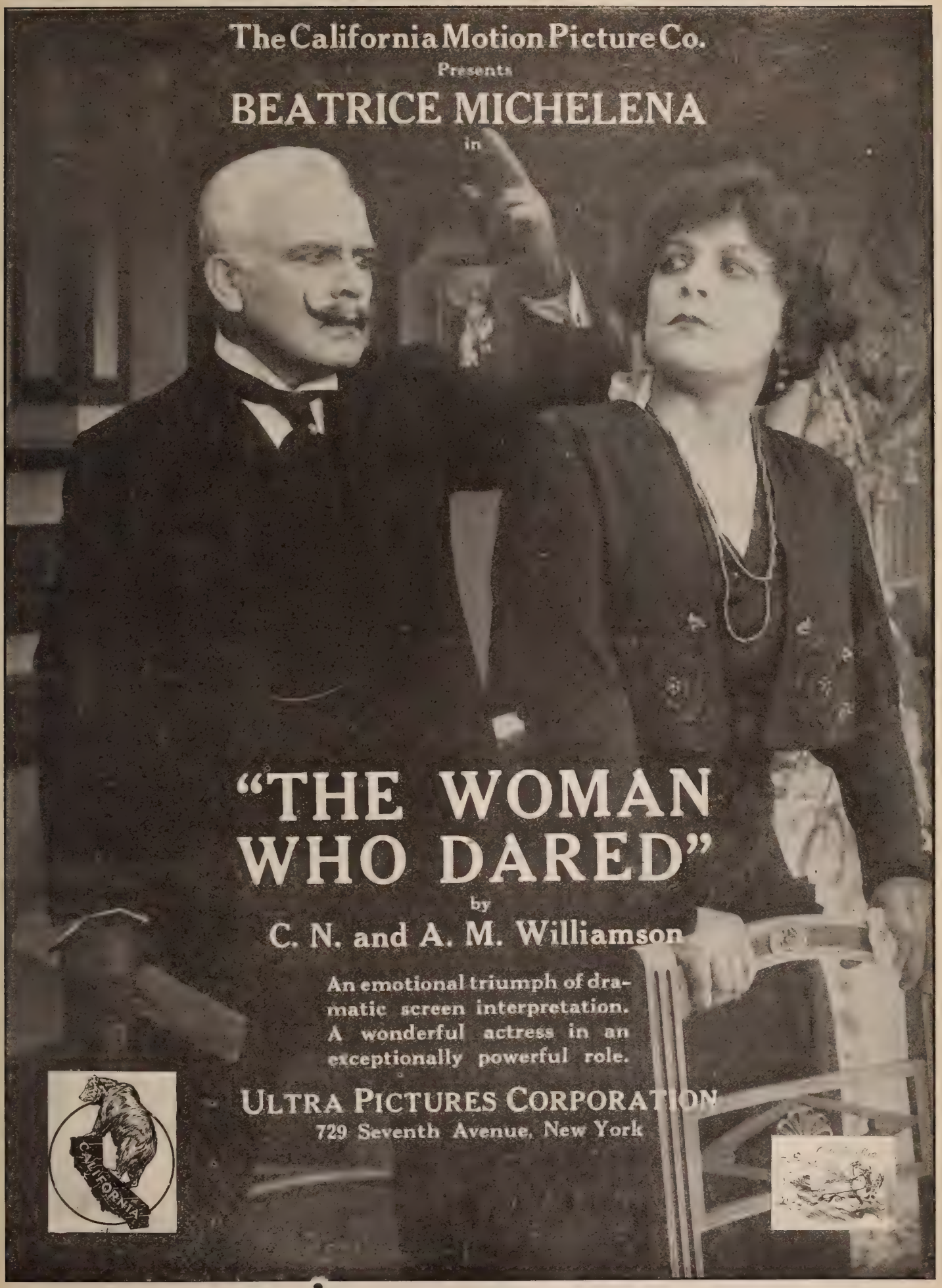
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STUPENDOUS PRODUCTION
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3 in 1

MR. EXHIBITOR:—Do you realize the importance of your single reel pictures? Our single reelers are features—and are treated as such. Our entire organization is devoting its greatest efforts to produce the unusual and combine 3 in 1—***Scenic, Story, Comedy.*** You will find these three important elements in our one-reel Robert C. Bruce, American Adventure Pictures.

MR. PETER MILNE, of the M. P. News, in his review of "Mammals of Strange Form" (500 feet) from Ditmars' "Living Book of Nature," said: *"It gives the spectator a laugh hand in hand with a lesson,—is one of the most comical sights we have seen in a month. Chaplin was the other."* These pictures also combine 3 in 1—***Educational, Story, Comedy.***

THE Strand, Broadway, New York, has been featuring these pictures for the past *eighteen consecutive weeks, and will continue.*

Book the Ditmars' "Living Book of Nature" at the Following Exchanges;

Quality Film Company, Pittsburgh, Pa.
WEST PA. & WEST VA.

Photo Play Exchange, Salt Lake City.
UTAH, COLORADO, WYOMING, NEW MEXICO

Lambson Film Exchange, Seattle, Wash.
OREGON, WASHINGTON, IDAHO, MONTANA

Educational & Children's Films Co., Kansas City, Mo.
MISSOURI, KANSAS, IOWA, NEBRASKA

Broadway Feature Film Co., Detroit, Mich.
MICHIGAN

Celebrated Players Co., Chicago, Ill.
INDIANA, ILLINOIS

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Photoplay Exchange, Salt Lake City, Utah, and the
Photoplay Exchange, Denver, Colo.
SOUTHERN IDAHO — EASTERN MONTANA — WYOMING — UTAH — COLORADO — NEW MEXICO

Peerless Feature Film Exchange, Inc., Philadelphia, Pa.
EASTERN PA. AND SOUTHERN NEW JERSEY

Consolidated Film Corp., San Francisco and Los Angeles
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EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Make'em Laugh

–Make 'em All Laugh!

That's the trick, and it is up to you to book the comedies that will turn it. You will always get the people if you do. Everybody wants a good laugh.

Producers know this, and try to produce that kind, but how often do they fill the bill? They turn out some that make some people laugh some of the time. More often they produce those that don't make anyone laugh any time. Once in a while they hit the nail on the head and produce one that will make anybody laugh any time. That's the one you ought to have, if you can get it.

Ebony Comedies Are That Kind

When you want a comedy that will make anybody laugh any time—book an Ebony.

Ebony productions are something different. Actors are Negroes —just plain colored folks. If you know anything about these people, you must admit they are funny—*funniest people in the world*—they bring a laugh when no others can. They are natural comedians, full of innate humor and pantomime, which enables them to portray comedy as no one else can. *Ebony* comedies will help you build up a reputation for exhibiting the best in comedy photo-plays. What colored vaudeville acts mean as attractions to vaudeville managers, Ebony comedies will mean as attractions to the motion picture exhibitor—*always among the best attractions booked.* They are new and will get the people immediately. All will like them. Everyone is a big laugh. Book one you will want them all. They get better as we go along. The best are yet to come. The first is:

"A Natural Born Shooter"

Open Market Release

Week of February 26th, 1917

This is a one reel comedy, clean and a wholesome laugh producer. It's full of new kind of humor from start to finish.

State Rights Buyers — Film Exchanges — get our proposition for handling Ebony Comedies.

EBONY FILM CORPORATION

Transportation Building **Chicago**


KLEINE EDISON SELIG ESSANAY
MAX LINDER'S
First Comedy
"Max Comes Across"
Now Ready
BACKED BY A GIGANTIC NATIONAL ADVERTISING CAMPAIGN
Read what Aaron J. Jones, president of Jones, Linick & Schaefer Co., says both of the features and the advertising campaign:
Chicago, Feb. 12, 1917.
George K. Spoor, President,
Essanay Film Mfg. Co.,
Dear Mr. Spoor:
We desire heartily to commend the Essanay Co-Operative Advertising Plan offered in connection with the MAX LINDER COMEDY FEATURES. As soon as we SATISFIED ourselves on the QUALITY of these subjects, we booked them because of the unusual opportunity for exploitation offered by this unusual plan.
Very truly yours,
JONES, LINICK & SCHAEFER CO.,
Aaron J. Jones, President.
See this feature at any K. E. S. E. office and ask for particulars on our newspaper advertising campaign. WE PAY HALF FOR YOU.
ESSANAY

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Number 9

March 3,
1917

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., N. Y. 'Phone 9360 Bryant. Wm. A. Johnston, Pres. and Editor; Henry F. Sewall, Vice-Pres.; E. Kendall Gillett, Sec.; H. A. Wyckoff, Treas. & Bus. Mgr.

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News of the Week

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What the Women Can Do

WE are in receipt of a very sensible and sincere letter from Margaret B. Shull, of Ann Arbor, in which she asks what Women's Clubs, acting for the public, can do for better, cleaner motion pictures.

A great deal, Mrs. Shull.

The friendly and practical tone of your letter strengthens the conviction we had last Spring after meeting several of the thoughtful, liberal and practical leaders of the Women's Clubs, then in convention in New York, and the contention we then held that the women of this country could go far toward settling the whole menace of official censorship—in the best interests of pictures and of the picture industry.

MRS. SHULL says: "After all, what we troublesome Women's Clubs want is not so much. I believe that we and the best producers and best exhibitors all want the same things."

We agree heartily; and the same things you all want are — *cleaner, better pictures.*

You and the best producers and the best exhibitors ought, therefore, to act together.

You *can* act together; and thereby you can curb at first and eventually you can stop the activity of the piratical producer and the unscrupulous exhibitor. Both in their respective branches are in a decided minority; but they do exist.

YOU don't believe in censorship—no thoughtful, educated woman can; so you don't just know what to do.

But something must be done.

We suggest, therefore, that you work with the best exhibitors and the best producers; and that you work against the other kind.

You can begin with the exhibitor at once. If you—and this applies, of course, to every Woman's Club everywhere—find a picture being advertised which in your sound judgment is dangerous to the morals of your community, you can appeal to the authorities and have it suppressed.

You can also suppress the posters advertising it upon the same grounds. You will generally find these pictures not nearly so bad as they are advertised. But the bad poster is in itself just as harmful as the bad picture and calls for the same action from the authorities. *The authorities have this full power.* Make them use it.

AGAIN, co-operate with the best exhibitors.

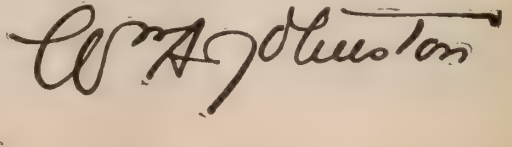
Bring them in touch with your schools, churches, societies and clubs. Asks the theatres to advertise, with slides, the church, service, and all religious, social and civic gatherings. The theatres will do it. Many do it now.

Then, in turn, let the schools and churches announce and recommend the pictures which the family and especially the children ought to see. Let the Women's Clubs and other societies help in this work. They can do a great deal.

Make the picture theatre a real, integral part of your community life. Make it your library and reading room.

Start this home work—now. Work in the field right near you.

If this work becomes national—and surely it's important enough —you will very shortly make the exhibition unprofitable and thereby you will stop the production of unfit pictures.



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Speaking Editorially:

Public Standards

"I AM sure we all approve of real censorship from within, as advocated by Mr. D. W. Griffith.

"But here is my question. This movement for censorship from within is to meet the demand *from the public* for censorship.

"How can we help—we, the intelligent women of the country? How can we get around *public censorship,* which we don't want, and yet meet the *public demand* for clean pictures?"

This is the question put to us by a woman, whose letter is made the subject of the editorial on the preceding page.

Her question deserves an answer from the industry.

Mr. Griffith's committee, we take it, doesn't expect to rely upon standards made by itself or by the producers.

This is impossible—quite as impossible as for the producers to censor their own pictures.

These standards must come jointly from the public—from constant contact with the public, its tastes and desires.

The National Board of Review, in our conception of its work, is actually furnishing the public contact now.

Firstly, it provides for a review of all pictures by a section of the public. Secondly, it is increasing its contact with the public everywhere through its constructive affiliations with local organizations.

Our answer to Mrs. Shull's letter is to have her local organizations work directly with the National Board of Review and thereby assist Mr. Griffith's committee in its very important work—by giving it *public standards* to work from.

The "News" and the Newspaper

THE Milwaukee Journal, in its photoplay section, stamps many of its news stories with "MOTION PICTURE NEWS says." One feature article of considerable length and much interest is made up from the biographies in "MOTION PICTURE NEWS Studio Directory."

In the same week other clippings from the editorial columns of MOTION PICTURE NEWS have reached us from the Atlanta Constitution, Boston Traveler, Seattle Times, and Omaha World-Herald.

Oh, Those Stars!

THE amazing news has percolated out to the public from a lawyer's office that a star is running away from a $2,500-a-week salary in quest of a golden grail of even greater dimensions.

The star cannot be held to blame. Any man wants all the money he can get.

But the men who will insist on jeopardizing their businesses by ladling out salaries several times as great as that of the President of the United States, deserve all that the nervous future has in store for them.

The Contest Quickens

ANOTHER candidate clamors for entry into our censorship assininity contest.

The Ohio Board, after due reflection and contemplation, sharpened their shears and snipped out the following title from a "Ham and Bud" comedy: "Now you've chased the chicken away."

Taking Our Own Medicine

IN an article appearing in the February issue of The World Court, President John R. Freuler, of the Mutual Corporation, makes a thought-compelling brief for the motion picture as a destroyer of international boundaries. That the motion picture, through telling how "the other half" lives, will play an incalculable part in the movement for permanent peace that is to follow the present war, is a point well stated by Mr. Freuler.

The screen as an educator will serve its purpose well; as pupils we must feel that film men are slow to learn the very lesson they are teaching.

Would not a little study of "the other half" go a long way towards smoothing the road for a solution of the internal problems that abound in the film world? The attitude of distrust and fear created by an international boundary has its duplicate in the relations between manufacturers, distributors and producers, between the man in New York and the man in Broken Bow.

The task of setting our house in order will assuredly be facilitated when the doors are opened that bar an appreciation of what "the other fellow" is thinking and doing.

The Tax Committee

WHAT appeared to be, at the time of its initiation, a primary school for the absorption of knowledge relating to the film industry, has become a sedate, serious investigation, more thorough, probably, than any previous affair of its kind.

Whe Wheeler Committeemen have gone to the roots of the industry with tireless persistency.

They have been enlightened to such an extent that they can dispense real knowledge on an abstruse subject to their less fortunate associates in Albany.

They have made one vitally important decision: that the small exhibitor will fail if he is taxed.

What they decide to do about the overpaid star will be awaited with interest.

The Alert Exhibitor

WE congratulate those progressive and wide awake exhibitors, who, in many parts of the country have heeded the appeal for longer runs. Elsewhere in this issue their successful experiences in discarding the daily program change in favor of two, three and four day runs are recounted.

They have proved that the long run is a money saver and a money earner.

They realize that the inevitable result of the longer run will be a more constant and a growing intelligent public interest.

The House Is Wrong

THE Motion Picture industry, at times, suggests to us a large house filled with many people and built upon a wobbly foundation. There is constant discord and discomfort. Everybody thinks the other person is at fault; everybody believes the other person is getting the best of it; everybody is suspicious and warlike to the point of anarchy.

Whereas the true situation is that the house itself is built wrong and the distress is about equally divided and is neither the gain nor the fault of any one individual at all.

Ousting of Frank by Ochs Illegal Says Trigger

Will Seek Injunction Preventing League Executive Committee from Changing Control of Chicago Exposition—Reviews History of Hurry-Call Chicago Meeting That Took Action

INSTRUCTING his Chicago attorneys to secure an injunction against the Executive Committee of the Motion Picture League, Sam Trigger, president of New York Local No. 1, and national vice-president for New York, last week fired the first shot in an inter-League fight that threatens to develop into a wide-open split. Trigger seeks to enjoin the League officials from carrying out the recent ousting of Louis Frank as manager of the coming Chicago Exposition.

Characterizing this action as "illegal and contrary to our constitution and by-laws," Trigger gives intimation of staging a pitched battle that is certain to make League affairs lively reading in the coming months. In addition to the grilling Ochs received last week at the hands of New York exhibitors, prominent New York and Chicago exhibitors are said to be planning a complete airing of the Frank case and other recent executive acts by means of impeachment proceedings.

Sonneschein, Berkson and Fischell are the Chicago attorneys, who have been retained by Trigger to take the League squabble into the courts. The New Yorker's telegram instructing his attorneys to start action, follows:

"I hereby authorize you to start suit and injunction proceedings against Louis Schindler, the National Executive Committee of the Motion Picture Exhibitors' League of America and any person or persons who may attempt to usurp the authority of Louis Frank as manager of the Seventh Annual Convention of the Motion Picture Exhibitors' League of America, to be held in Chicago at the Coliseum July 7 to 15, as I consider such action taken illegal and contrary to our National Constitution and By-Laws."

In substantiation of his claim that the action was illegal, Trigger declared that ten days' notice is necessary for an Executive Committee meeting, and places in evidence the telegram summoning him to the meeting, which he received only three days previous. The telegram, sent by Lee Ochs, declares: "National Committee meeting called for Chicago, Tuesday, February 6, and Ochs, Tugwell, Furniss, Jeup, Hamburger, Sweeney here now, and concur on the removal of Louis Frank. You will have to advance your own traveling expenses, as League cannot at this time. If you cannot come, wire your decision."

Trigger's reply was a direct-from-the-shoulder plea for a square deal for Frank, saying:

"Your telegram received, saying that Ochs, Tugwell, Furniss, Jeup, Hamburger and Sweeney concur on removal of Frank, so why call on me at this late hour. Am for a square deal for Frank, and know he will make a successful Exposition, and its finances we need. Can you get an exhibitor more capable? Owing to the short notice and important business engagements, cannot come. The break with Germany and absence of Lee Ochs from the city make it imperative that I remain."

Interesting sidelights on the hurry-call meeting are furnished by Trigger, who declares that Mr. Jeup was not in Chicago for the meeting as stated in Lee Ochs' telegram, and that Judge Tugwell was not on hand in response to an official notice, but that his presence in Chicago during the meeting was only accidental. In addition, Chicago exhibitors who declare that their local paid the expenses for the committee, are wondering at the statement to the contrary made by Lee Ochs in his telegram to Trigger.

General Film Company Elects Officers

The General Film Company, at the meeting of the board of directors, at the offices of the company, February 12 and 13, elected the following officers:

Benjamin B. Hampton, president; George K. Spoor, vice-president; W. M. Gulick, secretary and treasurer.

The list of directors of the company elected at the recent stockholders meeting is as follows: Benjamin B. Hampton, Frank J. Marion, George Kleine, G. A. Reeder, George K. Spoor, William N. Selig, Harold Bolster, Paul G. Melies and W. M. Gulick.

Farewell Party to Fatty

A farewell dinner was tendered Roscoe Fatty Arbuckle in Los Angeles last Friday evening by the Paramount exchange. Two hundred guests wished him luck on his Eastern jaunt. Many prominent exhibitors were present. Adolph Zukor and Walter Arbuckle were the principal speakers.

William A. Sherrill Resigns from Art Dramas

William L. Sherrill, president and one of the organizers of the Art Drama Corporation, has tendered his resignation to that company, to take effect February 17.

Griffith's Appointment of Powers Is Upheld

Wm. A. Brady Ignores "Improper Request" to Remove P. A. Powers from Censorship Committee—Powers Leaves for Coast

WILLIAM A. BRADY, president of the National Association of Motion Picture Industry, has upheld all of D. W. Griffith's appointments to his committee for "censorship from within."

Lee A. Ochs endeavored at the recent New York State exhibitors' convention at Albany to oust Powers from the Griffith committee. A resolution was sent to the Grievance Committee of the National Association, from Albany, urging that P. A. Powers be asked to hand in his resignation.

From a reliable source it is learned that Mr. Brady, indignant at this cool request, stated at a later meeting of the association that this request was considered improper, and it was accordingly tabled.

Mr. Brady upheld all of Mr. Griffith's appointments to the censorship committee, and he is said to resent the unwarranted interference which has occurred.

P. A. Powers left last Monday for California, where he will take active charge of the organization of a Pacific Coast Advisory Committee of the National Associaetion of the Motion Picture Industry.

Donald J. Bell, president of the Bell and Howell Company of Chicago, has been at the Coast for some time.

Adolph Zukor, president of the Famous Players-Lasky Corporation, is on a tour of the country and will join Mr. Powers and Mr. Bell in Los Angeles.

The work to be done will include the bringing into a great advisory committee of the big producers of the Coast as well as the prosperous exchange managers and exhibitors. The first of the advisory committees was organized last fall in Chicago and Minneapolis followed suit some weeks ago. Mr. Howell is an active member of the Chicago committee and understands its activities and possibilities.

The Coast has been thoroughly stirred up through the activities of Judge J. P. Tugwell of Los Angeles, who is a member of the Board of Directors of the National Association.

Metro Opens Chain of Offices in Canada

In line with its general policy of expansion, Metro Pictures Corporation is opening a chain of offices in Eastern Canada, in order to give the motion picture exhibitors of that territory the same complete, effective and high class service that is now supplied exhibitors in the United States.

The first of these offices already has been put in operation at No. 8 McGill College avenue, Montreal, and within a few days magnificent headquarters will be opened in Toronto. It is in response to a persistent demand for exclusive Metro features in Canada that the new chain is being formed.

Wm. Johnston Brings Libel Suit

Papers in a libel suit against Exhibitor's Trade Review, Inc., of New York City, brought by Wm. A. Johnston, editor of MOTION PICTURE NEWS, were filed in the New York County Clerk's office on February 15, 1917. Mr. Johnston is suing for $50,000 damages on account of the editorials alleged to have been published by Exhibitor's Trade Review on January 20 and January 27.

Fairbanks Faces Suit for Breaking Contract

Injunction Blocks Plan of Athletic Comedian to Form New Company—May Be Sued by Majestic for $250,000—Emerson, His Director, Also Sued

DOUGLAS FAIRBANKS, who recently announced his affiliation with the Artcraft Pictures Corporation, may not be able to fulfill the terms of his new agreement, if the well-laid plans of the Majestic Motion Picture Company, his erstwhile employers, mature properly.

Just as the athletic Doug was about to step before the camera in his new producing company, the Majestic Company secured an injunction, claiming that he still has time to serve on his original contract with them, and that, in spite of his protests to the contrary, he is stilll legally in their employ. John Emerson also is involved.

At present Fairbanks is under injunction forbidding him to act for any other company, and is also facing a suit for $250,000, alleging breach of contract. A similar action has been brought against Emerson, asking $100,000 damages. Argument to make the injunction permanent will be heard before Justice Newburger, Tuesday.

According to the plaintiff, Fairbanks turned his back upon $2,500 a week to set up a company of his own. Emerson was receiving $750 a week.

The star's contract was made in October of 1915 and was to continue until October, 1918. He began his work at $2,000 a week, with the understanding that he was to receive an increase every six months until the maximum of $3,250 had been attained.

It was also stated in the contract that David Wark Griffith was to supervise each production, and that Fairbanks was to receive publicity as a star.

A violation of these two clauses, the defendant claims, caused him to desert the concern. In reply to this the Majestic Company says that when Griffith resigned Fairbanks did not protest against continuing his relations with the concern, but remained in their employ until January 4, when he informed them that he was about to leave. Furthermore, it is said that the star was influential in bringing about the engagement of Emerson to take Griffith's place.

The company also insists that Fairbanks was properly featured as a star.

H. E. Aitken, president of the Majestic Company, has submitted an affidavit setting forth letters he has received from Mrs. Beth S. Fairbanks, the actor's wife, manager and business agent. Mrs. Fairbanks complained in these that her husband was not receiving proper publicity.

In one of the letters, written at Kenneth Lodge, Watch Hill, R. I., she said: "No other light comedian or juvenile man of any importance have you to force against us," and then reiterated her wish that Fairbanks should get the publicity to which he is entitled. The plaintiff concern also alleges that Emerson was bound to them by an agreement which will not terminate until October 15. The date of the court hearing is not set.

"The Barrier" to be $1.00 Attraction

First Rex Beach Corporation Film Will Open at Broadway Theatre February 25—"Auction Block" Is Ready for Production—Larry Trimble Director

"THE Barrier," the first of the pictures to be released by the Rex Beach Corporation, will be given its premier at the Broadway theatre February 25, with $1 as the top admission price.

This decision has been arrived at following a consideration of various methods of distribution, among which the state rights plan was proposed and discarded.

"The Barrier," followed its opening at the Broadway theatre, New York, will be presented on a similar plan in other large cities. According to McFarland, who is handling the film, prints will be sent to the General Film exchanges in the various large cities, and the exchange managers will be authorized to secure large theatres for $1 showings, the contracts being made on the percentage basis.

Adrian Gil Spear, who arranged the scenario for "The Barrier," has completed an adaptation for the second Rex Beach play, "The Auction Block." Larry Trimble, who will direct "The Auction Block," has been engaged in selecting members of the cast for several weeks. Several studios are under consideration, and Mr. Trimble will make an announcement concerning the details of the production as soon as certain arrangements are completed.

Due to the success which Adrian Gil Spear achieved in "The Barrier," Mr. Trimble announces that he will be engaged actively in directing the production. It was suggested that Mr. Spear act in the capacity of assistant director. To this arrangement Mr. Trimble would not consent; so Mr. Spear's official title will be "co-director."

"The Auction Block" will be under way before the end of February. Mr. Trimble states that its length will be eight or nine reels.

Helen Greene Is Popular

Helen Greene is achieving a great deal of popularity in "The Perils of Our Girl Reporters." Miss Greene, although a youthful star, has had much experience both on the stage and screen. She played Love in "Experience," and has worked in the studios of Lubin, Metro, Mutual and Famous Players. She is at present under direction of Wm. Sheer.

Mayor Lunn Upheld

Supreme Court Justice Borst, on Monday, vacated the injunction restraining Mayor Lunn of Schenectady from interfering with Sunday motion picture shows.

New Color Process Is Shown to Trade

A NEW process of color photography will be projected before a trade audience at the Strand theatre, New York, Thursday morning.

The results of over a year of continuous effort to simplify and perfect the Prizma process were given their first showing at the Museum of Natural History on the evening of Thursday, February 8.

No one who was present on that occasion, and saw the size of the assemblage, which was so large as to require the performance to be repeated, can doubt that motion pictures in Nature's hues are an inevitable step in the artistic and scientific progress of the industry.

A wide variety of subjects were exhibited, to show the ability of the Prizma system to reproduce colors under all conditions of light and subject. Prominent among the longer subjects shown were those depicting the Grand Canyon and Niagara Falls. A number of other scenics were displayed, all the work of an artistic cameraman, in so far as composition and lighting were concerned.

It appears that the Prizma process reproduces natural scenery exceedingly well.

Although the exhibition at the Museum was undoubtedly a success, and evoked considerable interest, it has been decided by Prizma, Inc., to give another demonstration under conditions better suited to the requirements of high-class projecting.

The next exhibition of Prizma color pictures will, therefore, be given at the Strand theatre on Tuesday, February 20, at 11 o'clock A. M. Members of the various producing concerns, and the trade at large, will there have the opportunity of judging the capabilities of the new process.

Prizma natural color motion pictures are produced by methods and devices differing radically from the apparatus used by any other concerns making colorfilms, and a complete technical description of the process and its characteristics will appear in the Camera Department of the NEWS, issue of March 17.

Favorable Comment on First Subject of Creative Film

With the success of the Creative Film Corporation's big photoplay feature, "The Girl Who Didn't Think," assured, the details of its production are being discussed with interest in the motion picture industry, particularly among the many friends of Leon Wagner, Donald Campbell and Jack Weinberg, the three men who are most active in the direction of the company's affairs.

"The Girl Who Didn't Think," with its everyday story of types of people that are to be found in every hamlet, village, and city in the world, was chosen for production because it has been upon this very subject that some of the most enduring successes in fiction and the drama have been constructed.

Jane Gail, a great screen favorite in both America and abroad; Stanley Walpole and May Simon are admittedly happy choices to head the cast of principals.

Florida rights to this picture have been bought by Mr. Lazarus, of Jacksonville.

Federal Censorship Killed in National Legislature

Hughes Bill Will Not Be Passed—Senator Wheeler of Ohio Tax Committee Insists That Small Exhibitor Will Not Be Levied—Last Hearing of Committee Is Lively

TWO important legislative matters which directly or indirectly affect every exhibitor in the United States were brought last week. One is that the Hughes Censorship Bill will be killed in Congress; the other is that the Legislature of New York, if it does levy a tax on the film industry, will see that the small exhibitor is not made to suffer under the burden.

It is doubtful if, in the many official and unofficial investigations which have been made into the "fifth industry," that such exhaustive thoroughness has characterized the proceedings as that manifested by the Wheeler Committee.

Last week's session will likely be the last, although the Assemblymen will remain in New York for several days to settle a few minor questions.

The witnesses called last week were, for the most part, willing to reveal their "state secrets," although a little genuine drama was staged Thursday, when J. T. Morrison, of the brokerage firm of J. T. Morrison & Co. took the stand.

Morrison flatly refused to answer point blank questions, and he succeeded in arousing the ire of his questioners. Morrison represents the American Standard Motion Picture Machine Company. Senator Wheeler confronted him with circular letters sent out by his firm, describing the fabulous profits to be made by investors. The witness claimed to have secured his data from Government statistics. He was unable to answer any other questions satisfactorily, and concluded his testimony by rebuking the committee for the harm, he alleged, they had done to his business.

Joseph W. Engel, treasurer of the Metro Pictures Corporation, was the witness on Wednesday. He answered guardedly, and consulted the firm's attorney, J. Robert Rubin, frequently. Senator Wheeler criticized Rubin on several occasions, for his prompting, a charge which the lawyer politely but emphatically denied.

J. E. Broulatour, the New York, representative of the Eastman Kodak Company, testified Wednesday afternoon. He answered all questions willingly, with the exception of one which concerned his annual sale of raw film.

Albert E. Smith, of Vitagraph, and Walter W. Irwin, of V-L-S-E, were other prominent witnesses of the week.

One fact is certain regarding the finding of the committee, and that was emphatically stated to a representative of Motion Picture News by Senator Wheeler, and that is: the small exhibitor will not bear any tax burden.

Concerning the Hughes Bill, which has died a violent death in the hands of the committee, which had the subject of Federal censorship under investigation. The committee, in placing its findings before Congress, will recommend that an effective censorship is maintained in supervising the films which pass through the mails.

Narrow Censor Policy in Maryland Hurts Exhibitors

Maryland motion picture exhibitors are having troubles of their own with regard to the new Maryland Board of Censors. The Censors opened their office June 26, and according to their ruling all film released prior to that date and shown in Baltimore after January 1, 1917, had to be censored.

Recently a local exhibitor had booked an old film released prior to the opening of the Censors, and widely advertised the excellent qualities of the picture. The film was sent to the Maryland Censors, but as the exchange man neglected to send a check with it, the examination was held up. When the film did arrive the Censors maintained that the examination could not be made until all the film received at the office between the time of the arrival of the picture in question and the check for costs had been censored. They refused to even give the name of the films preceding the picture so that the exhibitor could rearrange a switch. It resulted in his being hurt considerably because of the loss of the show.

Australia Sees "Intolerance"

The first presentation of D. W. Griffith's "Intolerance" in Australia took place last Saturday night at the Theatre Royal, Sydney, before a capacity audience. The newspaper reviews of the performance, according to cable reports, were even more enthusiastic than those accorded the initial performance of the "Birth of a Nation" in that city. On February 24 a second organization will open its engagement at the Theatre Royal, Melbourne.

"Down With Stars' Salaries," Says Hampton

President of General Film Company Denounces the Extravagance of Players' Incomes and the Producers of Raw Stock, in Memorandum to Tax Committee

ONE of the most thorough and detailed analyses yet made of the tax situation has been prepared by Benjamin B. Hampton, president of the General Film Company. The draft was presented to the Wheeler Film Tax Investigating Committee.

Due to the completeness with which each department of the subject has been handled, it is not possible in our limited space to quote Mr. Hampton's memorandum in its entirety. A few excerpts follow:

"One of the amiable weaknesses of human nature is the desire to appear well-to-do, to 'make a flash,' as the optimistic show people put it. Men grew rich in a few years in movies, and most of them did not hesitate to admit it. Likely they encouraged their press agents to 'admit' it, so that the average man believes that the movies roll in wealth.

"As a matter of fact, outside money has kept the industry active in the last two years. Stories of quick, easy profits have attracted scores of men, and capital from these sources has been used to produce pictures and distribute them at costs that are entirely out of keeping with possible returns.

"The purpose of this proposed special taxation is to raise money. If a geenral or horizontal tax is levied the result will defeat the purpose of the measure. Producers and distributors as a class cannot bear any new burdens. Taxation will be passed to the consumer in the form of increases in prices of admissions to theatres. Thousands of theatregoers will be unable to pay the increased price.

"A large percentage of small and medium size houses are now on the thin edge of bankruptcy. Any reduction of income will cause them to close their doors. Many theatres will be driven out of existence before the state can collect the tax and therefore, as a revenue measure, the plan will prove a failure.

"The only result will be to cripple—perhaps to ruin—one of our most useful industries, and to withdraw the only theatrical entertainment possible to millions of people.

"Pictures are now burdened by two sources of expense that are in themselves profitable enough to bear all the taxes that the state might see fit to levy on the industry as a whole. I refer to the cost of 'raw stock' and the high-geared salaries of professionals.

"All raw stock used by all picture producers, with perhaps one exception, is purchased from one concern. ('Raw stock' is the photographic film used in making both positives and negatives). This is probably the tightest, snuggest monopoly left on the American continent.

"If your commission would establish the fact of abnormal profits in the price of 'raw stock,' and could extract a proportion of the excess from the monopoly, you might obtain all the money you desire. If you should follow such a course the picture men would call you blessed—provided that this amiable monopoly did not promptly add the tax to the price of raw stock.

"Nothing in the world's history can compare with the craziness of the salaries paid in producing pictures. The men at the head of the producing and distributing companies and the owners of theatres are compelled to risk large investments in plants and organizations in order to make reasonable profits.

"But the actors and actresses are reaping a gorgeous harvest. An actress with an earning power of perhaps $20,000 a year on the spoken stage reluctantly accepts $100,000 a year in the movies."

The Beggars



The Third of a Series of Cartoons Drawn Especially for Motion Picture News in the Bray Studios

Exhibitors Try Longer Runs With Surprising Success

"News" Campaign to Discredit the Wasteful Daily Program Change Finds Many Enterprising Exhibitors Willing to Try Innovation—Increased Box Office Receipts the Result—Movement Is Gaining Nationally

FATHER FRANCIS J. FINN, Cincinnati Jesuit author, says in a recent article on photoplays:

"The worst evil of the moving picture industry is, in my opinion, connected closely with the one-day programs. So evident is this evil that some of the big men interested in this momentous business are becoming alive to it. If we are to secure proper motion pictures for lovers of decency, the daily change of program must be done away with."

He suggests to societies and organizations generally that favor clean films:

"Do not allow your children to attend those theatres where there is a daily change of program.

"In the case of theatres which have two changes of program a week, let a committee of two or three men, representatives of various organizations, attend on the first day and make known, preferably through the press, whether the picture is suitable to the young."

That the representative exhibitor recognizes the value of the daily change for business as well as moral reasons is shown in a report from the Omaha correspondent of MOTION PICTURE NEWS.

Several theatres in the Omaha, Neb., territory tried recently, for the first time, longer runs; and now they will have nothing else. They are:

Empress, Grand Island, Neb.
Lyric, Norfolk, Neb. (formerly 2 days, now 3 days).
Wall, Fremont, Neb.
Majestic, Council Bluffs, Ia.
Roper, Council Bluffs, Ia.
Strand, Council Bluffs, Ia.
Magnet, Lincoln, Neb.
Besse, Omaha, Neb.

For a long time the exhibitors of Council Bluffs, Ia., have been a living example of what co-operation will do. Now, every Sunday and Monday, they join hands to show for two days. The Majestic shows only one-day pictures twice a week, on Tuesdays and Saturdays, and the Saturdays are children's matinees. The Roper shows a one-day picture only on Saturdays, the others are two days. The Strand runs two two-day pictures and one three-day picture.

Sunday Question Answered

And the Council Bluffs, Ia., theatres are among the most popular in this part of the country; they have no trouble whatever about Sunday closing, and they are making more money than the average theatre in a town of 30,000—especially when that town is practically a suburb of a city of 200,000.

Manager G. L. Adkins, of the Besse theatre, South Side, Omaha, Neb., has some new ideas about the longer runs.

"I think the downtown theatres must show daily changes," he said, "in order to satisfy a particular class of patrons that is growing daily. That is the class of people who eat their luncheon during the noon hour and then take in the 'movies,' or those who get out for an hour in the afternoon for that purpose. I count every day numbers of people who would no more miss the picture at my theatre than they would miss their luncheon at the cafeteria down the street. Then, drawing from the entire city as a downtown theatre does, it can get enough patronage during the other hours to keep going. The people stopping at the hotels for a few days go to the motion picture show every night.

"But the suburban house is a different matter. It seldom has the same patrons every night.

What Shirley Says

"What does Shirley of the Muse think about it?" has been the question of many Omaha, Neb., exhibitors, who were asked their opinions on the long run and daily change controversy. Manager Robert Shirley is in a peculiarly prominent situation as seen by the other exhibitors. The Muse, at Twenty-fourth and Farnum streets, is not a downtown theatre, nor is it a suburban house—it is a combination of the two. For this reason, exhibitors both from downtown and the suburbs watch the Muse, which is one of the finest theatres in Omaha. Manager Shirley shows first releases always—and the results at the Muse indicate the quality of the picture. Exchange men always wish it known when they book a picture at the Muse.

"I change three times a week, and, if a picture is worth it, I run it four days," he said. "The reason I do it is because I make more money that way. I look forward to the day when more theatres will be showing longer runs. That will mean fewer pictures and consequently better pictures—a great need in the motion picture exhibitor's business to-day.

"I am an extensive advertiser. I use every plan that any exhibitor uses, and *I consider the mouth-to-mouth advertisement the very best kind on the market.* I cannot do without the others, but this kind is the very best—it is twice as good as any other. *By showing daily changes you lose this valuable kind of advertising.*

Advertising That Pays

"For longer runs I want pictures that will make them talk. To make the most money, I must show a picture one night that will impress Mrs. Jones. When Mrs. Smith, from down the street, drops in the next day, Mrs. Jones will tell her what a fine picture she saw the night before. Talking with Mrs. Brown over the backyard fence, she will tell what a fine picture it was. Talking with Mrs. Black over the telephone she will mention the fine picture shown last night, and to be shown to-night. You have to show a picture that will impress Mrs. Jones so hard it will make her talk. If it just satisfied her, but doesn't make her talk, it is no good for a long run.

"There are four requirements for a good long run picture. First, a good title; second, the right kind of stars; third, a fine story; fourth, good, clear photography and projection. If I get a picture that merely satisfies my patrons and is not good enough to make them talk, I jerk it off—no matter for how long I have booked it—and put on another better one. The big trouble is, we have too few pictures that are good enough.

"I think under present conditions a few excellent daily changes are needed. I can not yet see the time when there will be no daily changes; but today the average exhibitor can make more money, and that is what counts, with a longer run. I have kept records time after time and, while I have many patrons who come three times a week regularly, I have yet to see the 'fan' who will come every night, but, at that, conditions are so often changing, that one cannot guess aright.

National Association Condemns Studio Fire-Traps

The National Association of the Motion Picture Industry, repudiated those members of the industry who, by neglect of fire prevention cautions, invite such disastrous fires as that which destroyed the studio of the Popular Plays and Players Company at 226 West 35th street, New York City, on January 30.

The committee on Fire Prevention Regulations and Insurance, meeting yesterday for the first time since this occurrence, had before it a letter from Fire Commissioner Adamson of New York City in which he stated that the vast amounts of film stored in the studio were absolutely without the permission or knowledge of the department and were handled in a manner at complete variance with regulations of the department.

This committee, on the basis of Commissioner Adamson's statements, adopted a set of resolutions, placing the National Association on record as condemning "most vigorously the handling of motion picture film in the premises of its members, and all others without endeavoring to obtain the necessary permit from the fire department and without maintaining the proper safeguards for the elimination of fire hazards and fire waste."

Denver Picture Men Will Aid Women Censors

Through the efforts of the Denver Vol. Mothers' Congress, a friendly agreement binding virtually every moving picture agent in the Rocky Mountain district to handle no objectionable films was entered into last week between the Film Exchange Board of Trade of Denver and the Denver district of the Mothers' Congress.

All eliminations made by the national board of review or by city inspector of amusements, a woman, shall be regarded as permanent eliminations according to the agreement.

Trade Honors Edison, Its Creator, on Natal Day

First Real "Feature" Made and Modern Conquest Subject Shown at Testimonial Banquet to "Father of Pictures"

A SHOWING of the first great "feature" motion picture ever produced was one of the striking features of a testimonial banquet that was tendered to Thomas A. Edison, in honor of his seventieth birthday, at Orange, N. J., by the employees of the Edison Affiliated Industries. The banquet to famous inventor, who devised the first motion picture camera as well as the first machine designed to project moving pictures on a screen, was given by the various divisions of the vast Edison industries, for the purpose of emphasizing the high regard in which Mr. Edison is held by those who are engaged in the production of the various devices that owe their existence to his rare genius and unremitting toil. The Edison studios of Bedford Park, N. Y., were strongly represented at the banquet and contributed largely to the entertainment that followed the dinner.

The affair was of decided interest to the motion picture world not only because of the showing of the historic first "feature" production, but because it marked the first public showing of Edison Conquest Pictures, new productions that have been made on lines laid down by Mr. Edison, and that represent his conception of ideal motion pictures. The contrast between the first actual photoplay ever produced and the new productions of the Edison studios was highly impressive.

The first feature production that ever was made, the picture that was shown last night, was "The Great Train Robbery," a photoplay that will be remembered by many of the pioneers in the film industry, and the forerunner of all Western thrillers. It was released November 30, 1903, and it marked a decided advance in the evolution of the silent drama. It was the first story with a definite plot to be produced as well as the first production to reach the length of one-reel. Previous to that time, only short subjects, ranging in length from twenty-five to three hundred feet, had been made. "The Great Train Robbery" was approximately seven hundred and fifty feet in length, a stupendous production for that era.

The popularity of the production is indicated by the fact that estimates show that it made approximately $400,000 for the Edison Company, a record that few productions have approached.

Four of the new Edison Conquest pictures, including a production of Robert Louis Stevenson's "Kidnapped," were included in the program. Motion picture authorities present were authority for statements that the new pictures are going to make a big advance in motion picture production.

Among the figures of prominence in the film world who were present were W. W. Hodkinson, who will direct the distribution of Conquest Pictures; George Kleine, of the Kleine-Edison-Selig-Essanay, through which a series of five-reel Edison masterpictures are being released, and L. W. McChesney, manager of the Thomas A. Edison,. Inc., studios.

The divisions that united in giving the testimonial banquet to Mr. Edison were: The Motion Picture Division, of Bedford Park; the Musical Phonograph Division, the Storage Battery Division, the Dictating Machine Division, of Orange; the Primary Battery Division, of Bloomfield, N. J., and the Chemical Manufacturing Division, of Silver Lake, N. J.

Clark Pictures Indorsed as Better Type

In the rapidly growing campaign for better pictures the name of Marguerite Clark seems destined to play a greater and greater part, if the indications of public sentiment expressed through one of the great magazines hold true. For the last four months the Woman's Home Companion has been conducting a public forum in its columns under the editorship of Miss Helen Duey. In the January number of the magazine there are printed several letters which have been selected from the 37,000 received during the four months as being the most logical or as typifying the best that was received by the magazine. In all these letters, Marguerite Clark is the only star who is named as being representative of the best and cleanest in pictures, and it is said that the only production which is specifically mentioned in addition to those in which Miss Clark starred is another Famous Players picture.

As evidence of the position held by Miss Clark as an exponent of clean picture entertainment, indorsements of heads of schools in the south, where the dimunitive star recently filmed scenes for "Snow White," are cited. It was said that hers were the only picture to which pupils were permitted to attend without previous inspection by a member of the faculty.

Farrar's "Joan" Aids Sunday Cause in Albany

At the showing of "Joan the Woman" to Governor Whitman, his staff, the legislators and their friends at Albany, a straw vote was taken not only as to the picture, but as to the desire of those present to have the motion picture houses open on Sunday.

Out of a total vote of 502 at the evening performance, 425 were in favor of Sunday shows. Out of 232 votes at the morning matinee which was held to accommodate those who could not get into the hall the evening before, 186 showed a percentage of more than 84 per cent. of the people present and voting who desired motion pictures on the Sabbath.

Authorities who have seen the original signatures on these programs say that they consider this a strong argument in favor of Sunday opening, and that this straw vote, which includes the names of some of the most prominent Senators and Assemblymen and their wives, is not only a fair indication of the feelings of the people in Albany, but throughout the state.

Bronx Local Will Work with Clean Picture and Play League

"At a regular meeting of the Cinema Exhibitors' Association, Bronx Local No. 2, M. P. E. L. of A. The following resolution was unanimously passed in reply to a request for co-operation of the members of this association with the Clean Picture & Play League of America, Inc.

"Be it resolved this association composed of the Motion Picture Exhibitors of Bronx County go on record as being honored and pleased to co-operate with the Clean Picture & Play League of America, Inc., in its efforts to place the exhibitor and manufacturer of motion pictures on a higher plane, by the exhibition and manufacture of good, clean pictures, and that every member of this association must conform in every performance in his theatre or theatres to the highest standard of education and morality."

New War Film Popular

The Somme front, Lille and the Roumanian border form an important portion of the pictures showing in detail some things about war which are thrilling. The French villagers leaving their homes as the scourge of fire moves toward them, the funeral of Boelke, the intrepid aviator, and a personally conducted tour of Berlin as it is to-day, are some of the unusual features of the series, but they carry also their actual war interest, by showing how the moving army occupies itself.

Field Marshal Von Mackensen gave the camera men unusual privileges while on his great drive through Roumania, so that they secured scenes of military, as well as economic importance, which are nothing short of amazing.

Vita Launches Advertising Test

Cleveland and Ft. Wayne, Indiana, have been chosen by the Greater Vitagraph Company to test out the effect of a big advertising campaign in a large and a small city. The crusade which will be conducted through the newspapers and by handbills and billboards, is to extend over a period of six experimental weeks. In case the results are satisfactory, the plan will become inaugurated here and all over the country. E. Lanning Masters, advertising and publicity manager, and A. W. Goff, assistant general manager of Vitagraph, were in Cleveland this week to start the publicity wheel.

New Booking Office in Detroit

The Michigan Theatres Association has opened offices at 923 Peter Smith Building, Detroit, in charge of E. R. Bloom, formerly with the Metro exchange. This association is formed for co-operative booking purposes, and already has a dozen exhibitors as members. In addition, there will be co-operative publicity, all of which will be handled by Mr. Bloom. He announces that he has booked "The Girl Philippa" and "The Barrier" for all of the theatres in the association. The organization also expects to buy big productions on the state rights basis.

What Co-operation Has Done for Pictures in Milwaukee

By G. R. Radley

Editor's Note—A commission has solved the censorship questions for exhibitors, city officials and the public in Milwaukee. Everybody gets together whenever a problem comes up for decision, and the results in all cases are satisfactory to both sides. Exhibitors in communities where censorship is still in its feverish, fanatic stage will profit by reading this article carefully, and endeavoring to incorporate the principles of the plan in their own towns.

THE third annual report of the Motion Picture Commission of Milwaukee has just been made public, and in view of the widespread and vital interest which the subject of censorship is arousing throughout the country, it seems apropos to give an authoritative account of the formation of this Commission, the work which it has accomplished, the policies adopted, and in general to put at the disposal of the motion picture industry, information which may be useful in other communities, in preventing the evils brought on by autocratic legalized censorship.

The co-operation of Mayor G. A. Bading was secured, and a commission was appointed by him consisting of seven men chosen from representatives selected by a number of civic organizations. The men selected were one each from the City Club, the Bar Association, the Associated Charities, the Merchants & Manufacturers' Association, Union Labor, and two from the Exhibitors' League.

The name selected "Citizens' Commission on Motion Pictures" was to indicate that something different, something broader and more reasonable, was contemplated than found in the legalized "censorship" boards.

After its organization the Commission studied the standards of the National Board of Review, and finding them to be satisfactory, notified all the exhibitors and exchanges in this city that films which had been approved by the National Board could be shown without submission to the Commission.

Inspection Organized

To overcome this difficulty a schedule of inspection of the "first run" theatres was instituted, the Commission obtaining the assistance of about ten other persons who were personally known to have a suitable "judicial temperament," to act as aides, there being several women on this part of the Commission, so as to have the benefit of the woman's viewpoint, as well as her sometimes greater amount of spare time.

In making visits to their assigned theatres the individual members or aides are admitted by the showing of their badge, and in case anything is found in the films shown which does not seem to be in accordance with the standards of the National Board, or which does not conform to the policies adopted by this Commission, he is expected to present the matter to the manager of the theatre at once, giving his reasons.

In order to keep the records of the Commission in a business-like way each inspection is reported on a 3 x 5 card, mailed weekly to the secretary, giving the titles and make of the films constituting the program of the theatre on the date of his inspection, and of course notation of any action or recommendation found necessary.

Of the policies adopted by this Commission perhaps the one of the most fundamental importance—one which differs radically from that of many other Boards—is the belief, and the plan, that *all motion picture entertainments must be sufficiently free from harmful elements so that they may be attended by all members of a family.*

The first step in the development of this policy was brought on by the action of one of the down-town theatres showing a film portraying in a manner which would be fascinating to youthful minds, the adventures of a gang of gunmen in New York, but to forestall interference by the Commission a big cloth sign was put up announcing "Children Under 16 Not Admitted."

How an Evil Was Stopped

Several members of the Commission visited it in a body, and upon being seated, discovered that in the row just in front were two boys very evidently less than 16, and who, when tactfuly questioned, admitted as much. Upon reporting the facts to the theatre manager it was brought out that these newsboys had been admitted upon *passes,* the doorman apparently figuring that newsboys were so tough that a film of this character couldn't hurt them.

The reasons then for our being *against* the "Children Not Admitted" signs are:

(1) The immediate effect is to put a premium on untruthfulness, and to foster schemes of deception.

(2) The valuable spirit of comradeship between parent and child may be destroyed—for many parents were observed to send their children to some other place of amusement, or to tell them to wait outside while they went inside alone, thinking to see something which was "verboten."

(3) The unusual profits from the first appeals to unhealthy curiosity would be so attractive that other theatres would follow the lead—and soon a state of competition would exist all over town—with worse and worse films all the time being sought by exhibitors to keep it going.

(4) Who can draw the line as to whether 16 or 18 or even 21 is the time after which reason is so developed as to accurately counteract a false or pernicious appeal? What grownup, even, is immune to repeatedly presented deceptive suggestions, which, "seen too often, familiar with her face, we first endure, then pity, then embrace."

The carrying out of the policy to have all films such that they may, without real harm, be seen by children, has brought on some other interesting conditions; for instance, one theatre advertised a film (which had been approved by the Commission as suitable for showing to a general audience) "For Women Only," and then after a few days switched it to "Men Only," counting as has the circus showman, on the desire of the men to see what they think they ought not to see.

The Managers Agreed

Unfortunately in this case the manager was out of the city. When the manager returned he determined to fight. But the Commission did not fight in the manner which he expected—for instead of asking the Mayor to revoke his license and then calling in the police to close up the place, we called a conference of *all* exhibitors to meet the Commission in the Mayor's office.

The roll-call at this meeting showed that 40 out of 65 theatres were represented. The meeting was then turned over to the president of the Commission who explained the steps that had led up to the policy of having all programs clean enough so they might be safely seen by the whole "family." After discussion, a vote of the exhibitors resulted in a unanimous support of that policy.

The president then asked whether they were ready to back up the Commission in its policy of not attempting to segregate audiences, which meant that no sex or race or age or class should be *prohibited* from attending any public motion picture entertainment. And, after discussion the exhibitors voted their approval, it being significant that the manager who had hung out the sign "Women Only" was anxious enough to make amends by fathering the resolution.

The next question taken up was that of honesty in advertising, for instances had occurred where the wording used had been such as to be misleading. And the man who had used the words "We Have Been Arrested For Showing Audrey Munsen in 'Purity,'" (when the arrest had been because of a violation of the *poster* ordinance) was the one who proclaimed that no one would have cause to complain in the future about *his* advertising, and proposed a resolution condemning all forms of misleading statements.

The resolution was carried, and the meeting adjourned, with everybody feeling that this Milwaukee way was the best way to handle things.

Another matter about which the Commission has asked for the co-operation of exhibitors, is in regard to vaudeville acts.

Protection All Around

So the Commission has sent a letter to *all* exhibitors asking that when such other forms of entertainment are resorted to that they, for the good name of the industry, carefully scrutinize these acts and insist that the moral standard be at least equal to that existing in the films.

(*Continued on following page*)

"Trade Paper Ads Make for Success"—F. L. Collins

McClure's President Credits Great Measure of "Sins" Success to Extensive Exploitation in Magazines of Trade

VINDICATION of extensive trade paper advertising, were any vindication necessary, is contained in the country-wide success of the McClure Series "Seven Deadly Sins," and a statement by Frederick L. Collins, president of McClure Pictures that the line of demarcation between comparative and superlative success was crossed through enlistment of the balance of power held by the trade papers.

The producers have for months carried on a vigorous campaign of advertising in twenty-four magazines, fifty newspapers and a half dozen or more trade papers that appeal directly to the exhibitor. The amount so spent is claimed to exceed any previous total devoted to advertising of any motion picture.

"We have spent more than $35,000 on our trade paper advertising," said Mr. Collins recently. "I have assured myself by an exhaustive investigation that every line of this copy brought us added business. We started our trade paper announcements nearly six months before the release date of the first of the Sins, and shall undoubtedly adopt a similar policy in reference to our new series.

"Most producers hold the general idea that a month is long enough for any trade paper campaign to continue. Our long campaign has convinced me that the trade papers held the balance of power that has made 'Seven Deadly Sins' an overwhelming success when it might have been with a smaller trade paper campaign only an ordinary success.

"Our main idea in newspaper and magazine advertising was, of course, to interest the person who goes to the theatres—to make him eager to see our pictures. But, added to this we had to let the exhibitor know just what we were doing for him, and just what sort of productions and stars we had. We had to show him that he would make money with 'Seven Deadly Sins,' and we had to tell him why.

"We have done this. The way is paved for the salesmen, the market is opened purely by the big trade paper advertising. The exhibitor is practically booking these films long before the salesman begins talking.

"We are preparing to begin immediately upon the production of another series of five-reel features. We have been convinced of the value of the trade papers, and we shall demonstrate this in our next campaign. We know we have something the exhibitor is looking for, and we are not going to trust to luck that he will hear about it."

Chas. Giblyn Retorts to Critical Authors

Selznick Director Accuses Authors of Ignorance of Technicalities —Says They Must Learn Scope of Screen and Study the Art

CHARLES GIBLYN, formerly of Triangle and now directing the Clara Kimball Young productions for Lewis J. Selznick, let it be understood in an interview for general publication that he resents the criticism of authors, and that he dislikes having them tell him how to conduct his business.

"I have read much," said Mr. Giblyn, "from the outraged pens of story-writers who accuse us directors of every crime from assault and battery to mayhem and murder committed upon their manuscripts. It seems to me about time for one of us to take arms in our own defense.

"The trouble with the great majority of people who think they can write for the screen is their utter lack of technical training and their inability to visualize their stories in the terms of the motion picture. They seem to think that any story that reads well or any play that makes a deep impression on the stage is suited to the screen. Such an idea is ridiculous.

"One might as well say that all music is adaptable to the violin, piano and saxophone. Just as the skilled musician arranges his composition differently for the various solo instruments, so must the writer who prepares an idea for a book, the stage or the motion picture. The melody may be the same, but the accompaniment, the key in which it is played and the entire spirit of the composition must vary according to the medium through which it is to be expressed.

"No one can write a successful motion picture scenario who has not made a conscientious study of the art or has not had actual studio experience. The author who writhes in his chair at the picture theatre when he sees the child of his brain 'maltreated' by one of us directors would do well to attend the studio during the production of one of his pictures, and let the direcetor explain to him the necessity for the change he is making in the original script.

"Where we are going to get our big picture stories in future I don't know. It is the greatest problem the industry has to face today. In the past two months I have read eighty-four books myself and looked over reports on a hundred others, and out of the lot there were not more than two or three that could even be considered."

N. A. M. P. I. Issues Second Fire-Prevention Bulletin

The second of the Fire Prevention Bulletins of the National Association is about completed and will be issued within a few days. This new bulletin will be addressed to the men and women who actually handle the films in studios, exchanges and theatres, and is the natural follow-up of the first bulletin. This was addressed primarily to the managers of all places where film is stored or used, telling them not only what precautions to take, but why they should be taken.

What Co-operation Has Done for Pictures in Milwaukee

(Continued from page 1373)

The biggest reason for forming a co-operative commission is to protect both the exhibitor *and* the public from the quack-doctor who comes along with a state-rights prescription warranted to bring fat to a box office till. What cares he about the approval of the National Board?

Now let's see what it means to keep a curb on greed—to remove at least the big stones from the picture path of the youth of a city of 435,000. There are about 65 theatres. The nine downtown ones change programs 36 times per week, or 1872 times per year. Our records show that nine members and ten aides made 1773 visits during 1916. Seven film subjects were stopped entirely, while eliminations were made in 33 subjects. These figures are known—but no one knows what worse things *might* have been inflicted on Milwaukee's youth had it not been for the faithfulness of this group of persons who have sacrificed their time for the public good.

Does not every community have public spirited citizens who can co-operate with the motion picture men to secure like results?

Frohman Wants Volunteers for Actors' Fund Fair

Daniel Frohman, president, and Waldemar de Bille, executive director of the Actors' Fund Fair, yesterday (Thursday) called for 4,000 men and women volunteers to help with the preliminary work of organization as well as to serve during the ten days of the fair from May 12 to 21.

Mr. Frohman said there would be 150 booths at the bazaar and that the matter of their arrangement, fitting up, manning and equipping with merchandise were tasks, among others, that the officers hoped a volunteer army would undertake.

The fair offices are at the Hotel Astor, and any inquiries addressed to that hostelry will be promptly answered.



Charles Giblyn

New Topical Film Company Is Organized in San Francisco

The Affiliated Film Companies, producers and distributers has been organized with offices in the Mills building, San Francisco. The purpose of the new concern, according to a letter received in this office, is to produce and distribute "something new in weekly releases."

The distinctive feature of the releases does not lie in their subjects, but in the method of treatment.

The company produces and distributes "Home Town News Weekly," "Beauty Spots of America," "How Things are Made," "Traveling in Your Seats," Living Cartoons, comedies, etc.

Mark M. Leichter, who is interested in the new concern, has sold his interest in the De Luxe Film Lasky Corporation to Mark A. Lasky.

The corporate name was formerly "Associated Film Company," which has been changed to the present name.

King to South America for Williamson Bros.

Braving the dangers of German U-boats and commerce raiders, which have been so active in Southern Atlantic waters recently, Stephen T. King, well known in motion picture and theatrical circles, sailed for South America last week on the Steamship Vassari, where he will act as special representative for the Williamson Brothers and the submarine Film Corporation in connection with the recently announced plans of this progressive concern.

Unusual interest was attached to the departure of Mr. King, due to the fact that the big Lamport and Holt liner was the first passenger ship to steam from an American port after the announcement of this country's break with Germany.

Mr. King will locate in Buenos Aires at the Hotel Cecil. Later he expects to make an extended tour of all the Latin-American countries.

M. P. Producers Elect Officers

The Motion Picture Producers Association has started its second year with the same officers who have successfully piloted the organization during the past twelve months. They were all unanimously re-elected as follows:

H. O. Davis, vice-president Universal Film Manufacturing Company, president; Thomas Ince, New York Motion Picture Company, first vice-president; D. W. Griffith, Fine Arts Film Company, second vice-prisident; David Horsley, Horsley Film Company, third vice-president; Frank A. Garbutt, Morosco Photoplay Company, treasurer, and W. J. Reynolds, secretary.

Herrington in Michigan

Fred J. Herrington, organizer for the National Association, has arrived in Michigan, and he expects to spend a month rounding up new members for the National, and incidentally helping the organization of the state association. He held a meeting of exhibitors at the Bryant Hotel, Flint, on February 14. He anticipates holding a number of community or sectional meetings while he is in Michigan.

Spokane's Commissioner Wants No Censor Bill

McBroom Takes Issue with Tacoma Censor Advocate Who Has Proposed a State Censor Law—"Our's Is Good Enough," Says McBroom

FREDERICK K. McBROOM, Commissioner of Public Affairs, Spokane, Washington, in a letter to MOTION PICTURE NEWS, states that the State censor bill, proposed by F. H. Pettit, Commissioner of Public Safety in Tacoma, is not necessary, because Spokane's bill is quite sufficient.

Extracts from the letter follow:

"Spokane's present ordinances regulating films have been fairly effective. My own opinion is that to the extent that this business needs and should have regulation, that regulation can best be accomplished by a national board acting under authority of the general government supervising the production of pictures in the first instance, and leaving it to the cities of the country to add such further restrictions as local conditions and the moral tone of their communities warrant.

"An effort is now being made to have such a law passed by Congress, and so long as there is a chance for the passage of this law, it seems to me it would be better for the city and state to encourage this federal law, rather than make an effort at state regulation for, without a doubt the former would be more advisable.

"As to the measure proposed by Mr. Pettit, I do not think the public would long concede to any board, and especially one appointed in the manner provided in this act, whose appointment would be determined more or less by political considerations, limited in its membership and serving for small pay, the complete power sought to be given.

"It might be too liberal and it might be too severe, and with arbitrary power to forbid any film being shown in the state, that did not suit its individual fancy would mean that the act in its operation would either become very oppressive or a farce.

"This being my opinion I recommend that this council do nothing to further the passage of this bill."

Long Term Foreign Contracts on Frohman Feature

Within the past week, the Frohman Corporation has entered into contract with Bolton, Stuart Imperial Pictures, Ltd., of London, whereby that concern acquires the exclusive rights to all large Frohman productions for the territory of Great Britain for the period of two years. President William L. Sherrill has also concluded contract with the Co-operative Film Exchange, Ltd., of Australia, for the entire Frohman output for one year and with Joe Fisher of Cape Town, South Africa, for the exclusive rights to Frohman productions to the South African territory.

Bolton and Stewart began their activities with the six reel Frohman masterpiece "The Witching Hour," in which C. Aubrey Smith is starred. "The Witching Hour" will open, as a distinct attraction, simultaneously in London, Liverpool, Manchester, Glasgow and Dublin. The first shipment comprises seventeen prints.

The Co-operative Exchange have taken seven prints for the initial importation to the Australian territory, which comes close to a record for that territory.

Sunday Petitions Pour In

The campaign inaugurated by the National Association of Motion Picture Industry against Sunday closing in New York State is gaining progress. Petitions are pouring into the offices from all quarters of the state. The Marcus Loew theatre circuit is now using the slides calling for petitions, and the results from all parts of the city are excellent.

Hill, Not Bell

Lew Hill feels that reviewers should take more pains in spelling his name correctly. In Mutual's "The Turn of the Wheel," in which he appeared with Dorothy Davenport, our reviewer, spelled his name "Bell."

Warm Send-Off Is Tribute to "Little Mary"

Amidst cries of good wishes from an eager crowd that pushed and jostled to get a glimpse of "the world's sweetheart," Mary Pickford left New York City for Los Angeles where she will appear in several new Artcraft pictures.

Despite the precautions of Stationmaster Kramer, the news circulated that Mary Pickford was to leave on the Twentieth Century with the result that the immense crowd at the depot eagerly awaited her arrival. Although she reached the station in plenty of time "Little Mary" just barely escaped missing her train. Thousands crowded around her and many hands were stretched toward her to wish her a pleasant trip. Good naturedly the Artcraft star endeavored to answer every question, and had not Walter E. Green and Al. Lichtman of the Artcraft Company interfered she would surely have missed the train.

Static Club Plans Dinner to M. P. Directors' Association

The Static Club, composed of cameramen of the Los Angeles studios, gave a good fellowship dinner to members of the Motion Picture Directors' Association, at the private dining rooms of the Angelus Hotel, Los Angeles, Thursday evening, February 15.

For the use of its members for experimental work, the club house of the Static Club in Los Angeles has been fitted with a complete dark room containing all modern appliances, also enlarging cameras; and later printers will be installed. Experiments may be conducted in the laboratories by the members privately, or in the presence of all those in attendance. The organization expects this laboratory will prove a great benefit to all members, and the industry will be served as well, and indications point to their expectations being fully realized.

WITH THE EXHIBITOR

Lists of Children's Films to Be Available

Renewed Interest in This Important Work—Washington Public Library Takes Up Movement—Illinois Congress of Mothers Offers Lists to All Theatres

THE children's pictures are coming for ALL theatres. We are getting nearer to a practical solution of the real problem behind the children's show, the securing of the pictures in fit condition for the first-class theatre to run.

The Washington Public Library has taken up in earnest this matter of selected pictures for children, and keeps an up-to-date posted list of films of this class, with the days of release and a synopsis of the play. The National Committee on Films for Young People affiliated with the National Board of Review furnishes the list to the library, which took up this service through the efforts of the Federation of Women's Clubs.

The Illinois Congress of Mothers and Parent Teachers' Associations of Chicago, through their committee, of which Mrs. Michael is chairman, has an up-to-date compiled list of these subjects, which Mrs. Michael has no intention of keeping secret. She will be glad to have exhibitors and others interested write her at 5325 Indiana avenue, Chicago.

In these columns from time to time will be noted lists of pictures being shown in Omaha, Neb., where four theatres are now showing children's films, with more doubtless to follow.

And to those wishing a list to start and some valuable suggestions along these lines, "Juvenile Motion Picture News" offers a fine selection of children's pictures. This little book was published for the General Federation of Women's Clubs in New York last Summer, and several hundred copies are still available for free distribution by Mr. James S. Judd, managing editor, Juvenile M. P. News. Write him today for your copy.

EXHIBITORS OF CHILDREN'S PICTURES:

Send Us a List of the Pictures You Ran This Week for the Children and We'll Send YOU a List of What the Other Fellow Ran.

IF YOU WANT THIS SERVICE SEND YOUR LIST TO US—TO-DAY

Canadian Exhibitors Take Decisive Stand

Go on Record as Opposed to Present Contract Methods Employed by All Exchanges as Unfair—Prefer Federal Censorship

MATTERS of extreme importance to exhibitors everywhere were taken up by the executive officers of the M.P.E.L. of the Maritime Province of Canada the other day.

The decision was practically unanimous that the present system of forwarding contracts to the "head office" employed by all film exchanges now, was unfair, and action was taken refusing to sign such contracts. Hereafter all contracts presented to members of these associations must be executed on the spot by an accredited representative, or signed in advance by the exchange representative first, so as to become immediately binding when signed by the exhibitor.

Serial contracts must not be non-cancellable. If a serial proves interesting for only one or two episodes, there shall be no contract to bind the exhibitor to continue.

The federal plan of censorship was endorsed as against censorship by several Provincial boards, on the ground that story-value must be preserved, or picture audiences will be disgusted, and one board's excisions is enough.

"Percentage" paying was also condemned for "special features."

Those attending this important meeting included W. H. Golding, manager of the Imperial theatre, St. John and president of the League; G. J. B. Metzler, Empire theatre, Halifax, N. S., treasurer; N. V. Gastonguay, Orpheus theatre, Halifax, vice-president; F. W. Winter, Empress theatre, Moncton, N. B., vice-president for New Brunswick; F. G. Spencer, proprietor of a number of theatres throughout the Provinces, vice-president for Prince Edward Island, and S. C. Hurley, manager of Unique and Lyric theatres, St. John, secretary. R. J. Macadam of the Casino theatre, Halifax, N. S., and vice-president for Nova Scotia was unable to attend owing to illness.

The organization in this territory is in a flourishing condition with all members working for the common good.

Spokane Exhibitors Advertise Each Other's Shows

Advertising the other fellow's films is a nice little courtesy Spokane live wire managers are cultivating.

When a rival exhibits a film of particular merit a number of theatres devote a part of their space to boosting it in the newspapers. They figure it not only creates good feeling among the managers, but pays a deserved tribute to meritorious pictures and helps the game as a whole.

When "Intolerance" played at the Auditorium, both the Clemmer and the Liberty devoted display space to it; and other houses gave a hearty recommendation to "Civilization."

You couldn't get within half a mile of the Clemmer theatre, Spokane, while "The Pride of the Clan" was playing, without being apprised of the fact that something decidedly Scotch was in progress.

"Doc" H. S. Clemmer, manager of the house, booked two "Heelan'" bagpipers at the same time he did the film, and put them to work in the lobby. The nights got chilly and the gooseflesh crept up around undraped knees, but the hardy "Scuts" piped some mighty big crowds into the house.

This Kind of Live Wire Carries "High Voltage"

Powd McLuen, McLuen theatre, Guthrie Center, Ia., does not believe in doing things by halves. After running several readers in the local papers describing new styles (as if they were Mrs. Castle's ideas); getting the local drug stores to feature in window displays "recommendations" of their goods by Mrs. Castle; inducing the local shoe store, dry goods emporium, and last but not least the purveyor of phonograph dance records to boost Mrs. C., issuing free tickets, stickers, tack cards, and half-page ads. in the papers with admission coupons, he writes to Manager L. A. Sheridan, of the Pathe Exchange, Des Moines, to know, as he says, "not how good my ideas are, but how rotten."

Can you beat it?

We hope next time Mr. McLuen puts a big one over he will take us, too, into his confidence. And we would like to have his opinion on some of the ideas expressed in Motion Picture News Live Wire Department. Any man who asks to be told just how far he needs to go to make the best possible record, is a good pacemaker for the next man. You can bank on that.

N. J. Exhibitors Thank Samuels

A vote of thanks to F. E. Samuels has been spread upon the minutes of the New Jersey Branch of the M. P. E. L. A. for his activity in behalf of the ball given by the New Jersey exhibitors on February 1, in Newark.

State Convention at Little Rock, Arkansas

The fourth annual convention of Arkansas exhibitors was held in Little Rock, Ark., on Monday and Tuesday, February 5 and 6.

Election of Officers.

President—S. S. Harris, Gem theatre, Little Rock, Ark. Crystal and Royal theatres.

Vice-President—E. H. President, Electric, Russellville, Ark.

Secretary and Treasurer—Aaron Laskin, Kempner, Little Rock.

The meeting was harmonious and most satisfactory.

After due discussion of the advance deposit system, a resolution was adopted that the Arkansas exhibitors refuse to pay advance deposits.

Resolution passed that the members of this association pledge themselves not to show any pictures not passed by the Board of Review.

Expressions upon the censorship bill now pending before the legislature developed that the consensus of opinion was that the state does not need such a law, that it ought to be defeated. As an indignant movie fan put it, "This here censorship bill is like the appendix. No one has ever found out any use for it. It's a constant source of irritation, increases the expense account, and ought to be cut out."

In a review of the fortunes and ills of the picture men it developed that pictures were not furnished at uniform rates, according to the size of the towns. This will probably result in the establishing of a booking office, so that pictures may be had at same prices in towns of like population.

An Anomalous Situation

Exhibitors in the smaller towns expressed satisfaction with the past year's business. On the other hand, the exhibitors in the larger places claimed that although no complaint could be made of the houses, business has not paid. This on account of the high price for features. It looks as if the high-priced feature will be taboo in Arkanses. Also in the larger towns the motion pictures have been adding vaudeville to their program, admission remaining the same, thus enhancing the expense while the returns remain in statu quo.

An elegant banquet at the Hotel Marion was a most pleasing part of the assemblage. But—one veteran of the movies expressed the regret of all when he sadly commented: "Believe me, friends, Arkansas is sure bone dry."

Convention adjourned to meet at Little Rock in May next.

E. H. Butler, who is a pioneer in the motion picture business in Arkansas, in 1909 opened his show house in a portion of a small store building in the town of Russellville. He was by turns ticket seller, operated the films, started the machine piano, put out his advertising. As the business grew, he sold a half interest to a Mr. Howell for $450, but several months later decided to buy Mr. Howell out, and paid $1,600.

From this humble start has grown a splendid business. The Electric theatre, with seating capacity of 400, and an air-dome of about the same capacity in connection with the theatre.

Mr. Butler is a progressive man and keeps pace with his business. During the coming summer Mr. Butler will erect the best playhouse between Fort Smith and Little Rock.

The structure will be devoted entirely to the motion theatre. It will be two stories, with theatre offices, posting rooms and operating rooms above. There will be rest-rooms for ladies and men. The auditorium will have a seating capacity of 600, while the balcony will seat 200. There will be a smokers' paradise in the balcony.

Mr. Butler is studying plans with a view to making his new theatre perfect from an artistic and architectural standpoint.

"Why Not Improve the Breed?" This Exhibitor Asks

IF we can induce exhibitors everywhere to give serious thought to the present condition of things in this industry, if we can make exhibitors in large enough numbers realize that there is something radically requiring change before the best interests of the film business are fulfilled, we will have "started something."

Therefore we publish this week a letter from an exhibitor suggesting that a clean-up from within is due, and due mighty soon. Let him tell it:

Editor, MOTION PICTURE NEWS:

One cannot pick up a trade publication without being confronted with some suggestion from maker and exhibitor for the betterment of the film product. There is no question that there is always room for improvement there, but it will occur to the real student of conditions that there is vast room for improvement in the breed of the exhibitor himself.

This is one of the most legitimate and cleanest callings open to the many with small capital, yet it is singularly "blessed" with the greatest number of incompetents of any business that one can pick out in a day's search.

This is not a tirade against any community, or a kick on the other fellow, but everything in the motion picture industry points to the fact that the makeup of the exhibitor rank is woefully lacking.

The deposit system is one result of this. There is no other business in the world where there are so many unhealthy accounts as in the picture industry, and it is a shame to be compelled to admit the same.

If there was a wholesale cleaning out of the exhibitor who just opens his doors and later "totes" his films to and from the express office, with the thought that this is all he need do to fulfil his duty to his calling, there would be a brightening of the business that would startle us all.

The film exhibiting end of the industry was taken up by men who grasped at it as a means of easy money when it started, and the real showmen who were that time identified with the so-called "legitimate" scoffed at the thought that the "nickel" business could ever amount to more than it indicated in its infancy. The breed of exhibitor was bad to start with. It is only within a very recent time that the man with brains and money has been led to see the possibilities of the exhibition end of the game, and now the change is taking place, but the end is not yet anywhere in sight.

For example, in a western city a recent passing of a prohibition law drove the saloons out of existence. Several men who had conducted liquor stores and who held leases on good locations went at once into picture exhibition. There could be but one result. They were men who were in no way fitted for the business. Men who held no place in the community councils; and, failing to reap the rich harvest they expected from opening the doors of a picture show, they are ready to resort to anything to make up the deficit.

To such a class of exhibitors, as well as to the unthinking, the "white slave," "sex lure," and kindred pictures owe their very existence. And it is this class of exhibitor who must be shuttled out of the business before there will be no demand for advance deposits and so-called guarantees.

The man who stands on the outside and sees the sidewalk lined with people trying to obtain entrance to a picture show thinks it is all gravy. He thinks there is nothing to it but to open the doors and take in a wad of easy money. He is not keen enough to know the other side instinctively, for if he were a business man he would sum up the cost of operation before he jumped into a business he knows nothing of and is disqualified by nature and everything else to conduct properly.

Of course, there will be the man who will ask "how are we to eliminate the undesirable?" There are as many ways as there are methods of determining the fit in any other game or occupation.

Men do not start clothing stores or auto factories, or jewelry shops, who have never had a day's experience, just because they think the business is all beer and skittles. Let's all help improve the breed of the exhibitor and many of our troubles will vanish with the passing of the unfit.

Almost Any "Campaign" Pays

Lately we have received through our correspondents many optimistic indications that pains and thought behind a good picture are sure of winning success anywhere, even in these days of disturbed business, and past results in this direction are but marks of best indication for the future.

The latest from the Rialto, Baltimore, was a campaign of post-cards on Bushman-Bayne, "The Great Secret." This house has a big mailing list and uses it, as all houses with a real mailing list do, to very great advantage. Two weeks before the coming of the picture the first post-card went out. A week later the second. And the day of the showing of the picture a third "personal" reminder was sent. A continuous, but not extravagant campaign in the papers and a good lobby display, carried the serial over with overwhelmingly big opening, and good business for the next following episodes.

All of which goes to show that almost any well-thought-out campaign where big business means a big return worth the extra effort, will get the people coming to a theatre. Have you really planned a "campaign" in this way? Try it. Begin at least two weeks ahead and don't let up until it's all over. Make every boost count as carefully as if you were planning a single knockout. Imagine you are working by a "scenario" where every scene has to fit every next scene. Be a "director" of advertising for yourself, for once and produce a "feature" where you have been using "single reelers" heretofore.

Four Children's Shows Every Saturday Now in Omaha

Children's shows are spreading, and the rapidity with which this is happening where the right kind of stimulus is offered is well illustrated in Omaha, Neb. Each succeeding Saturday sees greater crowds of kids at the children's matinees, which have now spread to four theatres and promise to include a number more before the city's capacity is reached. From every section of the city are coming demands for children's matinees. Community clubs, mother's clubs in certain sections of the city, and improvement clubs of various kinds are sending in demands for the matinees, and exhibitors are arranging to accommodate them. For the guidance of other exhibitors interested in the special matinees, it might be well to point out that in the following programs, all selected under the direction of the Omaha Woman's Club Censorship Committee, the children expressed more delight over the Muse program than any other. Omaha's latest program:

Muse—Marguerite Clark in "Little Lady Eileen"; a comic, "Boddy Bumps and His Pointer Pup"; a cartoon and a scenic.

Strand—"Second Best," Baby Marie Osborne in "Twin Kiddies"; and a scenic, "Climbing Mont Blanc."

Boulevard—"Boy Scouts"; a comic, "The Bear Idea," and a travelogue.

Besse—"Battle Hymn of the Republic"; a comedy, "Jones Keeps House"; a nature study, "Native Birds," and a travelogue, "Seeing South America."

The programs can be changed from theatre to theatre, as different crowds of children attend the different theatres. Capacity houses were reported by every theatre, many mothers attending with their children.

Stanley "Ad" Aimed at Pennsylvania Censor Rich Wit

Stanley's Palace theatre, Philadelphia, recently has been amusing the theatre public with attention-compelling ads which are "little but they're loud."

His first "ad" was a teaser, and said:

All Next Week
CHARLIE CHAPLIN
In the first presentation of
"EASY STREET"
This is the famous comedian whom
Dr. Oberholtzer
Secretary of the State Board of Censors
Declares
IS A FOOL!
He admits it.

When Charlie arrived on the screen Publicity Director Einsteen came out with the following:

DR. OBEHOLTZER
Secretary of the State Board of Censors
Declares That
CHARLIE CHAPLIN
IS A FOOL!
This censor receives $2,400 per annum
Chaplin receives $2,400 Every Day!
See Chaplin in "Easy Street"
"WHO'S WHO?"

We don't see why this sort of advertising would not be suitable even outside the state of Pennsylvania. The light of publicity certainly is penetrating. And it needs something to penetrate some censorship minds.

EXHIBITOR PERSONALS

DISTRICT OF COLUMBIA.—Washington: Lawrence Day, manager of the Metro Exchange, has purchased the Onyx theatre of Newport News, Va., and is offering long-run feature programs. The house is centrally located and has a capacity of 750. It stands as one of the most popular in Newport News and since Mr. Day's control has greatly increased its business. "There is no reason," remarked Mr. Day, "why the exhibitor should not have good box-office receipts. With the excellent material on the market to select from, a consistent program, reasonable business methods, attention to the comforts of his patrons, judicious advertising, and an attractive lobby display, the exhibitor has the controlling factors of a money-making business in his own hands."

ILLINOIS.—Sullivan: A deal was recently closed in which Frank Stanley disposed of the Garden Theatre, Arthur's popular picture show, to Willard Fleming, who took charge at once.

Mr. Stanley and family left Tuesday for Rocky Ford, Colo., for a visit with his brother, Int Stanley, formerly of Lovington, who is in poor health. Later he expects to embark in the picture business again in some larger city.

Casey: The Orpheum theatre, formerly owned and operated by Amos Roberts, was sold a few days ago to J. A. Rooksberry of Carlyle, Ind., who immediately assumed the management and intends to run a strictly up-to-date motion picture house.

IOWA.—Des Moines: D. B. Lederman of Des Moines, Ia., new district manager for the Universal, paid his first visit to Omaha as manager the other day. He is optimistic over the business outlook.

Alton: George Dethlefs, proprietor of the Crystal theatre at Alton, Ia., has put in new chairs, redecorated his place and reconstructed the lobby to give it better display advantages.

Onawa: Fairchilds and Paine, proprietors of the Royal theatre at Onawa, Ia., recently redecorated the lobby of their theatre. The walls were painted white, with a creamy tint. They had stencils of flying birds made and painted them in blue all over the walls, giving a beautiful Bluebird effect. They show Bluebird features.

KANSAS.—Abilene: Howard Collins, of Solomon, Kans., has leased the Seelye theatre here, and will dispose of his other theatre properties and locate in Abilene.

MISSOURI.—Gallatin: Victor Newton, formerly of the Newton Supply Company, of Des Moines, Ia., has recently purchased the Isis, Gallatin, Mo. This theatre was formerly owned by J. S. Turck. Mr. Newton was in Kansas City recently arranging for films, and, among his contracts, was one with the Paramount for three days' run each week.

Senath: Alvin Chapman, Dixie theatre, Senath, Mo., was obliged to close his theatre on account of an epidemic of measles and small-pox.

Kansas City: S. E. Greebaum, manager of the Garden theatre of Denver, Col., was in Kansas City Friday, February 9, on business. This theatre is one of a string owned by the Garden Theatre Company of which A. H. Blank of Des Moines is president.

Mr. H. Gilensky, special representative of the K. E. S. E., attended the Motion Picture Men's convention in Oklahoma City, recently.

Several private showings of the Max Linder comedies have been made in the last few days in Kansas City and the exhibitors who reviewed them are very much elated over this first issue.

C. S. Edwards, Jr., of the Pathe Exchange, attended the Motion Picture Men's Convention in Oklahoma City, Okla.

J. Marshall, Marshall theatre, Manhattan, Kan., visited the Pathe lately.

Wichita: Frank Garrety, Wichita, Kan., has bought the Wonderland theatre.

Chilhowee: Little in size, but big in the affairs of his town, B. W. Howard, of Chilhowee, Mo., rushed into Kansas City recently. Howard's theatre is the Star and he shows Paramount pictures two nights a week.

Salina: Herbert J. Thatcher, Salina, Kan., Strand theatre, received the first Max Linder contract issued in the Kansas offices of the K. E. S. E. Contracts are coming in very nicely, in fact far beyond expectations.

MONTANA.—Meadville: Victor Olson has taken over the Grand theatre here, having purchased same from John Hoem. His first showing, Chapter 1, of the "Sequel to the Diamond from the Sky," crowded his house and it would appear that a great success is assured him.

NEBRASKA.—Broken Bow: The Lyric theatre, Broken Bow, a picture of which was printed in a recent issue of the "Motion Picture News," has just announced an increase in price from 5 and 10 cents to straight 10 and 15 cents.

North Platte: Exhibitor L. B. Norton has bought the Old Pat's theatre at North Platte, and has booked first run Universal program, with features one day each week.

Oakland: H. A. Larson, exhibitor at the Majestic, Oakland, writes that his Tuesday night business has been increased seventy-five per cent since he began making that his "Bluebird Night."

Omaha: The Princess theatre, Fourteenth and Douglas streets, Omaha, has installed new chairs and two new type S Simplex machines.

"The Right to be Happy," is a popular picture in Omaha, and its territory, with churches, children's matinees and other special occasions where a good, happy, clean picture is demanded. The Rev. C. E. Cobbey, pastor of the First Christian church, Omaha, showed the picture on one of the "Worth While Friday Night" programs given in his church. He was greatly delighted with it and gave Manager Calvert of the Omaha Bluebird exchange a hearty indorsement of it.

"Pigeon Island," shown at the Sun theatre in Omaha, made a big hit with the crowds that saw it. It was one of the best mouth-to-mouth advertised pictures shown in Omaha for a long time. Many people had read the serial story in a magazine and others had read the book. All went to see the picture. When they told their friends about the beautiful ocean pictures, their friends went, too. Manager Goldberg showed the picture two days, and wished he had shown it three.

The Farnam theatre, Fifteenth and Farnam streets, Omaha, Neb., is closed temporarily following a fire. Proprietor Joseph Kohlberg is taking advantage of the opportunity to redecorate as well as to repair his theatre.

W. A. Waterman has left Omaha to be the organist at the Sterling theatre, Superior, Neb.

After a year in Nebraska, "The Birth of a Nation" is still going well, with the aid of full page advertisements in the papers, in the towns and cities it makes. The prices being charged are 25c, 50c, 75c and $1.00. It returned to Omaha for a week on the anniversary of its first appearance there, and drew greater crowds than ever before.

Syracuse: D. C. Beyette of Syracuse, Neb., has installed a motor generator and two new machines in his theatre.

Scotts Bluff: A deal was closed last week whereby Harry DeBuque of Alliance became the owner of the Queen theatre of this city, Mr. Bucy selling all his interests in the same to DeBuque. It is understood that Mr. Rodell of this city will be the local manager of the theatre when it is again opened. The building has been closed for a few days, and it has not been announced as yet when it will be opened. Dates for the opening will be announced within a few days.

NEW YORK.—New York: Herman F. Jans, president of the New Jersey Metro Film Service, 71 West Twenty-third street, accompanied by Mrs. Jans and their ten-year old daughter Mildred, soon will leave for an extended tour of the South. This will be the first vacation Mr. Jans has taken since he entered the film industry.

Mr. Jans and his family will go direct to Jacksonville, Fla., and from there will visit St. Augustine, Ormond, Daytona, Palm Beach, Miami and, if time permits, Key West and Havana, Cuba. On the return trip they will stop at Tampa, and also at Savannah and Atlanta, Ga.

Miss Jans will leave the public school to make the trip with her parents, and on her return will take up studios in a private school at Maplewood, N. J. As planned, the entire trip will take about a month, but Mr. Jans says he is not bound by schedule and will take as much more time as may be necessary to see and to enjoy the Southland in its entirety.

SOUTH DAKOTA.—Mitchell: A. J. Dix, manager of the Gale theatre is taking steps to make extensive and desirable changes in his playhouse, which he expects to have under way in the near future. He has signed a 10-year lease on the building, which will be extended to the alley. The floor will then be lowered to the street level and slanted to make every seat a desirable one.

The stage is to be attractively designed and opera chairs installed and a modern heating and ventilating system will be added. He expects to have all alterations made by May 1.

ONTARIO.—Toronto: James Norris, formerly manager of the theatre in Bracebridge, was in Toronto recently and stated that he was open to purchase a house in this city. Mr. Norris was very successful in the northern town, and is a first-class progressive exhibitor.

LIVE WIRE EXHIBITORS

Old Theatrical Idea Adapts Itself to Serials

We illustrate herewith a "free ticket" idea that strikes us as worth careful consideration. It is simply an adaptation of the time-honored something for nothing schemes which have been played up in theatrical circles since time immemorial.

A ticket admitting TWO to the first episode of a serial.

There is always a question whether it is good policy to fill your house with pay-nothing patrons on an opening performance in the hope that some of them will come back. The picture theatre usually runs to capacity at certain times of the day and a general "free ticket" distribution is bad in a dozen different ways, besides cheapening the theatre and injuring the competitor, who is going to come back at you sooner or later with the same thing to injure you IF IT PAYS YOU.

The "two-for-one" ticket, starting a serial, is legitimate, however. Your competitor should feel very little the rush of patronage to your house, and you get by this scheme bona fide pay patronage—if not your regular class of patronage, it is the cheaper patronage which you want to educate to your prices, but find so hard to get into your house even the first time. A serial is the psychological thing to draw them in with. We would like to hear from every exhibitor who tries this simple little idea. Will you please write the "live wire editor" about it? We want to know how the second and third chapters hold up when you use this idea to get them coming at the start.

Uses Scenario Writer

Have you any local scenario geniuses? If so, read this: Exhibitor Kelley at Beatrice, Nebraska, found a local genius. He invited this man and all his relatives to a special party in his honor, at the theatre. The local papers took it up as a local interest item, and the curiosity seekers were all there, to see the local celebrity and his picture.



Will Bet New Hat That He Was First Spud Man

F. J. McWilliams Claims to Be Inventor of Potato Matinee—Has Brand New "Sequel" That Every Exhibitor Should Try

WE "started something" in a recent issue when we asked "Who started the potato matinee?" as will be seen by reading the following letter. Read on, without fail, because he has a brand new idea he springs that will revive interest in this form of business getting.

MOTION PICTURE NEWS,
Gentlemen:

In the current issue of MOTION PICTURE NEWS there appears—on page 875—in the department headed Live Wire Exhibitors an article under the caption "Who Invented the Potato Matinee." The article states that the Princess theatre at Boone, Ia., had just pulled its seventh annual potato matinee.

The Princess theatre is mistaken in the number of "annuals" as the potato matinee was originated in the brain of the writer about six years ago. It happened as follow: The Vitagraph Company had released a picture called "The Battle Hymn of the Republic." The writer had it booked. We had for opposition a street carnival and we were starving to death. I had seen "The Battle Hymn" and knew it to be a wonder, and was at a loss to hit upon a scheme to advertise it so as to make a killing.

There is a psychological time for all things—a secret of successful advertising. At the time in question potatoes were selling for $2 per bushel. I one day read an item in the "B. L. T." column of the Chicago Tribune, where a fellow in Nebraska entered a saloon and called for a cocktail, and after drinking it laid on the bar a potato. The bartender looked at the fellow for a moment, then picked up the potato and tossed it in the register, rang up 15 cents and tossed out 10 cents change. That gave me my idea and I went to work on it. I advertised an advanced admission charge for "The Battle Hymn of the Republic," and stated that the prices would be as follows (for the matinee only): Children one potato—small size. Adults: one potato medium size. Also in order not to deprive the poor people of an opportunity of seeing the picture, those who could not afford potatoes would be admitted for the customary cash admission of 10 cents. I took in seven bushels of potatoes at the matinee, also $11 in cash, and at night I played to $84, whereas I had been playing to $10 or $12 per day during the street carnival. My idea was to get the children and send them out advertising the picture to their families.

I will bet Mr. Princess, Boone, Ia., a new hat that he copied the idea from the writer.

It may interest you to know that I improved on my original idea a very short time ago. I was to start a serial "The Lass of the Lumberlands." I wanted a good start and didn't want to give a free show. As potatoes were again selling for $2 per bushel I hit upon the idea of admitting children for one potato and adults for two potatoes and at the same time advertising that on the following Tuesday (a very dull night) I would give away to my patrons all of the potatoes taken in Saturday (the day I started the serial). I took in ten bushels of potatoes and on the following Tuesday I put on only one show, and in a house seating 439 I took in $64 in cash, thereby getting paid for my opener on the serial and also for my Tuesday night show. Possibly some one will claim credit for this idea.

Am enclosing clipping from a local paper describing my FIRST potato matinee. Kindly return the clipping as it belongs in my scrap book.

Yours very truly,
F. J. McWILLIAMS
Casino Theatre,
La Crosse, Wis.

"Special Sale" of "Poor Little Rich Girl"

Tying up the book and the play is going to be a money-getting fact, not a theory, if exhibitors take advantage of the latest Artcraft idea in promotion of "Poor Little Rich Girl."

A special edition has been published which will be offered on "special sale," wherever the exhibitor has enough energy to get his local department store or book store to join with him in a mutual fifty-fifty sure profit plan.

The book is illustrated with scenes from the play. Exhibitors should not forget that EVERY sale of the book means one SURE patron of the play, and by actual calculation probably five patrons to every book sold, as a direct result of the talking about the story and play by the one who is so enthused as to have purchased the book.

A dozen methods of reciprocal co-operation might be suggested between the store and the theatre, but simply timing the "book sale" and the play date together is the big thing. Grosset and Dunlap are the publishers.

Conventions for Omaha Houses

Omaha theatres as "convention meeting places" is the latest. The Sun theatre entertained the Lumbermen, 600 strong, the other day, and the Muse claims equal share of honors because it entertained the Hardware Men's convention.



Left, William Woodin's Theatre Ten Years Ago; Right, Reception Accorded One of His Children's Shows Today

This Live Wire Keeps Everlastingly At It

Shows What Can Be Done with Local Opera House by Knowing the Game and Taking Advantage of Big Pictures Now Offered

WE think every exhibitor who reads the attached letter will take his hat off to this man from Pennsylvania who knows how. We say he knows how because the up-stairs opera house is not adapted to pictures unless it has a *showman* running it. And the evidence is there all right that Mr. Woodin and his little wife, whom he says "is some hustler and knows the game as well as myself," are show people who have kept "coming" as the business changed from "legitimate" to "pictures."

MOVING PICTURE NEWS:

Enclosed picture is an old-timer. Taken ten years ago. I have been in the business now twelve years. The enclosed photo is of the "Casino," which was in Orwigsburg, Pa. It was the second show I conducted. It seated ninety.

There were no posters in those days.

I have come right along with the business, due to the fact of seeing ahead and discarding old methods. I now use thirty inches of daily newspaper space and I have the billboards in all parts of the town, and in surrounding towns also.

I use around $20 worth of paper on a feature like "The Fall of a Nation," "The Battle Cry of Peace," "Romeo and Juliet." From the five-cent business of twelve years ago I have jumped to a $2,000 business in two days on "The Birth of a Nation." I have even had the railroads here put on special trains for pictures. Admission prices are five, ten and fifteen cents.

Here is another tip for live exhibitors who are trying to work up the children's end of the business. Put on two-cent matinees and see your house fill up; not only will the children come, but they will bring the adults along also. Your gross will run four times its normal amount.

Give a good show every day, and every two weeks make a drive on a big production at twenty-five cents (or more) admission, with such pictures as "The Spoilers," "Ne'er Do Well," "Fall of a Nation," "Romeo and Juliet," "Crisis," etc., and don't be afraid to spend $25, $50, $75 or $100 for a good production.

The business is better today for the live exhibitor than it ever was. But you must do things in a big way. Old-timers will remember me. I started in Orwigsburg, Pa., twelve years ago, then built the "Euclid" in Sch. Haven, Pa.; also conducted the "Lyceum theatre" in Montgomery, Pa., and the "Majestic" here in Towanda, Pa., and for the past three years have had the "Keystone Opera House," Towanda, Pa., and have built up a reputation for giving shows second to none in northern Pennsylvania.

The MOVING PICTURE NEWS is always eagerly awaited every week. Every live exhibitor should have it.

Yours for success,

WILLIAM L. WOODIN.

SPARKS AND FLASHES

An up-state New York exhibitor pulled a clever deal the other day with his local druggist. The latter had been conducting a voting contest, one vote with each 25 cent purchase. The exhibitor had a serial that needed reviving. The druggist donated 500 "votes" to the theatre, which gave away a vote with each ticket. The druggist's contest got a boost, and so did the theatre.

"Charity" (Mutual) filled the Monroe theatre, Omaha, for three days to capacity, when squads from several local charitable organizations sold the tickets to the show on "percentage." But the "live wire" stunt was getting "interviews" on the teaching of the picture from the enthusiastic workers, published in local papers as live news.

More slogans: Gilbert, Beatrice, Neb., "Quality Counts"; Majestic, Council Bluffs, Ia., "Home of Paramount"; Strand, Council Bluffs, "Theatre Comfortable"; Roper, Council Bluffs, "Always Good Pictures"; Empress, Grand Island, Neb., "Always Ten Cents"; Lyric, Norfolk, "The Wonder House."

The Gem theatre, Plattsmouth, has a very effective slogan, using the three letters of its name, "Good Every Minute." Majestic, Superior, Neb., "Home of the Big Show for Little Money."

Has Studied Kiddies' Likes and Dislikes

R. R. BOOTH, of the Paramount, Nebraska City, Neb., was in Omaha the other day and says the caloric reception tendered him upon his recent return home with his bride was not the only unusual stunt that has packed his house. Mr. Booth deserves the laurel wreath for being one of the most live wire exhibitors in the grand old state of Nebraska.

Showing "Hilda from Holland," he erected a miniature Dutch windmill in the lobby of his theatre, put in a tank filled with water and put some live ducks—with anchors to their ankles—and some live fish in the tank. It was a realistic scene and it "drew" the crowd.

At 10:30 o'clock Saturday morning, just as sure as Saturday comes, Mr. Booth is standing in the lobby of his theatre welcoming hundreds of children—for he is one of the pioneer children's matinee exhibitors in the state. He declares the children's favorite kinds of pictures are such as Mary Pickford in "The Prince and the Pauper." "The child's mind is more able than people think. They take a delight in serials and have no trouble at all to follow them from week to week," he says, arguing for serials in children's matinees.

"I tested them. I got first a pictograph, then a dandy single reel, then a travel and then a feature. The feature took the prize. They like travel, but they soon get tired of it.

"I don't favor these woman's clubs interfering with children's matinees. The parents are welcome to attend with their children at my matinees—any time. To make the invitation emphatic, I offered to let the parents in for nothing. I charge the children five cents. The children's programs are so good I show them Saturday afternoon and night, too. The older people can censor them then. But I take pride in my children's programs, and I certainly won't show anything harmful to my big family of little patrons.

"I got a big crowd once, when I was just starting, by advertising I would let in every child who brought a note from his mother saying he had earned the price of admission by carrying in wood or performing some similar errand. Out of an attendance of 450 I got fifty notes, but I am certain a few of the letters were forgeries.

"The kiddies are great advertisers. I have a 'Family group night' every Friday night—Friday night is best on account of school. I show 'Gloria's Romance,' a Paramount pictograph, a Burton Holmes travel series and a Ham and Bud comedy. The kids come in flocks, and a lot of them come bringing all their relatives. They are sure great advertisers.

"I tried a comedy night for the children at first, showing nothing but comedy. I found the rougher element of young men attended these too much to be best for the children, so I started my 'family group nights.'"

Yes, Mr. Booth will come pretty close to holding the wreath as one of Nebraska's liveliest live wire exhibitors.

THE EASTERN STUDIOS

ONE night of lost sleep, several silken strands of hair, a waist and skirt and the acquirement of several blisters was the cost to Alice Brady from the filming of the fire episode which forms the spectacular climax of a motion picture in which she is to appear late in April.

"Maternity," is the title of the subject, and the script called for Miss Brady as heroine to escape with her child from a burning hospital. It was two o'clock in the morning when the torch was put to the building erected by the World Film Corporation for destruction. When Miss Brady and Madge Evans, the child actress, finally escaped through the pulling of a trap-door, an inventory disclosed the stars' personal losses.

LOU-TELLEGEN and Mary Fuller have returned from Saranac Lake where they have been staging snow scenes for the Famous Players-Paramount picture, "The Long Trail," under the direction of Howell Hansel. The players waited for three full weeks before the recent snow storm enabled them to stage the scenes which were required for the picture. "The Long Trail" marks the first appearance of Mary Fuller in a Paramount picture.

J. SEARLE DAWLEY is happy again. For the first time since Mr. Dawley joined the directorial staff of the Famous Players Film Co. he was given a vacation during the time that Robert Vignola directed Marguerite Clark in "The Fortunes of Fifi." Immediately upon completion of the cutting and assembling of "Snow White," which was the last production that he directed for Miss Clark, Mr. Dawley found himself with nothing to do. From that moment on his restlessness and unhappiness of mind continued to increase daily, and grave fears were expressed for his well-being at the end of four weeks. However, serious eventualities were avoided by giving Mr. Dawley the script of "The Valentine Girl" and enabling him to begin work on preparations for staging that production.

RICHARD R. NEILL, long associated with Fox, and other companies, has been engaged to play leads in a Florence La Badie Thanhauser production.

Previous to entering screen ranks Mr. Neill had a legitimate stage career of six years under the management of Charles Frohman, and was with E. H. Sothern, Virginia Harned, Mary Mannering and W. H. Thompson. His first appearance with Thauhauser will be in a new play by Lloyd Lonergan.

ALICE JOYCE, one of the brilliant stars in Vitagraph's orbit, has finished her work in three big pictures without a day's rest in between. "Womanhood, the Glory of the Nation," "Within the Law" and "The Courage of Silence," all have been completed. The last-named already is released, and the other two will be seen in a short time.

So Miss Joyce just packed up bag and baggage and hied herself to where one could go out without several wrappings of fur. For two weeks the little lady will play around on Florida sands and then, with a nice coat of sunburn that she will have to hide under powder and makeup, she will be back at the Vitagraph studios in Brooklyn.

WORK on the initial George M. Cohan-Artcraft production, "Broadway Jones" had to be suspended due to the fact that practically all the principals in the cast were temporarily blinded from the powerful lights used in the big Knickerbocker Hotel lobby set.

The first to become afflicted was George M. Cohan, who had to be led from the studio and journeyed to Atlantic City to join his wife and children for a short rest. He is rapidly recovering and expects to be back at the studio in a few days. Marguerite Snow, who plays opposite the star, Crawford Kent and Ida Darling were among those compelled to leave the studio, but it is expected that they will be able to resume work shortly.

LOUISE HUFF is still bombarding her friends at the Famous Players studio with letters to the effect that delightful as the Pacific Coast may be and picturesque as the scenery undoubtedly is, there is the unsurmountable obstacle to be considered that it is three thousand long and dusty miles from Broadway. Miss Huff writes that though she is having a perfectly delightful time at the Lasky studio, she is hunting the mail for instruction from the East to report back in New York.

WITH the completion of "Pearl of the Army" this week, Ralph Kellard will finish his contract as a Pathe star. Mr. Kellard's contract with the Pathe Company has covered a period of fifteen months, during which time he has been starred in "The Precious Packet," a Pathe Gold Rooster feature, in five reels, and in the two Pathe serials, "The Shielding Shadow" and "Pearl of the Army." Mr. Kellard will take a well-earned rest before announcing his future plans.

IN one of the scenes in Lionel Barrymore's new five-reel picture now being rehearsed at the Metro-Rolfe studios by Director Harry Davenport, he is required to gaze intently and with horror at the front page of a newspaper that is brought to him. He was raising the paper in front of him and just starting to register horror; the camera man was buisly turning when suddenly Barrymore stopped and began to snicker.

"Say, Harry, it is pretty hard to register horror when you have to intently study the front page of the War Cry. Get me another paper quick."



George M. Cohan Lays Off Work for a While to Spring the Latest from the Friars on the Property Men

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

THE first intimation of the intention of increasing the production of the studios of the Famous Players-Lasky Corporation, in California, was given in Los Angeles this week, by Adolph Zukor, upon his arrival Tuesday. Mr. Zukor came to the coast for a stay of several weeks that he may have opportunity to confer with Director-General Cecil B. de Mille and General Business Manager Frank A. Garbutt concerning the future producing activities of the corporation he serves as president.

It is the intention of the executives to maintain a staff of ten producing companies in Los Angeles, and the present number will shortly be increased according to statement by Mr. Zukor. Mr. de Mille is to be in charge of the direction of the Pickford picture which is spoken of as an adaptation of "Rebecca of Sunnybrook Farm."

Olga Grey, former leading woman in Fine Art-Triangle subjects, has been engaged by the Lasky company and will play in support of Vivian Martin and Jack Pickford in the subject now being filmed by Director Marshall Neilan.

OLGA PRINTZLAU, who recently became a member of the Lasky scenario staff, has completed the preparation of her third original story which will serve as a vehicle starring Sessue Hayakawa, and she has been placed under contract for a year to write exclusively for the Lasky organization.

The second Morosco-Pallas subject, featuring George Behan, will introduce the actor in a characterization different from the roles played heretofore, he appearing in this as an aged French piano teacher. The title decided upon is "The Bond Between," and the principal characters supporting are Colin Chase and Vola Vale. The direction was by Donald Crisp.

At the present time the Beban-Crisp Company is working on a dramatic subject entitled, "The Marcellini Millions," in which an Italian truck farmer is the sole heir to a mammoth estate. The effect of wealth upon the man and his family furnish a psychological story which affords an excellent plot. Eugene Palette, Adele Farrington and Helen Eddy are among the players for this picture.

Howard Estabrook is busy with the filming of a semi-western subject which has Kathlyn Williams and House Peters as stars. Willard Mack is the author of this story which has been titled "Lonely Lou." Miss Williams has just returned from the Lasky studio where she was costarred with Theodore Roberts in a picture titled "Ashes of Hatred."

"The Lonesome Chap" which has Louise Huff and House Peters in the featured parts, has just been completed at the Morosco-Pallas plant. This was made under the direction of Edward J. LeSaint, the Lasky director, who worked at this studio while E. Mason Hopper produced a subject at the Lasky plant. "The Lonesome Chap" is a decidedly western subject.

THIS week saw three new productions started at the Ince-Triangle Kay-Bee studio at Culver City. One is a comedy drama written by C. Gardner Sullivan, and entrusted to Reginald Barker to direct the filming. Enid Bennett is the featured player, and the supporting cast will include a number of well-known Ince players, as wel as a new leading man, Roy Fernandez. He came to the coast more than a year ago, after winning the handsomeman contest conducted by the Universal. Jack Gilbert, Gertrude Claire, Agnes Herring and Walt. Whitman, well-known Ince players, together with Andrew Arbuckle and Cora Drew, character players, will appear in the supporting cast.

Lambert Hillyer has adapted the W. Carey Wonderly story, "One Week" for a screen play, and it was put in production this week by Director Walter Edwards. Anna Luther, late of Fox, and Maude George, formerly heavy actress with Lois Weber, directed subjects, appear in support of William Desmond. Marie Mills, a new actress at the Ince studios, is also cast for a part in this subject.

Dorothy Dalton is the featured player, Charles Gunn, leading man, and Robert McKim, cast for the heavy part in a subject Charles Miller will direct. The play is from an original scenario by Lambert Hillyer, and is spoken of as a drama of present-day society life.

William S. Hart has concluded the scenes for the mining story made at Inceville in which he appears in his usual role of a bad-man, with Margie Wilson in the feminine lead, and with a cameraman and assistant has gone to a big cattle ranch where he can secure scenes of more than 5000 head of cattle. These will be used as a few flashes for his next picture.

Director Victor Schertzinger is working at both the Culver City and Inceville studios in the making of the subject which stars Charles Ray. This will serve as the debut vehicle for Sylvia Bremer, who plays opposite Ray. Her most recent engagement was as ingenue with Grace George. Joseph J. Dowling and Jerome Storm take important roles.

PARKER REID, JR., has deserted the office of the Harper Film Company, where he serves as general representative of Thomas H. Ince, exploiting "Civilization," for a conference with Mr. Ince at the Culver City studios. Reid arrived in Los Angeles early this week, and will be here for several days planning presentations of the big film in other territories.

Final title for the next William S. Hart Ince-Triangle Kay-Bee, announced from the studio this week is "The Square Deal Man." Hart, in this subject, takes an entirely new role, that of a gambler of the old West, Daddy Jack, who wins a rancho at the game and abandons the roulette to care for it. A girl, taken by Mary MacIvor, comes into his life, and adds a romantic interest to the narrative. Hart has a forceful characterization in this story, written by J. G. Hawks, and while there is no murderous gun fighting, the six-shooter is brought into play and serves as a solution for several difficulties. This will be Miss MacIvor's introduction as a



Employees in the Finish and Service Departments of the Rothacker Film Manufacturing Company

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ADAMS, LIONEL
ADAMS, MARION
AINLEY, HENRY
ALEXANDER, SARA
ALLEN, ESTELLE
ALLEN, LILLIAN
ALLEN, WINIFRED
ALTMAN, WILLIAM
ANDERSON, GEORGE
ANGELL, R.
ARGOT, LANGE
ARNOLD, HELEN
ARSDALE, VAN
AYRES, CLIO

BALFOUR, ELSIE
BALFOUR, SUE
BEAU, LUCAS V.
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BELL, W. H.
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BENNETT, T. W.
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BLIND, ERIC
BONCE, COSIMO
BOWERS, JOHN E.
BOYLE, MISS
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BRICKERT, CARL
BROOKS, INA
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O'KEEFE, TOM
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PRENDERGAST, BETTY

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ROGERS, W. L.
ROONEY, G. S.
ROUBERT, MATTY
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SCHOENE, WILLIAM
SCHWEIZER, E. H.
SEARLES, SAM
SEIGLE, V. STUAT
SHINE, JOHN L.
SIBLEY, LAURA DEANE
SMITH, CAMERON
SORILLE, WILLIAM J.
SPENCER, ELIZABETH
SPURGEON, ROBERT
STANLEY, HENRY
STEVENS, GRACE
STEWART, GRANT
STUART, AUSTIN
SULLIVAN, JAMES R.
SULLIVAN, JOHN M.
SUTTON, T. SHELLEY

THOMAS, H. H.
THOMAS, OLIVE
THOMPSON, GARFIELD
THOMPSON, N. J.
TUCKER, LILLIAN
TURNER, ALICE

VALLI, VALLI
VANDERBROECK, JOHN
VAN DEUSEN, C. J.
VAUGHN, ARTHUR
VEKRIFF, PERRY

WALES, HARRY
WALTERS, ELMER J.
WANGEMAN, RICHARD
WARD, CARRIE CLARK
WARD, LUCILLE
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729 Seventh Avenue, New York City
Care of Motion Picture News

MOTION PICTURE STUDIO DIRECTORY

leading woman, a position she has won for herself from the ranks of extra girl in a period of eighteen months.

HENRIK IBSEN'S famous play, "The Doll House," is to be filmed for the screen, and actual production has been commenced by an exceptionally strong cast of players under the direction of Joseph deGrasse, at Universal City. The principals are Dorothy Phillips, William B. Stowell, Lon Chaney, Helen Wright, Miriam Shelby, Sidney Dean and a number of children. At present it is the intention that this shall be filmed in not to exceed five reels.

A number of new productions were begun by Universal directors. Jack Conway has taken up the filming of "The Little Belgian," adapted for the screen from plot written by H. O. Davis, general manager of U City. Ella Hall has been selected to play the name role.

Director Charles Swickard has the script for a story named "The Great Adventure," and Mignon Anderson will be the featured player, according to arrangements made late this week. The other members of the cast have not been selected.

The subject recently started by Director Fred Kelsey, with Harry Carey as his featured player, is to be made in three reels. It is titled "Their Hold-Up." Kelsey is author as well as producer of this subject. The scenario was prepared by Eugene B. Lewis. The company has just finished filming "Hair Trigger Burke," a decidedly western melodrama.

The other western company which is in charge of Director George E. Marshall is busy with the making of a three-reel subject, "Bill Brenon, Gentleman." Neal Hart and Janet Eastman, the latter a new comer at the Universal studios, take the featured parts in this decidedly western melodrama. They are supported by a big cast of cowboys.

The Henry McRae Company, producing "His Mother's People," an Indian story, in five reels, has spent a greater part of the week in the vicinity of Elizabeth Lake where early day scenes with a semi-winter atmosphere were secured.

GEORGE SARGENT will direct a three-reel subject adapted from one of the well-known Willard Mack stories, titled "Love Is King." The cast for this picture has not been named.

The Nestorites have a real laugh provoker which was filmed this week under the title of "Grabbing a Jit." The comedy situations are created by two young men, Eddie Lyons and Lee Moran, appropriating an automobile for their personal use following a wine dinner.

The Joker Company, under the direction of W. W. Beaudine, is making a police film known as "The Careless Cop." William Franey takes the featured part.

Irene Hunt has been cast to play the lead in a one-reel comedy, "The Conscience of Mamie Lou," the role being that of a stenographer.

Allen Curtis and his band of funmakers are figuring out the gold-brick mystery that the truth of the matter may be seen on the screen. Eileen Sedgwick, Ralph McComas and Milton Sims are the leads.

Lois Weber has been busy for the past week writing a story and scenario for her next production temporarily titled, "Is a Woman a Person?" Phillips Smalley and Miss Weber will play the leads in this subject, and the principal supporting players are Priscilla Dean and Harry C. deMoore.

"Treachery and Perfumery" is the exceptional title for a five-reel photoplay which Raymond West is to direct. Jack Mulhall will be the star. This is an original scenario written by the editor of the Universal City department, Eugene B. Lewis, and is a comedy drama with a number of exceptional situations.

William V. Mong has completed the filming of the anti-capital punishment story, and now has in the making a three-reel western picture, "Adopting a Father."

Reid Heustis, recently connected with the Fox studios, where he was in charge of publicity, is a new member of the Universal scenario staff.

Joseph Blethen, owner of the Seattle Times, and party of five, spent Saturday at "U" city. Mr. Blethen's paper has carried more motion picture theatre advertising and motion picture news than any newspaper of the country, and he took a keen interest in investigating the making of motion pictures. He is the first and only publisher in the country to realize that to successfully conduct a motion picture department, the editor needs learn all possible about production. That the Seattle Times motion picture editor, George Bellman, could become thoroughly familiar, Mr. Blethen has him spend more than a week each year in Los Angeles.

ELMER CLIFTON, who has been a member of the Griffith, Majestic and Fine Art organization, serving for the past two years first as juvenile and later as leading man, was this week notified by Manager of Production Frank E. Woods that he merited a promotion, and would be placed in charge of directing a company. The featured player of the first picture to be made by Clifton will be Dorothy Gish. Clifton took the role of the mountain boy in "Intolerance," played an important part in "The Birth of a Nation," and has appeared as leading man in a long list of Fine Art subjects. He has long been a student of the Griffith method of production.

Director Lloyd Ingraham, accompanied by five others, Robert Harron, star; Colleen Moore, Alma Rueben, Charles Lee and Bert Hadley, departed for the East to make scenes en route at a number of the principal cities for "A Young Gentleman of the Old School." The picture will be finished in New York.

W. E. Keefe, Fine Art publicity director, and special representative of D. W. Griffith, has been sent to Salt Lake City and other points in Utah to aid exhibitors in preventing the passage of a censorship act introduced before the Utah legislature. Mr. Keefe has had almost two years' experience in fighting censorship legislation in connection with the presentation of "The Birth of a Nation" in more than thirty West Coast cities where rulings against the film being shown were overcome.

THE American studio at Santa Barbara was almost deserted, as two of the companies were working at Los Angeles during the week. Director Rollin S. Sturgeon was in the West Coast film center with his entire company, which includes Gail Kane, Edward Peil, leading man; Harry Von Meter, heavy; Ethel Ullman, Lucille Younge and Frank Rickert, and Cameraman J. F. Seitz, for scenes in



"The Promise," a Metro-Yorke, Presents Harold Lockwood and May Allison in a Virile Picture of the Outdoors



Helen Holmes and a Pair of Scenes Illustrating How Her Company Started Out and How it Came Back After Doing the First Day's Work on the New Serial, "The Railroad Raiders" (Mutual)

"Whose Wife," and the William Russell Company, which includes Edward Sloman as director; Francelia Billington, leading woman, and a number of others, took scenes of sensational run on a bank, for "High Play."

The only organization working at the studio was that under the direction of James Kirkwood. Most of the time of this company was spent on a New England set so accurate in detail, that it looks as though it might have been picked up in a small New Hampshire village and set down in the American studio. This serves as the home town of "Lizz," taken by Mary Miles Minter. The other principal of the romance is a young minister which is taken by George Fisher. Harvey Clark plays the character part of the father.

Julian Lamothe, formerly identified with the American studio where he served as scenario writer, has returned to the American studio and will write exclusively for this producing company.

PRODUCTION of the "Morals of Men" series was resumed this week at the David Horsley studios, upon the return of Crane Wilbur from a vacation spent at Reno, Nevada. Harrish Ingraham has been engaged to assist Wilbur in production of the remaining three of this series, the first of which to be made will be "The Eye of Envy." This series will be released by the Mutual.

As soon as the making of this picture is well on its way Mr. Horsley promises to give his attention to a number of spectacular productions, and has already engaged a number of prominent motion picture players to take part in these.

The Cub comedy release for March 8 is a western, finished this week, and titled "The Flying Target," George Ovey, as Jerry, serving in the title part when he rides a horse abandoned by a bandit. The filming of the comedy required the erection of a big western town set. The company is now at work on an animal comedy, lions and elephants being numbered among the props.

THE Corona Cineman Company's organization filming the eight or ten-reel subject, "The Curse of Eve," has under the direction of Frank Beal, completed the making of the prologue which shows primitive man and woman in their native haunts. The company found precise locations for the Garden of Eden after many days of searching. The scenes were finally taken on one of the uninhabited Catalina Islands. The producing company went to the island in a small launch. While en route they encountered a very severe rain storm, and every member was given the fright of their lives when the boat was swept against the rocky banks of the island. Fishermen came to the rescue, and by means of a rope ladder thrown over the rocks, the photoplayers climbed to safety. The filming of the scenes required five days on the island, and rather than risk the dangers of the trip, the party of fifteen remained during the five days, living most of the time on crabs and fish which they could secure from the fishermen.

Figures compiled by the business department at the Signal studios show that artificial lighting effects for night scenes in the second episode of the "Railroad Raiders" serial cost the company a sum greater than $1,200, or approximately $600 per reel for lighting only. But those who have had the good fortune to see this release agree that every cent of this expenditure shows in the film, for Director J. P. McGowan has secured night scenes of unusual realistic effects.

Work is now being done on the third chapter titled "Inside Treachery." To insure against delay, two separate and distinct scenarios have been prepared, one so that the company can continue work at the studio if weather conditions make it impossible to go to Nevada for filming of scenes. It will be remembered that many of the exterior scenes of "The Girl and the Game" were made at Las Vegas, where the company plan to shoot many of the exteriors of "The Railroad Raiders."

President John Freuler of the Mutual Film Corporation, arrived in Los Angeles during the past week, and has been spending his time with local producing companies making plans for future releases.

THE next release of the Pollard Pictures on the Mutual program will be "The Devil's Assistant." Final cutting for the film was given by Director Harry Pollard at the San Diego studio this week. It is spoken of as an anti-drug play, and like other subjects from this studio, has Margarita Fischer for its star. The supporting cast includes Jack Mower, as juvenile lead, the husband; Kathleen Kirkham, the feminine heavy, and Monroe Salisbury, as the male heavy, who causes the heroine to become a victim of the drug habit.

By the end of this week, all of the scenes for the last few episodes of "Patria" will be completed by Director Jacques Jacard, and the company working at the old Universal ranch. On Sunday, February 11, many of the big battle scenes for the concluding episodes were enacted. Five captive balloons, two dirigibles, and a Curtis aeroplane, together with about fifteen hundred men and several hundred horses were used. The setting erected for the battlefield gives a perspective of more than a mile with buildings extending that distance.

BEGINNING with this week the Kalem Company, which formerly made the "Hazards of Helen," but now filming the series, "The Daughter of Daring," made a wide departure from their previous style of production. "The Taming of Bill Stevens," is the name of the current subject which is a college boy story of the comedy melodrama class. Helen Gibson's heroine act in this calls for her to ride alongside a runaway box car, climb on top of it to set the brakes, and then leap to her horse that she may reach a switch and turn the car in on it. Lloyd Whitlock and George Routh are the principal members of the supporting cast, working under the direction of Scott Sidney. The company will next take up the filming of "The Blazing Gondola," most of the scenes for which will be made at the Lone Point Kalem station.

The Kalem "American Girl" Company is filming the fifth of this series to be known as "The Golden Eagle Trail." Scenario provides that Maris Sais shall cross a canyon on a lariat. The direction is in charge of James Horne.

The "Stingaree" series being made by

director Howard Mitchell caused an addition to the Kalem zoo of a lamb, increasing the total of specimens to two, the other being a wildcat. The lamb was needed in a scene in which the Australian highwayman endangers himself to capture by going to aid the crippled animal.

The Ham Comedy Company is still working on the bull-fight story temporarily known as "Ham Throws the Bull." An arena has been built at the Glendale studio, and a large number of Mexicans who know all about bull fighting are serving as atmosphere. Al Santell is directing through a translator and the Kalem lot is a lively place these days.

THE Balboa studio at Long Beach is the scene of much activity due to increasing the number of producing studios from four to eight. In the past two weeks a large exterior stage with scene docks, directors' offices, dressing rooms and complete diffusing system; enlarged carpenter shops, and other buildings have been erected. A mammoth pool is now being built for making submarine scenes for "The Twisted Threads" serial, and the next few days will see ground broken for the erection of a large glass studio 130x300 feet, with twenty-five foot diffusing system.

The cast for the next Pathe-Balboa serial, "The Twisted Threads," was made known this week. Director Frank H. Crane will have Gordon Sackville as leading man, Bruce Smith, heavy; Julian Dillon, juvenile lead, and Corinne Grant as heavy leading woman supporting Kathlyn Clifford.

There are many new faces to be seen at the Balboa plant. This week Monroe Salisbury and Katherine Kirkman, principals of Clune's "Eyes of the World," who have been playing with the Pollard Company at San Diego were engaged. Winnifred Greenwood is also member of Balboa staff, and Julian Dillon, who recently came to the coast from New York colony, will play juvenile leads. Many other players are under consideration by General Manager H. M. Horkheimer and the stock company is shortly to be materially increased in connection with their new plans.

THE five reel picture which is holding the attention of Director William Worthington, promises to be one of unusual merit. The story will make the picture a decided novelty, and the properties and settings will give it distinction. The technical staff has supplied the company with very unusual clocks, and it is from these the picture derives its name, "The Clock." The timepieces are all of the same design, and differ only in size. Mr. Worthington's leads are Franklyn Farnum and Agnes Vernon. Frank Whitson takes the principal heavy lead.

Eileen Sedgwick, Ralph McComas and Milton Sims are leads in the one reel comedy, "The Man from Bombay," being filmed by Allen Curtis.

Molly Malone is to take the name part in the subject "Her Great Desire" to be filmed under the direction of George Cochrane. Lee Hill is to play the male lead.

Hollywood Hookum

March 3, 1917 NEWS MORE NEWS

EDITORIAL ANNOUNCEMENT

Hookum has made an investigation of the serial market this week and statistics compiled cause the introduction of a new feature of great interest. It has been found:

Helen Holmes has created a thrill for every box car in use today;

Ruth Roland has perpetrated a quarter million feet of suspense;

Pearl White has escaped from the clutches of a murderous heavy more times than our adding machine will register;

Helen Gibson used up all the hair-breadth escapes invented;

Grace Cunard has dethroned more rulers than the world contains today;

Kathlyn Williams started it all and is still playing big in the South Sea Islands;

Marin Sais, named after a California county, did her derndest to make 'Frisco and the state known the world over.

Added to the above the investigation brought out the fact that there were enough copies of serials out today to show in every theatre in the land at one time. This stopped the argument.

Hookum is to have a serial —"Shredded Woofs"—and the first chapter appears in this issue. Read it! The entertainment will compensate you for the eye strain. Don't miss a single chapter or episode. If you are not a subscriber now, wire your subscription, for valuable prizes are to be given the parties who guess the contents of the concluding chapter. (Announcement later.)

Bright and fair all week.

Ted Sloman was told by an actor that it couldn't be done, and so he put on the war paint, forgot he was director, and did the scene. And now he has to play in a number of others for the American release, "High Play," which caused the other actor to say, "it served him right."

When a Turin, Italy, exhibitor mailed a folder announcing the appearance of "The Girl of the Golden West," to Mabel Van Buren, star of this Lasky production, he used an "O" instead of an "A" in her second handle, and the mail censors made a thorough investigation, and decided it was harmless.

Hal. Lockwood and Lester Cuneo have been fightin' again.

A warm reception was tendered Carl Laemmle at U City. He was shown the hell set.

Ruth Stonehouse and a bevy of U City actresses want to be red-crossers if there's war.

Clyde Cook, cameraman for the Lynn Reynolds Company, claims the championship in checker playing of U City and the world.

Phil Lang is temporarily laid up from an auto smash. No, he wasn't driving, just playing the role of a passenger in a jitney.

Wild tales of Dorothy Dalton doing a Grecian dance in eighteen inches of snow on the top of Mount Baldy have reached the public press.

Hell was froze over this week, and so the old time simile passes out of date. Lois Weber had hell built for "Even As You and I."

Tom Ince when told by an actress that she had two splendid offers to go east, guessed them both right off the bat, and named the Santa Fe and Southern Pacific.

Tod Browning, that Fine Art director, has established what he thinks is a long distance record. He kept the camera and a company busy for twenty-four hours straight.

Hank McRae told a child actress to get enthusiastic about its mother of the play in a greeting scene and bite her ear. The scream is said to have pierced the celluloid.

And now we learn that H. O. Stechban has blossomed out as a conceiver of original plots suitable for that lass of the golden hair—Jackie. He still combs his hair pompadour.

From no less an authority than old man Carbon Copy, HOOKUM learns that Gail Kane is to do gardening and grow peas, beets and sich like. Her woolly dog is to aid in the scratching old Mother Earth.

The trifling matter of the color of one's hair means nothing to Harry Carter. He's had three shades this week. Brown, a rich cerise, and canary yellow. Right away they raised the price of dye stuffs.

Old man Hoodoo, who follows thirteen around, alighted on Charles Ray's shoulder when the scene just before the fourteenth was being made. A spirited horse gave Charley the speediest ride of his fillum career. The horse will never do it again.

Gene Lewis, U City editor, is so accustomed to visualizing, that after he was in an auto smash-up this week, he told the HOOKUM representative he felt his hair turn white, which causes us to believe that one of his senses is a little off color.

The most recent letter from Japan that we have heard of was received at the American Mutual studios at Santa Barbara. These Japanese are great letter writers, but it would be refreshing for some star to hear from a South Sea islander or a Patagonian Fan.

Bill Russell is reported to have fallen asleep at the switch between scenes, and when he awoke found a magazine lying near which contained a photograph of him with carnations lying across his chest. Days later he learned who the culprits were that would put up such a job on him.

Magnates are here — conferences.

Dorothy Gish is home from paying her respects to Broadway.

As Krazy Kat would say, Tom Swemm is technical director at the Balboa.

Blanche Sweet is reported to have signed with Frohman, and will go east about April 1st.

Bessie Love has the Ukulele habit, and all the Fine Art girlies are saving their nickels to buy an Hawaiian harp.

What would a peacock be without its tail, is the explanation Captain Leslie T. gives for the addition of "e" to his surname.

Doug. Fairbanks can now prove his popularity is as great as Mary's or Charley's, for the exhibitors have started Fairbanks reviews.

Franklyn Farnum loves his art, and he demonstrated it this week by taking a mid-winter swim in the ocean. Yes, he had to be coaxed.

Our esteemed contemporary, the L. A. Examiner, brings to our reading table the interesting information that there are 60,000 motion pictures theatres in the U. S.

John P. Stalling is Fred J. Balshofer's assistant, but from the information booth at the Yorke-Metro studio it could not be learned whether it was a real or adopted name.

HOOKUM mail was cluttered up with a gob of poetry this week, some sentimental fan sent May Allison. As the first and last words did not make sense, we spare our readers.

Press-agentry has rose up again to deny the use of doubles in pictures. The heroine of the most recent story being Claire McDowell, who jumped off an embankment and rolled down a sand hill.

Consolidated crepe hair took a sprint for the better when Oscar Apfel required fifty men with clean shaven heads for "The Hidden Children." The barbers were thankful for the fourteen dollars, but don't see the sense of it from the title.

Not being content with building aerial dressing rooms by the aid of his faithful Underwood, the father of Pete Props has now added movable carpenter shops to the Lasky studio equipment. This fellow's wife should give him a ninth commandment motto card for his birthday.

Marshall Neilan's habit of instructing acquaintances to "call me up in the morning" caused him a telegraph bill. Unable to reach Neilan by phone, and learning he had left town, the acquaintances sent telegrams in all directions, and every one went collect.

SHREDDED WOOFS

(Being a Biographical Serial in fifteen helpings, served weekly, from original script by a press agent who still lives.)

Chapter I

She is an F. F. V., having been born in Charlottesville, Virginia, in the shadows of Monticello, the home of Thomas Jefferson.

She is a new screen star.

HOW PICTURES ARE BOOKING

Loew Circuit Books Max Linder Comedy Sixty Days

Following closely the statement from Kleine-Edison-Selig-Essanay offices that the Strand theatre, New York City, had contracted to show the Essanay-Linder comedy, "Max Comes Across," during the week beginning February 18, comes the statement that Loew's circuit had booked the Linder comedy for approximately sixty days. This, in addition to the numerous smaller circuits and individual theatres where the Linder comedies will be shown, augurs success for the Essanay-Linder comedies.

Critics everywhere whose opinions are valued speak favorably of "Max Comes Across," and there appears to be little doubt that the twelve pictures which the famous European film comedian is under contract to make for Essanay will achieve a distinct success.

Eight Runs for Each Chaplin Film in Butte House

The Orpheum theatre, Butte, Montana, is holding up well under a unique policy which has included the booking of each Charlie Chaplin subject eight times. The comedian's latest effort is drawing the crowds to the playhouse, which is under the management of J. A. Haas. Considering that there are ten picture theatres in Butte which has a population of 90,000, Manager Haas feels he has done himself proud in exhibiting the foresight to rebook the Chaplin features successfully.

Exhibitor Books Year Ahead

Probably all records for booking a picture in advance have been broken by Burr Swan of Swan's Opera House, Pittsfield, Ill.

Mr. Swan has played Pathe's "Little Mary Sunshine" pictures with such great success that he has booked "Twin Kiddies" for December 25, 1917.

Ascher Bros., Chi., Sign Annual Vita Contract

Seven Large Houses Covered; Blue Ribbon Feature and Comedies Booked; All Eleven Theatres Play "Girl Philippa"

WHAT is said to be one of the biggest annual contracts for program service ever entered into in the city of Chicago has just been signed between Ascher Brothers, owners of the largest chain of motion picture theatres in that city, and Vitagraph V-L-S-E, distributors of Vitagraph productions.

The contract calls for the complete Vitagraph service, including special features, Blue Ribbon program features, comedies, etc.

Seven of Ascher Brothers' theatres will immediately begin to use Vitagraph productions weekly for the next year. These theatres cover every section of Chicago. They are: Cosmopolitan, Oakland Square, Frolic, Milford, Columbus, Lane Court and Calo. All of these theatres have a seating capacity of between 1,000 and 1,400.

Ascher Brothers desired to contract for four more of their theatres for Vitagraph service for a year, in addition to the seven just named. But contracts were already in force between Vitagraph V-L-S-E and houses in immediate opposition to these four Ascher Brothers' theatres.

All eleven Ascher theatres, however, have booked "The Girl Philippa," Vitagraph's presentation of Robert W. Chambers's literary masterpiece, with Anita Stewart in the title role.

The "Captain Jinks" Vitagraph comedy series, starring Frank Daniels, and the "Big V" comedy series, which now are produced at Vitagraph's Los Angeles studios, will also be used in the Ascher theatres in addition to the Blue Ribbon feature releases.

Sydney E. Abel, manager of the Chicago exchange of Vitagraph V-L-S-E, closed the contract with Ascher Brothers.

A widespread advertising campaign in the Chicago newspapers has been arranged by Ascher Brothers.

Honolulu Gets "Sins"—May Show to Leper Colony

The San Francisco office of the McClure Series Department of the Triangle Distributing Corporation has booked "Seven Deadly Sins" with the Consolidated Amusement Company of Hawaii. This company controls Hawaii's best theatres, including the Bijou, one of the finest vaudeville theatres in Honolulu. "Seven Deadly Sins" will be the first motion picture feature ever shown in the Bijou, which is giving up its vaudeville bill for pictures, to show "Seven Deadly Sins."

The Consolidated Amusement Company does a great deal of charity work, and after pictures have been successful in their theatres they often are shown free to the poor. The company has asked special permission from the Government to show "Seven Deadly Sins," after its Honolulu run, to the leper colony on the Island of Moloki.

Michigan Prisoners See "The Crisis"

"The Crisis," written by Winston Churchill, filmed by the Selig Polyscope Company, and exploited in Michigan by John H. Kunsky, was presented to more than a thousand prisoners at the State penitentiary at Jackson, through the courtesy of Mr. Kunsky on Sunday, February 4.

The prisoners were not sparing in their applause at every dramatic point of the story. Big men are reported to have wept and applauded as Abraham Lincoln enacted again America's critical history.



Alice Joyce and Harry Morey Star in this Vitagraph Picture "The Courage of Silence," Which Had Its Premier Showing at the Rialto Theatre in New York



Flashes from the Seventh Episode of "The Great Secret," the Metro Serial, with Francis Bushman and Beverly Bayne

Clean Pathe Plays with Gladys Hulette Bring Praise

FRANK and unsought commendation recently given Gladys Hulette by a number of newspaper critics has given an added volume of interest to her newest Pathe film "Pots and Pans Peggy," a Gold Rooster play.

The Philadelphia North American said of the little star: "Gladys Hulette is getting better and better with each picture. She is one of those rarely gifted persons who have no qualms about disfiguring their personal appearance; as a result she looks winning and attractive in any get up." After viewing "Potts and Pans Peggy" the Pathe film committee echoed the "better and better" view.

The story, written by Agnes Johnston, is said to be charming, clean, full of human interest and pathos, with many humorous and quaint whimsical touches.

"Pots and Pans Peggy" is the story of a little Irish girl who has a lively brood of younger brothers and sisters to look after. To support them she goes out to service and by her big heart, shrewd common sense and native decency brings order into a disordered household, reforms the erring son, aids the daughter to win the man she loves, foils a villain and wins for herself a husband of her own kind.

Pathe is proud of the happy combination of talent, that of Miss Johnson and Miss Hulette, for they say the pair work out pictures that are different—that have a charm all their own.

Exhibitors have not been slow to recognize the drawing value of the features. On presentation of "The Shine Girl," first of the Hulette-Johnson subjects, J. H. Townsend, Plaza theatre, St. Louis; Edward O'Keefe, manager of the City Square and Cort theatres, Atlantic City; H. B. Kester, Cameraphone theatre, Pittsburgh and Fred Wright, Colonial theatre, Hagerstown, Md., sent glowing reports of successful showings—and they were but a few of the commendatory letters that came to the Pathe offices.

Pathe's strongest and proudest boast of Miss Hulette's features is that they are clean, can be shown to any audience any day, and are the best argument against local censorship that any exhibitor can have, and that certainly says much.

Long Run Contract for Vita

The home office of Vitagraph V-L-S-E last Saturday approved contracts for more than seventy-five theatres in Kansas and Nebraska alone on "The Fall of a Nation." In most instances the contracts called for two days' run; fifteen were for three days each. One-day showings were conspicuous by their rareness, just two theatres in the seventy-five having booked "The Fall of a Nation" for less than two days.

Rialto Takes a Third Bluebird

Director S. L. Rothapfel of the New York Rialto, was so well satisfied with the impression "The Mysterious Mrs. M." and "Polly Redhead," made upon his audiences during the past month, that he has decided to book a third Bluebird for his theatre—"Mutiny," a Lynn F. Reynolds story of the sea.

"Mutiny" is set for release on the regular Bluebird program, March 12, and to show it at the Rialto a pre-release will be arranged. Myrtle Gonzalez, Val Paul and George Hernandez will be featured in the production. The title is doubly applicable to the story, for there is a mutiny of love as well as a rebellion among the sailors on the high seas.

Return Bookings Popularity Test of "Skinner's Dress Suit"

Henry Irving Dodge, author, is authority for the statement that the picturization of "Skinner's Dress Suit" by Essanay is better than the original story.

"There are original touches put in that greatly aid the story," said the creator. Above all, for a smooth running, human, absorbing proposition, the picture beats anything I have seen."

The producing company reports that "Skinner's Dress Suit" is having record bookings. Critics have been high in praise of the subject. As a result, K.E.S.E. has been doing a rush business. Capacity business is reported by exhibitors, and return showings are the rule at the larger theatres.

South Running "Great Secret" Big

With Harry Cohen, George Schwartz and Harry E. Reddish on the road for Metro in this vicinity, the Washington exchange is making some very important contracts with exhibitors. Mr. Schwartz reports that the Bushman-Bayne serial of "The Great Secret" was breaking records by its close bookings.

Three houses are making consecutive first runs of it in Washington; seven houses are similarly booking it in Baltimore; five houses likewise in Norfolk and Richmond, while other important cities are making from three to five consecutive runs. The three prints are kept constantly busy. Other managers are clamoring for bookings.

Serial from Flatbush Picture Center Going Big

Marcus Loew is a booster for the Vitagraph Serial, "The Secret Kingdom." Twenty-seven theatres of the theatrical magnate are playing the subject, and in a letter to Vitagraph, Mr. Loew declares the picture is doing even more than expected of it.

He is not alone in his praise of the feature. After viewing fifteen episodes of "The Secret Kingdom," Manager Woda of the Orpheum, Cleveland, booked the serial for a week's showing for every chapter. Another phase of the popularity of the picture is seen in the fact that out of 1,900 new annual contracts signed for Vitagraph feature service since January 1, more than 1,400 have included "The Secret Kingdom" as part of the service contracted for.

Big Trenton House Takes Metros

The New Jersey Metro Film Service, through its president, Herman F. Jans, has just contracted with the State Street theatre, Trenton, for the handling of Metro wonder plays, on a program of three days consecutively each week.

This is one of the largest of New Jersey's playhouses, and is owned by M. Hirschfield, of the Surprise Amusement Company. The State Street theatre has a seating capacity of 1,500.



"Hell Morgan's Girl"

Purchased Outright

NOW A BLUEBIRD

After advertising this big production for weeks as a State Rights proposition, negotiations were withdrawn because BLUEBIRD Exchange Managers who viewed this production in New York City and elsewhere in BLUEBIRD Exchanges throughout the country realized the possibility of the production and offered more money for it than had been put up by State Rights Buyers. All State Rights money has been returned and arrangements now made to release "HELL MORGAN'S GIRL" as a BLUEBIRD SPECIAL not on the regular BLUEBIRD program. "HELL MORGAN'S GIRL" is a tremendous Box Office Attraction. An inspection of the sample print (if possible) will tell you more and convince you quicker than a dozen pages of advertising. Here's a real production that will win big entirely on its merits alone. Far sighted Exhibitors will go out of their way to secure this production. Take our tip and act immediately. Book thru your local BLUEBIRD Exchange or thru—

BLUEBIRD Photoplays (Inc.)

1600 Broadway New York



BLUE
HAVE AF

FOLLOWING are extracts from a few of the hundreds of letters we are constantly receiving from enthusiastic Exhibitors who have found in BLUEBIRD Photoplays the perfect entertainment that attracts and pleases their patrons, and proves profitable in every sense of the word. Read them. They are from men who like yourself, are in business to make money:

I have noted with much interest the steady improvement in QUALITY and the ever increasing POPULARITY and PRESTIGE of the BLUEBIRD Program. I have paid more than ordinary attention to the PROGRESS of the BLUEBIRD Program because in the Spring of 1916 I staked my judgment on its WINNING QUALITIES against the advice and opinions of a number of Film Men who were in a good position to be qualified judges of a Program's possibilities, and have seen my judgment verified. The fact that the BLUEBIRD Program has lived up to and exceeded my expectations, explains my unusual interest.—WM. E. POWELL, Columbia, Pa.

We find them uniformly clean, meritorious, well played and all the productions are excellent. This is not my personal opinion but that of our patrons also, as we endeavor to ascertain from them from time to time their likes and dislikes, and cater to their tastes.—JOHN POPULIAS, Steubenville, Ohio.

BLUEBIRD features rank among the very best film productions on the market in every respect. I have run quite a number of BLUEBIRD features in my house, all of which have pleased my patrons immensely. To a number of my patrons all I have to say is "There's a Bluebird Coming," and



BIRDS RIVED



regardless of the title of the subject they turn out in large numbers, knowing that they will have the pleasure of witnessing a good picture. —C. E. BERNARD, London, Ont.

I am proud to give place on the Circle screen to "THE MYSTERIOUS MRS. M."—S. BARRET McCORMICK, Indianapolis, Ind.

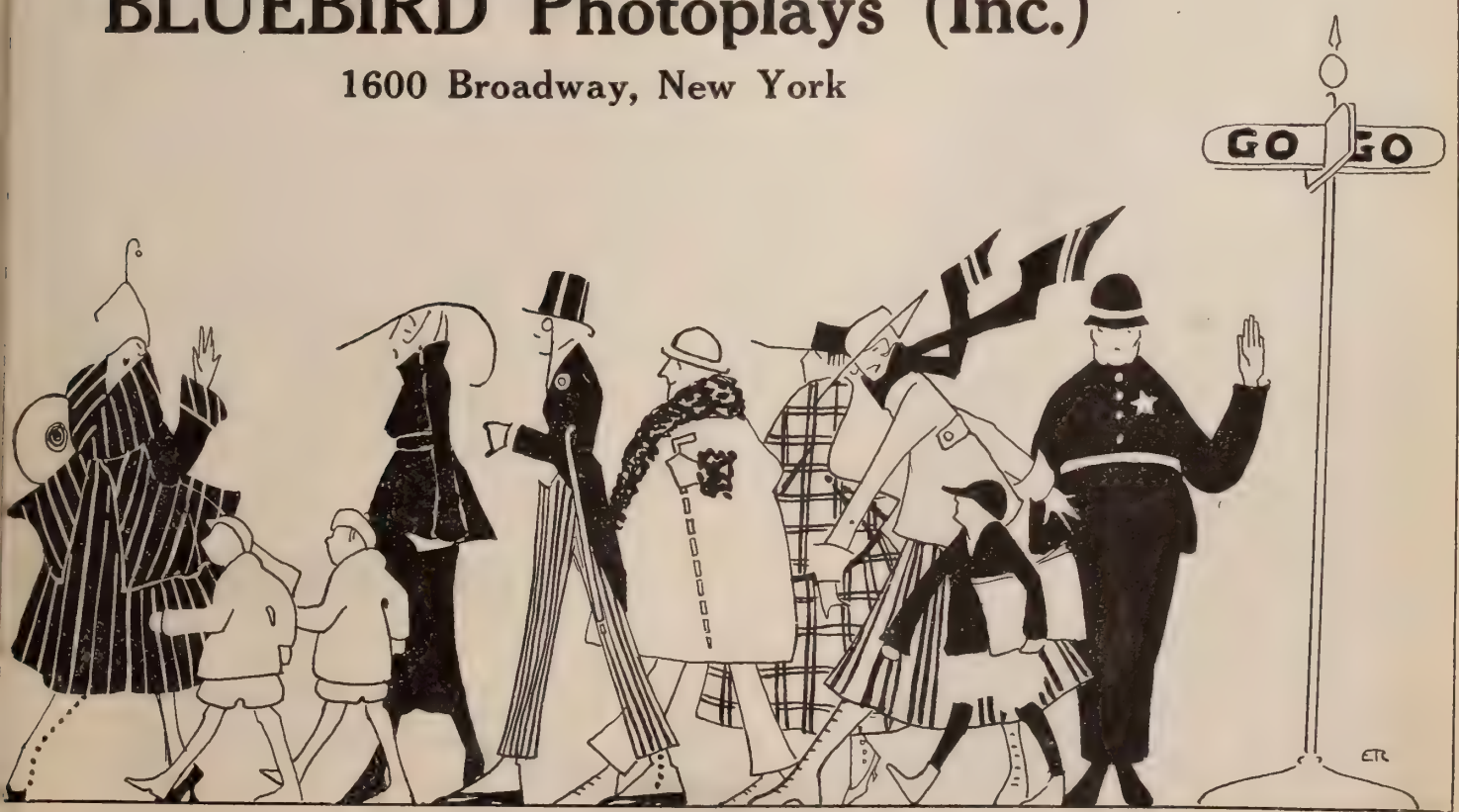
If there are any houses in this neck of the wood you are unable to put BLUEBIRDS in and I can assist you in any way to accomplish this, I will only be too glad to help as, "I am strong for BLUEBIRDS." (Why?) Because "BLUEBIRDS" are strong for me, having won a home with my patrons.—A. A. ULM, Randolph, Neb.

Must say in all my eleven years' experience of operating and managing houses, "THE THREE GODFATHERS" is the Greatest and Best Picture I have ever had the pleasure to witness.—H. M. MASON, Newman Grove, Neb.

Why gamble with flivver features. BLUEBIRDS are sure winners. The finest feature films on the market today. You can get your share of the wonderful BLUEBIRD popularity by communicating with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

1600 Broadway, New York



TAKE YOU

A Tremendous Series of Eight Thrilling Two Reel Detective Dramas



The PERILS OF THE SECRET SERVICE"

Each Story Complete in Itself

For the Exhibitor who does not care to book a serial this marvelous series is a most unusual opportunity for continuous business—and the kind that will get them all—high and low. Millions of people have read the famous Yorke Norroy stories by George Bronson Howard upon which these international detective dramas were founded and they are eager to see this remarkable visualization on the screen. The entire series was personally directed by Mr. Howard, and is one of the most notable screen productions of the season. Full particulars from your nearest Universal Exchange, or the Home Office of the Universal.

UNIVERSAL FILM

CARL LAEMMLE,

"The Largest Film Manufactur

1600 BROADWAY

A CHOICE

The Most Marvelous Mystery Serial Ever Produced-Another Huge Universal Success

BEN WILSON IN "The VOICE ON THE WIRE"



With Beautiful NEVA GERBER

Teeming with mystery; built around the most novel plot ever conceived, "The Voice on the Wire" is going down in screen history as the biggest achievement of its kind. BEN WILSON as John Shirley, the great criminal investigator, seeks to solve the mystery of a "voice on the wire" which always gives warning preceding each of a mysterious series of crimes. The suspense and action, the lavish production, and the air of love, adventure and mystery will pack your house for full fifteen weeks. Book this through your nearest Universal Exchange and share in its money-getting drawing power.

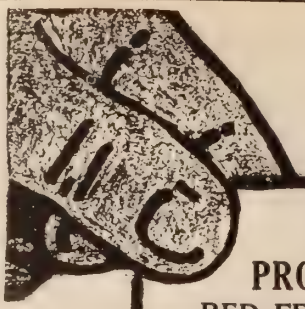
IANUFACTURING CO.

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g Concern in the Universe"

NEW YORK

The Mighty



SPECIAL RELEASES ON THE UNIVESRAL PROGRAM FOR THE WEEK OF MARCH 12th, 1917

RED FEATHER DOUBLE ATTRACTION—Two Play Five Act Double Attraction—"THE GIRL WHO LOST," with Cleo Madison, Roberta Wilson, Molly Malone, and—"BORDER WOLVES"—(Two-Reel Western Drama), with Neal Hart.

NESTOR—"SOME SPECIMENS"—(One Reel Comedy)—Eddie Lyons, Lee Moran, and Edith Roberts.

LAEMMLE—"WHERE GLORY WAITS"—(Two-Reel Drama)—Allen Holubar and Roberta Wilson.

L-KO—"LOVE ON CRUTCHES" (Comedy)—Hank Mann.

IMP—"THE PERILS OF THE SECRET SERVICE," Adventure No. 2, "The Clash of Steel" (Two Reels)—Kingsley Benedict.

L-KO—"SUMMER BOARDERS" (One Reel Comedy)—Phil Dunham.

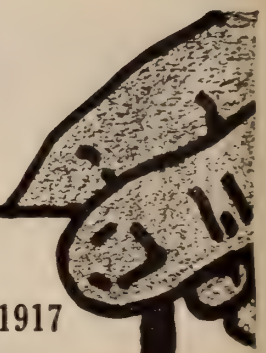
UNIVERSAL SCREEN MAGAZINE—Issue No. 10.

JOKER—"ART ACHES" (One Reel Comedy)—Gale Henry and Wm. Franey.

POWERS—"THE TAIL OF THOMAS CAT" (Comedy Cartoon)—and—"FOREIGN LEGATIONS IN CHINA"—(Educational)—Split Reel.

29 Reels of Box Office Attractions.. Every Week..

UNIVERSAL PROGRAM



REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 12th, 1917

GOLD SEAL—"THE COMMON SIN" (Three-Reel Drama)—Helen Gardner.

VICTOR—"A WOMAN IN THE CASE" (One Reel Comedy)—Eileen Sedgwick, Ralph McComas and Milton Sims.

UNIVERSAL ANIMATED WEEKLY—No. 63.

IMP—"SINS OF A BROTHER" (One Reel Drama)—Herbert Brenon and Wm. Shay.

VICTOR—"THE HASH HOUSE MYSTERY" (Two-Reel Comedy)—Harry Myers and Rosemary Theby.

BIG U—"FOR HONOR'S SAKE"—(One Reel Drama).

BISON—"ROPED IN" (Two-Reel Comedy Drama)—Neal Hart

LAEMMLE—"RACING DEATH" (One-Reel Drama)—Bob Leonard and Betty Schade.

BIG U—"HIDDEN DANGER" (Two-Reel Indian Drama)—Mona Darkfeather.

Ask your Nearest Universal Exchange or . . .

UNIVERSAL FILM MFG. CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

ADVANCE OFFERINGS OF THE PROGRAMS

Gaumont Presents Interesting Week's Program

The Gaumont Company starts the week of March 4 with the release on that day of "Reel Life," the Mutual Magazine in Film. This issue, No. 44, includes "Strange Industries of the Arabs," "Conc-Artistry," novel jewelry from sea objects; "Making a Rubber Shoe," an exposition of a new serum for the treatment of cancer, and a picture of a baby and a puppy dog, calculated to show parents the danger of infection from such playful little pets when not watched.

The second reel of the week is "Tours Around the World" No. 18, released March 6. It takes the arm-chair traveler to Munich, the third largest city of Germany, to the historic Schonbrunn Castle, Vienna, and to the City of Rustchuk, a place of 40,000 inhabitants on the Danube in Northern Bulgaria.

There are two reels issued March 7. These are the Mutual Weekly and the split-reel, "See America First."

Owing to a change in the release date of "Reel Life," moved from Sunday to Thursday, there will be two issues of "Reel Life" in the week of March 4. The second will be issued March 8. The most interesting picture, perhaps, of this reel is that which depicts the fur industry.

Another Comedy Series Ready

Beginning March 3, a group of one-reel Selig Comedies will be released by General Film Service at weekly intervals. These productions include farces written by William E. Wing, E. Lynn Summers and other well-known writers. The titles are: "No Place Like Home," "Over the Garden Wall," "Everybody was Satisfied" and "Bill and the Bearded Lady."

Variety Program Released by Pathe on March 4

Doris Grey in Gold Rooster; One of Closing "Pearl Chapters"; "Patria" Episode; Comedies, Scenics Presented

A GOLD Rooster Play, two serials, a one-reel comedy, a split-reel fashion and scenic, a split-reel cartoon and scenic and two issues of the Pathe News, make up Pathe's program for the week of March 4, 1917.

"Her Beloved Enemy" is the Gold Rooster play produced by Thanhouser, featuring Doris Grey and Wayne Arey, supported by J. H. Gilmour and Gladys Leslie. "Her Beloved Enemy" is a comedy melodrama written by Philip Lonergan.

The advertising matter available through Pathe Exchange includes one and six sheets and two styles of three sheets, a banner, a window card, photographic lobby display and heralds.

"The Flag Despoiler" is the 14th episode of "Pearl of the Army," produced by Astra, starring Pearl White. This chapter moves at a fast pace as the story reaches its completion. In this episode the identity of the Silent Menace is disclosed and the interest stimulated in the love story of the next episode.

The eighth chapter of "Patria," entitled "Red Night," takes its place in the program. The serial written by Louis Joseph Vance features Mrs. Vernon Castle.

This episode shows a strike at the Channing munition works, with Patria bringing it to an end by acceding to the men's demands on the condition that they undergo military training; an explosion which is a reproduction of the Black Tom disaster in New York harbor, and the blowing up of a ship at sea with Patria and Donald clinging to the mast.

"Deep-Dyed Villainy" is the title of a Mittenthal comedy in one reel.

The twenty-first release of popular Florence Rose Fashions is entitled "Morning Hours." It is on the same reel with Picturesque Catalonia, a scenic showing the town of Ripol in Catalonia, Spain.

"A Hot Time in the Gym," is the title of George MacManus's "Bringing Up Father" cartoon, animated by Edward Grinham. This is on the same reel with "Government Pets of the Yellowstone Park," a very attractive scenic.

Hearst Pathe News, Nos. 20 and 21 round out the program which is one of the classiest yet produced.

Virginia Pearson Seen in Dual Role March 5

"Sister Against Sister," the newest of Virginia Pearson's subjects for William Fox, will be released on March 5. Miss Pearson plays a dual role in this production.

The main story is preceded by a prologue in which Katherine Lee impersonates the two girls whose parts are taken by Miss Pearson a score of years afterward. This is perhaps the first photodrama in which a child of little Katherine Lee's slight age has ever acted for double-exposure work. Katherine's sister, Jane, is also in the cast.

Other members of the company are Maud Hill, Walter Law, Irving Cummings, Calla Torres, William and Archie Battista.

Mary Murillo wrote the script. James Vincent was the director.



Moments of Intensity from the Picturization of Upton Sinclair's Novel, "The Adventurer," Which Art Dramas Will Release



Marguerite Clark Graces the Circles in the Famous Players "The Fortunes of Fifi," While Mae Murray in a Lasky, "On Record," Holds the Centre. Both are Paramount Features

Days of '61 Revived in March Paramount Drama

Marie Doro and Vivian Martin on Month's Program—Wallace Reid and Myrtle Stedman Co-Star for First Time

THE Civil War, an Irish romance, and a prison reform story are subjects of Lasky productions which will be released by Paramount during the month of March.

The first of these, "Those Without Sin," has Blanche Sweet as the star. "Castles for Two," presents Marie Doro in the stellar role, and "The Prison Without Walls" marks the first appearance of Wallace Reid and Myrtle Stedman as co-stars.

"Those Without Sin" which will be released on March first is the story of Maliane Landry, a belle of Richmond. It opens considerably before 1861, and the action carries the characters through to the close of the war. Malanie is, of course, a loyal daughter of the South, and her personal bravery and daring in the assistance of the boys in gray forms the chief topic of the story. The supporting cast is an exceptional one including Tom Forman, James Neill, Charles Ogle, Guy Oliver, Charles H. Geldert, Mabel Van Buren, Maym Kelso and the ever delightful little Billy Jacobs. Marshall Neilan is the director of the picture.

In "Castles for Two," Elliott Dexter plays opposite Miss Doro. Others of importance in the supporting cast are Maym Kelso, Horace B. Carpenter, Billy Elmer and Jane Wolff. The story opens in America with Patricia as an extremely wealthy girl. The action then shifts to Ireland, where she goes incognito, posing as her own maid. She is in search of romance, being a firm believer of the fairy stories which her old Irish nurse had told her—and, of course, she finds that for which she is seeking. "Castles for Two" was directed by Frank Reicher, and was written by Beatrice De Mille and Leighton Osmun.

"The Prison Without Walls" was written by Robert E. MacAlarney, and presents Wallace Reid and Myrtle Stedman. The production was staged by E. Mason Hopper with James Neill, Billy Elmer, William Conklin and Camille Ainkerwich in the supporting cast. It is a story of prison reform which deals with the adventures of a young theorist who goes to jail as a convict in the hope of unearthing information concerning a mysterious master criminal who seems to have unlimited power in the underworld.

Many crimes have been committed which were obviously instigated by the "man higher up," but this man can never be traced. It is this difficult job which Huntington Babbs undertakes. The trail is a tortuous one, in the pursuit of which Babbs is harassed by many dangers. It leads into a most unexpected quarter—and to a tremendous amount of dramatic action.

Many New Subjects on General Film Schedule

General Film Company with its war series, and the two Kalem series "The American Girl" and "A Daughter of Daring" is in excellent shape at present to serve its exhibitors.

Great popularity has resulted from the showings of "The War" the scenes of which were taken on French battle fronts, and bookings of this subject are reported heavy. The two Kalem series begin in March.

Marin Sais features in "The American Girl" written by Frederick R. Bechdolt. The first episode will be "The Black Rider of Tasajara."

Helen Gibson, whose daring feats are well-known, is called upon for extra hazardous work in "In the Path of Peril," first episode of "A Daughter of Daring," and this serial furnishes ample opportunities for Helen to retain the fans' goodwill.

General's two-part Vitagraph series, featuring Lillian Walker will also be issued in the near future. The first subject is "Dimple's Baby." One other series bids fair to become popular—the film versions of the peer of short story writers, O. Henry. "Past One at Rooney's" taken from "Four Million" will be the first subject.

"Hell Morgan's Girl" Bought by Bluebird

According to the demands of their exchange managers Bluebird Photoplays, Inc., has purchased outright from Universal the picture that has for some time been advertised to be distributed on state rights—"Hell Morgan's Girl." The star will be Dorothy Philips, with Lon Chaney and Wm. Stowell heading her supporting company. Joseph De Grasse made the production from Ida May Park's scenario, founded on a story by Harvey Gates.

"Hell Morgan's Girl" is based on incidents immediately preceding the San Francisco earthquake and attendant fire. Considered sensational in the extreme it carries a gripping love story to weld the heart interest with its exciting episodes. The feature will not be issued on the regular Bluebird program, but will be circulated on state right lines.

This is the second feature to meet requirements of a "Bluebird Special." Early in December the industrial preparedness feature, "The Eagle's Wings," was issued on the same lines, distributed by exchange managers independent of the program.

"On Record," Mae Murray Picture

Mae Murray, the Lasky-Paramount star who was last seen in the Paramount Picture, "The Plow Girl," will next appear in "On Record" which was written especially for her by Paul West and John B. Clymer.

Robert Leonard directed the picture in which Tom Forman, Charles Ogle, Louis Morrison, Henry A. Barrows, Bliss Chevalier and Gertrude Maitland appear in support of Miss Murray.

Abandons Stage Tour for Screen

Edna Goodrich, among the latest Mutual's acquisitions under President Freuler's policy of "big stars only," has given up a highly successful vaudeville tour to begin work on her pictures in execution of the Mutual contract, and is now in New York, where her pictures will be made.

"U" to Release Two Dramas as Five-Part Feature

A distinct novelty will be presented by the Universal Film Manufacturing Company early in March, when there will be released on their regular program service a five reel Red Feather production which will be made up of two separate photo-dramas.

This five reel combination will consist of a three act drama, in which Cleo Madison, Molly Malone, Roberta Wilson and Jack Nelson are the principals, and a two act Western comedy drama with Neal Hart, Edward Hearn and Janet Eastman in the leading roles.

This will be known as the Red Feather Double Attraction. The move is inaugurated by the Universal officials to give the public five reel entertainment of two subjects instead of restricting it to one subject padded out with unnecessary details and pretty atmosphere.

Cast Completed, Work Progresses on "The Transgressors"

With the acquisition of Harry Benham, formerly of Thanhouser, and Theodore Friebus, widely known stock actors, Edward Warren has completed his cast of principals for his production now known by the title, "The Transgressors." The cast lines up as follows: Walter Hampden, Charlotte Ives, Marie Shotwell, Sheldon Lewis, Harry Benham and Theodore Friebus. It is one of the most expensive cast of players ever assembled for a single production.

Work has been going forward on Mr. Warren's production rapidly. After studio work will have been completed the company will go south for exterior settings.

Fairbanks Resting Before Work

Prior to starting his initial Artcraft subject, Douglas Fairbanks, latest acquisition of that corporation, has gone to Saranac Lake for a short vacation sojourn.

Before leaving New York Mr. Fairbanks expressed himself as greatly pleased with his new affiliation and stated his first picture would be of a most novel nature.

Mutual Introduces Marjorie Rambeau on Feb. 26

"The Greater Woman" First Screen Subject of Stage Star—Interesting Supporting Program Includes Several Comics

MARJORIE RAMBEAU, will make her first screen appearance in "The Greater Woman" on February 26. This is the first of a series of pictures which will be released by the Mutual Film Corporation starring Miss Rambeau. The feature, produced by the Frank Powell Producing Corporation, is a picturization of the play by the same title by Algernon Boyesen, and is the first of Mr. Boyesen's works to reach the screen.

In "The Greater Woman," Miss Rambeau has a most difficult role to handle in the part of a loving wife of unusual character who discovers her weak-willed husband faithless, and also that they are in danger of losing their wealth.

Supporting Miss Rambeau are Aubrey Beattie, Hassan Musselli, Frank Ford, Sara Haidez, Josephine Park, Margaret Grey, H. G. Pattee and Louis Stern.

On February 26, also will be released the seventh of the "Adventures of Shorty Hamilton" series, "Shorty Hooks a Loan Shark," in which Shorty and his cowboy friends find themselves in the toils of a money lender.

No. 10 of the Mutual-Niagara series "The Perils of Our Girl Reporters" is entitled "Taking Chances." Helen Greene plays the lead in this story, the story of which tells of a pretty Southern girl who attempts to run her father's country newspaper after his death. She makes a failure of this venture, but is a success in a position as reporter for a big metropolitan newspaper. In her first assignment she not only captures a whole gang of criminals, but her skilful handling of the big story also wins her a husband.

George Ovey, Arthur Munns, Clair De Witt, Clair Alexander and Helen Gilmore, furnish all the fun in "Jerry's Romance," a one-reel comedy released March 1. George Ovey, as Jerry, has to go through the terrible agony of attending the wedding of the girl who has rejected him. He does everything wrong during the wedding party, and also later when he attempts to help the husband out in some of the difficulties of married life.

The American contributes two short dramas, "Calamity Ann's Protege," released March 2, in which Louise Lester and J. Warren Kerrigan have the leads; and "Cupid and a Brick," ready March 3, with J. Warren Kerrigan and Jack Richardson playiing the principal parts.

In "A Rummy Romance," scheduled for March 4, Paddy McQuire is seen as a country Rube, and Lillian Hamilton plays the role of his sweetheart.

"Tours Around the World," No. 17, released February 27, shows Vienna one of the most picturesque cities of Europe and Toledo, Spain, which is situated on a rugged granite promontory. Other interesting scenes are the former hospital at Santa Cruz, the baths of Caba and St. Martin's bridge.

On February 28 comes No. 77 of "See America First" with scenes from the battlefields of Chickamauga and Chattanooga. On the same reel is a Gaumont Kartoon Komic "The Elusive Idea," animated for the screen by Harry Palmer. The Mutual Weekly is also released on this date.

Reel Life, No. 44 is scheduled for March 4. This takes up the subjects of "Strange Industries of the Arabs," "Conch Artistry," "Will This Cure Cancer?" "Criminal Cuteness" and "Making Rubber Shoes."

Timely Booking of War Subject

One of the quickest bookings recorded was put over by E. V. Cadugan, the booking manager of the Bon Ton theatre, in Jersey City, when he arranged for first run of "The Fall of a Nation" in his theatre within two hours after the break with Germany had been announced. The Mammoth Film Corporation reports a big booking on this patriotic feature of the U. S. A. the past week.



Left to Right: Henry King, Lois Meredith and Eugene Strong, All Appearing in the B. S. Moss Release "The Hands of the Law"



Lillian Walker in a Trio of Scenes from the Vitagraph Blue Ribbon Production, "Kitty Mackay"

Thirty-One Reel Program Offered by Universal

Red Feather in Five Reels with Dorothy Davenport Leads; Screen Magazine Becomes a Weekly Instead of Bi-Monthly

FROM one-act comedy and educational to five-reel drama is the gamut of variety run in the thirty-one reel Universal program for the week of February 26. Excellent casts are seen in every type of picture.

The leading feature of the week is the five-act Red Feather drama of love, finance and politics, "The Girl and the Crisis." William V. Mong is the author and producer, and Dorothy Davenport plays the leading role, supported by Charles Perley, William V. Mong, Harry Holden, Alfred Hollingsworth and Forrest Seaberry. This subject will be released Monday, February 26, on which day will appear the Nestor comedy, "A Million in Sight," produced by L. W. Chaudet, with Eddie Lyons, Lee Moran and Edith Roberts.

"Mary From America," a three-part comedy drama, released as a Gold Seal, is the feature offering of Tuesday, February 27. The photoplay is from the original story of Elizabeth R. Carpenter, by Maude Grange, and produced by Douglas Gerrard. Ruth Clifford and Douglas Gerrard head the cast, which includes Francis Marion, Margaret Whistler, Harry Crane and Percy Challenger. The other release of this date is the Victor comedy drama, "A Novel Romance," with Flora Parker De Haven and Paul Byron furnishing most of the fun.

"Spike's Bizzy Bike," an L-Ko two-reeler, is the chief release of Wednesday, February 28. This is said to be one of the funniest L-Ko's of the year, with Dan Russell, Marjorie Ray and Vin Moore adding to the gayety. The regular issue of the Universal Animated Weekly comes out on Wednesday.

"The Rented Man," a Rex two-act drama, with Claire McDowell, M. K. Wilson and Francis Marion in the leading roles is the chief offering Thursday, March 1. The story by Annie Hamilton Donnell, and was scenarioized and produced under the direction of Ruth Ann Baldwin. The Victor comedy, "They Were Four," with Neal Hart and the Imp drama, "An Hour of Terror," with Matt Moore and Jane Gail are other Thursday offerings.

The Universal Screen Magazine, No. 8, will appear Friday, March 2. Beginning this week the Screen Magazine will be issued weekly instead of twice a month. The Big U two-act war drama, "A Battle of Wits," featuring Harold Lockwood and the Imp drama, "Evil Hands," with Edith Roberts and Edward Hearn in the leading roles, will also be released on Friday.

On Saturday, March 3, the Bison two-act western drama, "The Tornado," with Jack Ford in the lead will appear. The Joker comedy, "Passing the Grip," with William Franey and Gale Henry and the Laemmle drama, "Undoing Evil," featuring King Baggot, are other Saturday releases.

The Imp underworld drama, "Tangled Threads," with Lorimer Johnston, the Big U drama, "Buried Alive," with Wallace Reid and Dorothy Davenport and the Powers split reel, "Mr. Fuller Pep; An Old Bird Pays Him a Visit," a comedy cartoon, and the Dorsey educational, "The Land of Buddha," are the Sunday releases.

The tenth episode of the Universal super serial, "The Purple Mask," entitled "The House of Mystery," carries Grace Cunard and Francis Ford through more harrowing adventures.

Entertaining Issue of Universal Screen Magazine

The newest Universal Screen Magazine embodies a series of subjects designed to interest and instruct.

The activities of the official government weather bureau and the methods used in their forecasting is shown. The testing of the deadly torpedo carries the spectator to the United States Government proving grounds at Sag Harbor, L. I. A close view of the mechanism of the torpedo gives a glimpse of its workings.

The capers of the Armadillo, the tiny denizen of the Southwestern desert country, and the plastic molding of clay by Willie Hopkins, the sculptor are other subjects on the reel, and there are others of paramount importance, both from instructive and entertaining points of view.

First Linder Comedy Feb. 26; Next Under Way

Following the preliminary campaign of advertising, which is to be kept up during the run of the Linder-Essanay series, the comedian's first picture, "Max Comes Across," will have its general release February 26.

Trade showings of the subject were held at the New York Theatre Roof, and in branch offices of the K-E-S-E service throughout the country. That organization is to handle all the Linder comedies.

Meanwhile Max is well along with his second production, "Max Wants a Divorce." The story has to do with Max's flirtatious disposition. He has hardly left the altar rail before his eye rests upon a chic young lady sitting in the front pew at the wedding. Arriving at their honeymoon apartment, Max and his bride, both still in their wedding clothes, began their "life's battle." Having thoroughly wrecked the apartment, baby grand piano, etc., the two enter peace negotiations, and it is agreed that Max shall get a divorce at once. The plan is that Max shall compromise himself and his wife shall rush in with detectives and thus get the evidence. The chic young person of the church pew is decided upon as the "other woman." Max engages an apartment for the purpose of the plot, and then invites the c. y. p. to meet him there. Unfortunately both Max and the "other woman" in going to the apartment get mixed, and enter the private sanitarium of Dr. Squirrel, specialist in "nuts," across the hallway, where they are put in padded cells.

Many laughable complications ensue, and Max finally promises wifie "never again."

Starring Role for Peggy Hyland

Peggy Hyland, the charming little Vitagraph star, will soon be seen in a production entitled "The Sixteenth Wife," from the story by Molly Elliot Sewall.

Marc MacDermott will be seen opposite Miss Hyland. Following the release of "Intrigue," in which Miss Hyland is seen with Bobby Connolly and Marc MacDermott, Vitagraph will issue "Babette," a five-reel production, with the same stellar cast. It is following the release of "Babette" that "The Sixteenth Wife" will be seen.

LIVE NEWS FROM THE PRODUCERS

Bushman-Bayne Team in Series of Five-Reelers Next

Metro's star team, Francis X. Bushman and Beverly Bayne are to start work on a series of five-reel features immediately on conclusion of the filming of the last scenes of "The Great Secret" within the next ten days.

Five plays, all said to be of a type especially suited to the talents of the two players, have already been chosen, though only after many conferences between President Rowland of Metro, Mr. Bushman and Miss Bayne. Mr. Cabanne, who has directed the episodes of "The Great Secret," will also direct the new series.

"The Eternal Sin" Completed After Delays

The numerous vicissitudes which have beset Herbert Brenon's production of "The Eternal Sin" for Selznick Pictures have ended. The last scene in this photodrama was taken at the Brenon studio last week, and within twenty-four hours Mr. Brenon had packed up the entire negative and taken it to Atlantic City. A moving picture theatre has been engaged in that city, and will be used by Mr. Brenon every morning for the next few weeks in cutting, assembling and titling his picture.

Mr. Brenon's illness and the fact that Florence Reed, the star, was playing in a stage piece were but two of the difficulties attendant on the production.

"The Eternal Sin" will be ready for release within the next few weeks.

Christie Comedies Lent to Sing Sing's Welfare Body

Three Christie comedies, "His Wedding Night," "His Baby," and "By the Sad Sea Waves" have been forwarded to the Mutual Welfare League at Sing Sing for exhibition before the prison inmates, through the kindness of Director Christie. The convicts will enjoy at least an hour of laughter, it is hoped, in viewing these pictures, the best of the Christie productions.

Foreign Artist with Unique

Hamid Shariff, noted European pantomimist. has contracted to appear in one of the super-productions of the Unique Film Corporation. Shariff came to America to play the Hunchback with Gertrude Hoffman's "Sumurun" company, and since then has received a number of offers to appear on the screen.

Another Cub Comedy Ready

"The Flying Target" is the next Cub Comedy which will be released through Mutual. March 8 is scheduled as the date, and the producers claim expenditure on a large scale has made the subject one of the best of the series so far put out.

New Essanay Series, "Do Children Count?"

Will Follow Matrimonial Cycle "Is Marriage Sacred?"—Child Actress to Star—C. M. Peck Author—Other Productions

GEORGE K. SPOOR, president of Essanay, announces the forthcoming inauguration of a new series of short dramatic productions, the general title of which will be "Do Children Count?"

Essanay's cycle of matrimonial complications, "Is Marriage Sacred?" has met with great popularity among exhibitors and photoplay patrons alike. This cycle, however, will be concluded early in April. It is to provide a suitable substitute that "Do Children Count?" will be offered.

The two series will have no connection, other than that the latter will simply develop further the problems of the home. While "Is Marriage Sacred?" pertained solely to problems of matrimony, "Do Children Count?" will take up the problems arising from the advent of children in the home.

Charles Mortimer Peck, author of the Marriage photoplays, has been secured to write the forthcoming series. There will be twelve in all, each one to have a screen time of approximately thirty minutes. Each will be a separate, distinct photodrama in itself, and if the exhibitor desires, can be booked and run apart from the others, or each as an individual showing.

Little Mary V. McAllister, Essanay's child star, will be featured in each production. This little girl, though only six years old, is well known, through her work, to photoplay patrons.

Among the recent feature productions in which she has appeared were Henry B. Walthall's current drama, "Little Shoes," "The Little Missionary," and many others. A capable stock company has been formed to support the diminutive star. The General Film Service will handle the releases.

Several strong dramatic offerings are ready for release under the "Is Marriage Sacred?" title. "The Extravagant Bride," shown February 24, presents most amply the problem growing out of the marriage of a rich girl, used to every luxury, to a youth of moderate means. "The Vanishing Woman," for release March 3, draws a contrast between the old-fashioned woman and the college girl of today, whose modern ideas get her into trouble. "The Pulse of Madness," to be offered March 10, reveals a young woman who stops at nothing to win the man she loves.

One of the most novel ideas put into a short production is offered in "The Five Dollar Bill," a Black Cat feature to be presented March 6. It demonstrates how that much money can bring happiness, despite the high cost of living and loving. "Aladdin Up-to-Date," to be released March 13, is another interesting photodrama of this series.

Chaplin's Next—"Health Resort"

Charles Spencer Chaplin, having entirely recovered from the inury received from a falling lamp post during the filming of his last comedy, "Easy Street," has started work on the tenth of his funny pictures for Mutual.

This latest child of the Chaplin brain is entitled "Health Resort" and gives Mr. Chaplin an entirely new angle on which to hang his funny business.

In this subect Mr. Chaplin will be supported by his unusual cast, including Edna Purviance and Eric Campbell.

"Health Resort" will be released in March.

Papers Use Novelization of "The Great Secret"

Three hundred and fifty newspapers in thirty-five states are publishing the novelization of Metro's serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

The novelization was done by a trained writer, under special suggestions from the Metro Publicity Department that had in mind the requirements of the newspaper "make-up" man as well as the motion picture "fan." Each chapter is confined to two 20-inch columns of matter, including the illustration.

New $100,000 Producing Company in Richmond, Va.

A new motion picture producing company has been incorporated in Richmond, Va., with a capital stock of $100,000, all paid in under the title of Jefferson Motion Pictures, Incorporated. The leading spirit of the new company is E. M. Stearnes, well known throughout the motion picture field. Ground has already been broken for the studio, which is to be complete in every detail, and on grounds covering over one hundred acres of land. The company has already started on its first production and is negotiating with some well-known stars of the profession.

"The Debt" Third of Marjorie Rambeau Pictures

Marjorie Rambeau having finished "Motherhood" has started work at the Frank Powell studios on the third of her series of features for the Mutual Film Corporation. "The Debt," an adaptation of the great European success, is the title of the subject.

Frank Powell is directing the production. The cast includes Robert Elliott, Paul Everton, Anne Sutherland, T. Jerome Lawlor, Agnes Eyre and Nadia Gary, a child actress.



Illustrating "The Cloud Puncher," a Fox Film Comedy Starring Hank Mann

Activity is Rule in Fox East and West Studios

Many New Players Seen in Productions This Week—Irving Cummings Makes Debut as Fox Player—Big Western Plans

ONE of the heroes of the baseball field, Larry McLean, now with the Cincinnati Reds, is among the new players acquired by Fox last week. McLean will have a small part in William Nigh's initial production. Walter Bennett, once of the Pittsburgh nine, will also be in the picture.

Ben L. Taggart, with many Selig pictures and former "opposite" for Irene Fenwick, with Kleine, has been engaged to play as chief in support of Valeska Suratt.

The complete cast has now been picked for the Virginia Pearson subject. It includes besides the star, Irving Cummings, Nora Cecil, Grace Henderson, Nellie Slattery, Alex K. Shannon, G. De Varney, Charles Craig, Lillian De Vere and Ted Griffin. Miss Cecil, Miss Henderson, Miss Slattery, Miss De Vere and Mr. Griffin are all new to Fox Films.

Mr. Craig was in "The Serpent," "Where Love Leads," and "Under Two Flags." Mr. Shannon appeared in "Daredevil Kate," "Ambition," and "The Battle of Life." Mr. De Varney is in "The Tiger Woman," released on February 19.

Irving Cummings has his debut as a Fox photoplayer in "Sister Against Sister," which is scheduled for March 5. He has the role opposite Virginia Pearson. In the company are Walter Law, Maud Hill, Calla Torres, William and Archie Battista and Jane and Katherine Lee.

William Nigh's aggregation of Fox players will go to Tuxedo, N. Y., early next week to complete the outdoor work on his screen drama. The pictures will be completed within a fortnight.

Out in the Pacific Coast studios some big "sets" have been erected for use in various films under way.

An enormous ballroom setting was built in the Hollywood plant for the final scenes in the George Walsh subject.

On the wind-swept rocks of the San Fernando Valley, near Chatsworth, Cal., a great castle has been raised two hundred feet above the plain. Leading down from it are two arms of stairs, seventy in each arm, which descend in horseshoe shape. Beneath are fifty houses, not two of which are painted in the same colors. The effect from the pinnacle of the hill is that of a gorgeously colorful rainbow.

The whole set represents the skill and genius of George Grenier, Fox technical director in the West Coast studios. Incidentally, it is said to represent an outlay of almost $25,000.

Wilbur Supervises Productions

Crane Wilbur will supervise the production of the three remaining pictures to be made to complete the series of six features in which he is starred and which David Horsley will release through the Mutual Film Corporation. His associate in the making of these subjects is to be Harris Ingraham. This was decided at a conference between Mr. Horsley, Mr. Wilbur and Mr. Ingraham.

The production on which Mr. Wilbur and Mr. Ingraham will first collaborate is "The Eye of Envy." It is to be made from a script furnished by Mr. Wilbur and the filmization of it will begin within the next few days.

"The Moral Code," with Anna Q. Nilsson, Art Drama Release

"THE MORAL CODE," the current Art Dramas release, features Anna Q. Nilsson and Walter Hitchcock in what is said to be an impressive presentment of a vital theme. Florence Hamilton and Richard Bartholmess are in leading supporting parts. Ashley Miller wrote and directed the feature.

The two leading characters in this picture are given particularly dramatic roles. The story tells how Gilbert Girard (Walter Hitchcock), a man of the highest integrity and moral sense, marries a young girl whom his scapegrace brother had ruined, in order that no stigma might be attached to their family name. The woman is of a light, butterfly temperament, utterly incapable of understanding the solemnity of the marriage vow, and the deep obligation it involves on the part of the maker. She continues to lead her former loose existence and pays no heed to her husband's pleas that she protect his honor, and recover her true standard of womanhood.

Another woman comes into his life, his secretary, Jean Hyland, who is all that he had imagined his ideal woman would be. Now, when he has tied himself to an unworthy wife, he realizes that the conventions are inadequate; that they do not cover fully the exigiencies of human life.

Thrills Aplenty in Eighth "Patria" Episode

The eighth episode of "Patria," the Pathe-International serial, with Mrs. Vernon Castle as star, is announced for the week of March 4. "Red Night" is the title. In this chapter Patria settles a strike engineered by Huroki, who later fires Black Tom Island where millions of dollars' worth of arms await shipment to the Allies. These scenes duplicate the terrific explosion which recently occurred in New York harbor. Other thrilling events go to make up a particularly interesting episode.

Hundreds of the smaller houses of the country are giving concrete evidence of their belief in the value of the advertising "Patria" has received from presentation at Keith, Orpheum and Proctor theatres by applying for early bookings. Society showings in the larger cities bring further expressions of praise for the "Serial Supreme."

Work Begun on New Enid Bennett Triangle Picture

Thomas H. Ince's new star from the Antipodes, Enid Bennett will make her third screen appearance on the Triangle program in a story written by C. Gardner Sullivan. Preliminary scenes have already been taken.

In this picture Miss Bennett will take the part of a little daughter of the rich who grows up in an atmosphere of snobbishness. Sent to a fashionable boarding school, she is virtually ostracized in spite of her shy efforts to fraternize with her fellow students.

How she finally overcomes the obstacles that stand in her way of being her own natural, affectionate self, adds unique interest to a story of real charm.

Brady Buys Racial Play; Ethel Clayton Satisfied

William A. Brady, director-general of the World Film Corporation, has secured the motion picture rights of "The Pride of Race," in which Robert Hilliard played the star role on the speaking stage. This part is to be assumed by Carlyle Blackwell in the screen version of the drama. The play, with a very appealing love interest, carries a powerful complication in the unexpected revelation of a racial taint in the supposedly white central character.

Simultaneous with the above announcement came word that recent reports that Ethel Clayton contemplated leaving World-Brady were untrue. Miss Clayton is highly valued by the producing corporation and her contract has still more than a year to run.

Plays Both Lead and Support

To William Desmond has fallen the unique distinction of supporting himself in his latest Triangle-Kay Bee starring vehicle. In his new picture Mr. Desmond will appear as his own double, and trick photography and double exposures are necessary throughout the whole five-reel production.

Pathe's "Mystery of the Double Cross" March 18

New Serial Said to Be Replete with Adventure, Love, and Thrills—Mollie King Stars, William Parke Directs

FOLLOWING the widely discussed reports concerning Pathe's big production "Mystery of the Double Cross," it is now definitely announced that this serial will be released March 18. "Mystery of the Double Cross" is characterized as something entirely new in serials. It is said to have adventure, thrills and an absorbing mystery.

Mollie King is the heroine, and she is supported by a cast of unusual excellence. William Parke is the man under whose direction the serial is produced by the Astra Film Corporation at the Pathe studio in Jersey City. It is a photodramatization by Bertram Millhauser of Gilson Willets' original story. The words "Double Cross" are not used in a slang sense. The sign of one cross super-imposed on another is the well of mystery from which flows a fast moving torrent of action and thrills.

Story, cast, production and direction combine to make "Mystery of the Double Cross" the best mystery-serial ever released according to the Pathe Company which has been so successful with its serials.

Very briefly, the basic idea of "Mystery of the Double Cross" is this: Peter Hale, a wealthy young American, returning to New York on a trans-Atlantic steamer, meets a beautiful young girl whose identity he is unable to ascertain. In a panic aboard the ship, however, her dress is torn at the shoulder and he sees on her arm, the mysterious mark of a double cross.

At the office of his father's attorney, the old gentleman's will is read to him for the first time and he learns that in order to inherit the Hale millions, he must find the "Girl of the Double Cross," and win her as his wife. She is described as perfect in mind and body, trained to be his mate. The will provides that if he fails to do so, the money shall go to the man who does win her love.

As they are talking, the door slowly opens and he catches a glimpse of the girl whom he has seen on the steamer. He pursues her, but she has disappeared and his way is barred by a mysterious masked stranger, who, gun in hand, warns him not to follow.

How Peter then meets Phillipa Brewster who he is sure is the girl he seeks, how she denies this, how he doubts her and seeks to prove that she is the "Girl of the Double Cross," makes a thrilling story.

The mystery is sustained to the last chapter and the masked stranger is one of the best serial characters ever created. William Parke, successful director of numerous features, directs this production.

An extensive advertising campaign is promised in connection with the serial. The list of advertising matter and novelties will be obtainable later.

"Pearl" Serial Nearing End

With submarines and threatened war the chief topic of the day, Pathe's military-mystery serial, "Pearl of the Army," is drawing to a successful and interesting close, among the final scenes being the destruction of a submarine by a United States cutter and the explosion of mines in the Panama Canal.

The fourteenth chapter is released March 4 and the fifteenth March 11. The next week sees the release of the big new "Mystery of the Double Cross" serial, in which there is being displayed such country-wide interest.

"Pearl of the Army" is claimed to be Pearl White's greatest success to date, and the news that she is now at work on a new production of adventure, entitled "New York Nights," will be welcome to exhibitors and public because of the "hit" her current serial is making throughout the country.



Anna Nilsson and Walter Hitchcock Are Starred in "The Moral Code," a Coming Art Drama Release

Maxine Elliott Begins Career as Screen Player

Goldwyn Star to Appear in Emotional Role; Allan Dwan to Direct; Beauty's 31 Gowns "Ex-quess-eet" Says Costumer

WITH Allan Dwan on the firing line, Maxine Elliott made her debut before the motion picture camera on Monday, February 19 at the Goldwyn studios in Fort Lee. Miss Elliott's is the second Goldwyn company to get under way.

The noted beauty will appear first as an emotional star of the cinema. Newspaper critics are accounted responsible for the initial role to be enacted in films by Miss Elliott, they almost unanimously vetoing a suggestion that she remain a light comedienne in her journey from stage to screen.

So her first work will be in a story from the pen of Roi Cooper Megrue, author of "Under Cover," "It Pays to Advertise," "Under Sentence," and other successful dramatic productions.

On arrival at the Goldwyn studios, Miss Elliott found nearly all the company's executives waiting to welcome her. Flowers in profusion and letters and telegrams from well wishing friends, littered the dressing room. Mae Marsh, the first star to be announced by Goldwyn at its formation in December, was working in a studio on the same floor and at once visited Miss Elliott.

Having successfully conquered costuming difficulties, Miss Elliott looked forward without a qualm to further trials. It is a fact that the star ordered, and supervised cutting and fitting of thirty-one gowns in a period of twenty-seven days—and not one proved a disappointment. As Mme. Georgette Merthier breathlessly exclaimed of each "It is delight—gorgeous—perfection."

Allan Dwan, director of several of the most successful Douglas Fairbanks pictures, brings a skilled technical staff with him for the making of Miss Elliott's picture. Rene Guissart will be cameraman, and Arthur Hopkins may bring his talents to aid Mr. Dwan.

Laughs Galore in "Luke" Two-Reel Comedies Issued Monthly

TWO-REEL "Lonesome Luke" comdies, beginning March 18, is the promise made to the exhibitors of the country in response to requests from them, in the statement that J. A. Berst, vice-president and general manager of Pathe, has signed a new long-time contract with the Rolin Film Company, by the terms of which the entire output of the West Coast Laugh Factory will be released through the big distributing company.

It is now announced that these new pictures will be released at the rate of one a month. This is to insure time to perfect each one.

Hundreds of exhibitors have written the Pathe Company expressing their satisfaction in that corporation's acquirement of the Luke comedies.

"Lonesome Luke's Lonely Life," the first two-reel comedy, deals with Luke's adventures as coatboy in a White Light cafe. In this picture there is a staircase which affords a deal of amusement, and Luke's exhibition dance, with Beebe Daniels as his partner, while the bouncer-like proprietor is trying to reach him is said to be provocative of much mirth.

"Luke in Tincan Alley," the second release, contains a screaming prize fight, with Luke's money on what looks like a dead white hope. Harold Lloyd, Beebe Daniels, Harry Pollard and Margaret Joslin are in the company.

Dazey's Work Bought by Astra

The Astra-Pathe Company has purchased the screen rights of Charles T. Dazey's play "Three Tests," and the work of filming the production will begin shortly. Arrangements for the sale of the play were made through Charles Emerson Cook and J. Allen Boone. Dazey, it will be recalled, recently signed a contract with the Lasky Company, and is now at their studio in Hollywood, California.

Kalem's "Keep Faith" Policy; New "Stingaree" Soon

The Kalem Company has received numerous requests to set a date for the release of the further adventures of "Stingaree," written by E. W. Hornung and featuring True Boardman, but has determined to make no announcement until the entire series is practically finished.

Five two-part episodes have been taken and are now undergoing a process of trimming and titling and the company is working on the sixth "Stingaree" adventure.

With regard to "The American Girl" and "A Daughter of Daring," the new series productions to be released the first of March, the same policy is in effect. There are never less than three episodes of each on hand in the New York offices and these are edited well in advance of their delivery dates.

This policy of the Kalem Company is outlined by a high official of the Kalem Company who recently stated:

"We regard any failure of ours to deliver prints of Kalem subjects to all of the General Film exchanges in time to fill first run dates as a breach of good faith.

"Unavoidable delays will occur; bad weather can disrupt the best laid plans, likewise negatives can be delayed in transit, but most of the delays to which exhibitors are subjected are chargeable to a lack of co-operation between studio and factory."

Ministers Approve Thanhauser Film

A number of New York clergymen, representing several denominations, visited the Thanhauser studio a short time ago upon invitation of Edwin Thanhauser, to view the recently completed picture, "The Vicar of Wakefield."

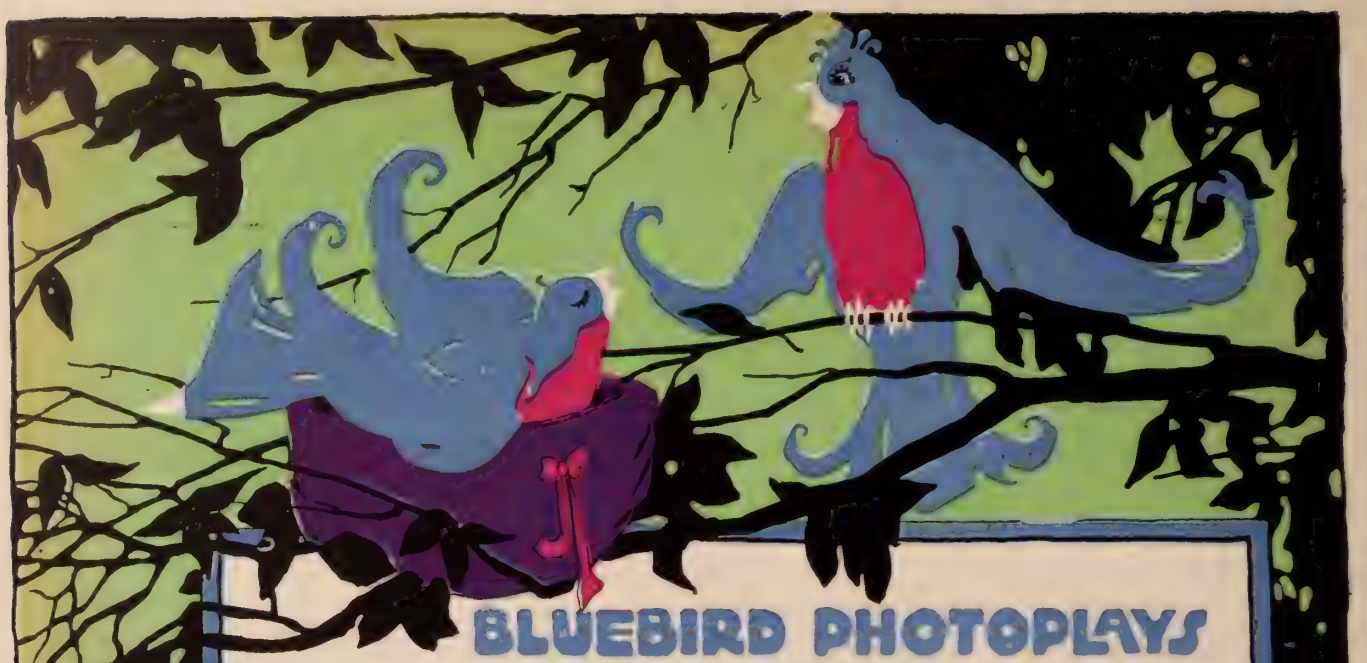
At the conclusion of the exhibition the representatives of the clergy expressed themselves as greatly pleased with the film, and the accurate way in which Goldsmith's story had been visualized.

Special incidental music is planned as a special feature of this production, and S. L. Rothapfel, director of the Rialto, is giving the score his personal attention.



"Luke's Lively Life," Two-Reel. Lonesome Luke Initiating Two Reelers in Three Popular Comedies


BLUEBIRD
PHOTOPLAYS INC
PRESENT
"MUTINY"
A ROMANTIC DRAMA
OF HUMAN PASSIONS
AND THE SEA WITH
MYRTLE GONZALEZ
GEO. HERNANDEZ
AND VAL PAUL
DIRECTED
BY LYNN
REYNOLDS



BLUEBIRD PHOTOPLAYS

A Little Philosophy on Bluebird Photoplays

What is the object of moving pictures?—Entertainment.
For whom is this entertainment created?—The Public.
Who pays for all this entertainment?—The Public.
Who knows best what character of entertainment is desired?—The Public.
Who then is the first and last judge of what it wants to see?—The Public.

Is it reasonable then to suppose (guided by the foregoing facts) that people who pay good money to be entertained are best versed in judging what they spend their money to see? Yes.

Then, read what Mr. A. E. Sewell, of Minneapolis, Minn., says about BLUEBIRD Photoplays and bear in mind that Mr. Sewell is one of thousands who have written to BLUEBIRD Photoplays expressing appreciation of BLUEBIRD productions.

"The writer is one of those people who prefers to shop in one particular store, eat in a particular restaurant, and patronize a particular barbershop. Therefore, I would prefer to have at least a favorite theatre—a theatrical home as it were. I have never been able to decide on the latter because I have never been able to find one that satisfied me. But last Saturday night I think I found it. I am convinced that it will be that theatre that shows BLUEBIRDS regularly." (Signed) A. E. SEWELL, Minneapolis, Minn.

Mr. Sewell reflects the judgment of millions of people throughout this and other countries, who know what they want, and who gladly pay for the kind of entertainment that *really entertains.*

BLUEBIRDS HAVE ARRIVED in every section of this country. BLUEBIRDS HAVE ARRIVED TO STAY. . . BLUEBIRD Photoplays are the answer to the great National demand for better pictures—for entertainment that really entertains.

Some exhibitors are jealous of the success of their competitors. Other Exhibitors haven't time to be jealous or to wonder how the "Other fellow" gets the money—the profits and the prestige. The wise Exhibitor learns what is winning Nationally and nails the "Winner" for his House. That's why hundreds and hundreds of shrewd Exhibitors have thrown out the thread-bare mediocre of "features" and are holding fast and boosting hard for BLUEBIRDS.

How about you?

Book through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS (Inc.)

1600 BROADWAY. Executive Offices NEW YORK



Scenes from the Vitagraph Production of "Arsene Lupin," Starring Earle Williams

Attractive Rambeau Poster Put Out by Mutual

An unusual line of paper has been prepared for "The Greater Woman," presenting Marjorie Rambeau.

A star three-sheet done in eight colors has been made available to exhibitors booking the Rambeau productions. Despite the increased expense involved the Mutual accessories department is placing it on the selling schedule at the standard price for Mutual paper.

The other paper on this production includes a one-sheet scene from the production and a six-sheet depicting one of the biggest moments in this Powell-Mutual production.

"The special eight color three sheet," observed H. F. Turrill of the Mutual's poster department, "is so designed that it may be used by the exhibitor in connection with any Rambeau release. It is also of such quality that it may be framed either with or without glass and will present the aspect of an oil painting."

Timely Cuban Views in Mutual Weekly 112

The value of a "hunch" is demonstrated in Mutual Weekly, No. 112, which contains a set of Cuban pictures. These scenes were taken by Pell Mitchell, editor of the weekly, on a recent visit to Cuba, at which time there was no indication of turmoil. Mr. Mitchell, though on a vacation, unearthed enough to convice him that pictures from Havana might be extremely timely, and devoted himself to taking a large footage.

In the current issue of the Mutual Weekly appear pictures of recruits at Morro Castle and Lieutenant Terry, the army officer who was instrumental in uncovering the present plot against the government of the island republic.

New Lillian Walker Comedy Soon

"Dimples' Baby" is to be the first subject of General Film's new Vitagraph tow-reel comedies featuring Lillian Walker. This picture will give Miss Walker exceptional opportunity, showing her a young girl full of maternal instinct, whose adoption of a baby brings happiness to all concerned.

"Black Stork" Leads Eugenic Crusade on Screen

Legislative Halls, Say Physicians, Will Be Temporary Theatres; Law-Makers Asked to View Haiselden Picture

THE screen is to be extensively used in an effort to force the passage of eugenic marriage laws in every state in the Union. After numerous consultations, some of the best known members of the medical profession have decided that the one way to place before the lawmakers of the different states the disastrous effects of mismated marriages is by showing moving pictures of the offspring of these marriages.

It was decided at a meeting of the Medical Society last week that the first onslaught would be made on the members of the legislature of Illinois following the introduction next week of a eugenic marriage law which seeks to prevent marriages until after a medical examination of the parties to the prospective marriage and after blood tests as well.

The legislative halls, according to the plans of the physicians, for the moment will be turned into a motion picture theatre, and the lawmakers will be requested to view the eugenic photoplay, "The Black Stork," through which Dr. Harry J. Haiselden, the eminent Chicago surgeon, attempts to convey the message that all deformed, unhealthy children should be allowed to die at birth.

Members of the medical profession throughout the country are divided as to the advisability of supporting the plan as advocated by Dr. Haiselden, many of them taking the stand that the duty of a physician is to save life under every condition and without taking into consideration whether the saving of the life is advisable.

But the physicians are unanimous in declaring that "The Black Stork" is the best agency obtainable to drive home the point they desire to make with the lawmakers of the various states.

Recently a committee of physicians from the Medical Society called upon Dr. Haiselden to make arrangements for the showing of the picture before state legislatures now in session. Through an agreement with the Sheriott Pictures Corporation, which owns the picture, arrangements were made by which a clause is to be inserted in the contracts with state rights purchasers, in which the medical societies of the various states are given the privilege to show the picture before the state legislatures, provided no admission is to be charged and that the picture will be confined to one showing to the lawmakers.

According to the plan, as outlined, a committee of three physicians will carry the film from state to state, and the state medical societies of each state visited will provide for the showing and the hearing.

Increase Scope of Gaumont's Bulletin

The Gaumont Company has been issuing a bulletin for exhibitors and others interested in single-reel releases. The scope of this has now been increased to give its readers information also about photoplays and photo novels, released by Gaumont through Mutual.

The current number has some interesting information regarding "Fantomas" and "The Vampires," Gaumont photo novels now on the screen. While the Gaumont Bulletin is largely distributed through Mutual branches, any exhibitor can have it sent him direct by mail merely by sending his name to the Gaumont Company, Flushing, N. Y.

Star Cast in "Spirit of Romance"

Vivian Martin follows up her success in "The Wax Model" in a new Paramount release on March 2, "The Spirit of Romance."

Some elaborate settings and expensive furniture are used in scenes of this subject. A wealthy Los Angeles citizen loaned the producers an elaborately enameled Venetian set valued at twelve thousand dollars for one scene.

In the cast supporting Miss Martin, there are some of the best known names on the screen; among them the popular Colin Chase, Herbert Standing, George Fisher, John Burton and Elinor Hancock. The production was staged under the direction of E. Mason Hopper.

Arctic Breezes No Bar to Chi. Premier of "Girl Philippa"

ABNORMAL weather conditions, the mercury hovering fifteen degrees below zero in an icy gale, did not affect the initial Chicago performance of "The Girl Philippa," the Vitagraph performance with Anita Stewart in the title-role. A capacity audience of the city's most representative people in social, artistic and business circles turned out at the premier at the Ziegfeld.

The showing was arranged for by Sydney E. Abel, manager of the Chicago Exchange of Vitagraph V-L-S-E, who previously gave three public presentations of the subject at local rinks. The spectators upon leaving were asked to make their opinions of the picture on slips. The majority wrote "excellent," and a few designated the film "perfect."

Among the first-nighters were: Mayor and Mrs. William Hale Thompson; Thomas D. Knight, president of the South Side Elevated Railroad; Alexander H. Revell, president of the furniture company of that name; Julius Rosenwald, president of Sears, Roebuck & Co.; Mrs. Ernest Hamill, whose husband is president of the Corn Exchange National Bank; Mrs. Maclay Hoyne, whose husband is State's attorney; Howard F. Gillette, president of Merrill, Cox & Co.; Hugh McBirney Johnston and Morris L. Johnston, of the National Lead Co., and many others of equal prominence.

As an evidence of the fact that "The Girl Philippa" is regarded as clean, wholesome entertainment, it may be cited, that the subject has been passed by the Toronto and Montreal Board of Censors without a single cut.

Real "Prep" Atmosphere for Barbour Films

The co-operation of the authorities of several "prep" schools has been secured by Thomas A. Edison, Inc., in order to insure extraordinarily fine productions of a number of Ralph Henry Barbour's stories of school life that will be produced for release under the Conquest Pictures brand. These pictures will be filmed in the actual vicinity of some of the finest preparatory schools in America, thereby making possible the retention of all of the atmosphere of the original stories.

Picture Train in Safety First Canada Campaign

The first moving picture railway car that ever traveled about Canada, will commence a tour of the Government railway system in support of the safety first campaign. Hon. Frank Cochrane has authorized the fitting up of a car for the exhibition of moving pictures dealing with the dangers of taking unnecessary chances in the performance of railway duties, and the film will be shown to the employees over the entire Government System. The car will be in charge of Safety Engineer J. E. Long, and will spend a week at each of the terminals and divisional points.

Public Will Determine Length of Kalem Series

Following close upon the announcement emanating from the Kalem offices that a new two-part series called "The American Girl" and a new single reel series to be known as "A Daughter of Daring" are in the making, comes the news that no limit will be placed upon the number of episodes of either to be produced.

This is in line with Kalem's policy of the past and means that if its new series productions meet with the reception accorded "The Girl from Frisco," "Stingaree" and "The Hazards of Helen" that exhibitors can count upon a continuance of "The American Girl" and "A Daughter of Daring" as long as the public may determine.

Frederick R. Bechdoldt, author of the stories for "The American Girl," calls his initial episode "The Black Rider of Tasajara." It tells a dramatic tale of a respected Westerner who finds himself drawn into the life of a highwayman almost subconsciously. His unmasking by the American girl, Madge King, is claimed to provide an episode of strong dramatic value.

During the week which has elapsed since the first word of the new series productions was given out the various General Film exchanges have received a large number of inquiries for them. Many of these inquiries come from theatre men who have decided to cut down their costly feature bookings and return to a mixed program of short length subjects.

Barnett Opens Detroit Exchange

Detroit is to have another film exchange. It will be established by B. Barnett, who has bought the Michigan rights to "Twenty Thousand Leagues Under the Sea" and "Joan, the Woman" with Geraldine Farrar, for which he is said to have paid $75,000 for Michigan and Ohio.

Zola's "Nantas" to Be Filmed by U. S. Amusement Corp.

Madam Blaché, the producer of those Art Dramas which are released by the U. S. Amusement Corporation, is at work at the present time scenarioizing "Nantas," the novel written by Emile Zola, the eminent French writer. Although the book has been translated into English, as well as into almost every other modern language, Madam Blaché is basing her screen version on the original French version.

A competent cast will be engaged to portray the characters in the story as soon as Madam Blaché finishes her work on the scenario.



Mary Pickford Leaves for the Coast. Left to Right: Walter Greene, Miss Pickford, Al Lichtman and Owen Moore

Chicago Critics and Public Receive Selig Special Warmly

FROM Chicago comes laudatory reports of the initial showing of "Beware of Strangers" the latest Selig Special, at the La Salle theatre on February 10.

The story was written by Gilson Willets and produced by Colin Campbell. In the cast are Thomas Santschi, Bessie Eyton, Jack Richardson, Edward Coxen, Fritzi Brunette, Vivian Rich, Al. W. Filson, Harry Lonsdale and Eugenie Besserer.

Chicago newspapers were unanimous in praise of the picture.

Bob McKnight in the Evening American says in part: "All wool and a yard wide is 'Beware of Strangers.' There has been no cheating in this sensation. The yarn is good. Popular interest attaches to the film."

Oma Moody Lawrence in the Chicago Post, says of "Beware of Strangers." Certainly the new offering at the La Salle holds the interest of the audiences, and is attracting crowds better than any other production. And with much justice for there is not a moment that is not fraught with suspense; besides there is a moral, and the public loves morals. Every player has been well cast and as a consquence the acting stands out notably. Colin Campbell has done some of his best work in production.

Louella O. Parsons in the Herald says in part: "The Selig management is rather proud of the cast in 'Beware of Strangers,' said William N. Selig: 'I call that a well cast production.' I agree with him. First honors go to Fritzi Brunette. She is at her best and establishes a new record for herself."

Mae Tinee in her review in the Tribune, says in part: "The cast is one of shining excellence from which glow noticeably Thomas Santschi, Fritzi Brunette and others. Certainly, the picture holds interest from start to finish."

"The Black Stork" Is Shown to Chicago Press Men

A special showing of "The Black Stork," the five-reel eugenic photoplay handled by the Sheriott Pictures Corporation, was shown to a gathering of Chicago newspaper men on Tuesday, February 13. O. M. Lawrence of the Chicago Post, who said he had expected to see an ordinary feature, declared that he was surprised, not only at the amount of action which the picture contains, but at the ability of Dr. Harry Heiselden, the surgeon who enacts the leading part.

Following the showing, Nat S. Strange, advertising manager of the Sheriott Pictures Corporation, which is selling the picture on the state rights plan, was the host at a luncheon to the newspaper men.

U. S. Military Film Bought

Rogson Film Company, Inc., Louis T. Rogers, president, with offices at 218 West 42d street, New York City, and 15 West Swan street, Buffalo, announces that they have purchased the five-reel military film "Uncle Sam Awake," which has the endorsement of the United States Government through the War Department.

Enid Bennett on "T" Program—Bessie Love in Comedy

BESSIE LOVE and Enid Bennett are the stars of the Triangle feature releases for March 11. Miss Love will appear in a unique Fine Arts comedy entitled "A Daughter of the Poor," written by Anita Loos and directed by Edward Dillon. Enid Bennett will make her second stellar appearance under the auspices of Thomas H. Ince in a Kay Bee production, entitled "The Little Brother," written by Lois Zellner and directed by Charles Miller.

As the heroine of "A Daughter of the Poor," Bessie Love takes the part of a young girl with an inherent hatred for wealth and all that wealth implies, who finally falls in love with the son of a millionaire, mistaking him for a poor chauffeur. Bessie keeps house for her lazy uncle, who would rather smoke his pipe and rail against life than utilize his muscles. Uncle keeps telling her that he would be worth millions if it were not for his heartless employer, who forces him to work as a night watchman at beggarly wages. But Bessie finally gets a line on the real state of affairs when she visits the factory and finds her relative asleep on the job, while the owner of the factory is working overtime. When the girl discovers that her lover is rich instead of being a downtrodden worker, an opportunity is presented for some of the most telling comedy that the little Fine Arts star has yet achieved.

"The Little Brother," Enid Bennett's vehicle, tells the story of Jerry Ross, a bright, lovable daughter of the East Side, who acts as a home-maker for her two brothers, and upon being convinced of the more desirable portion of a man's estate, dons trousers and becomes a "newsie" in order to make both ends meet. She has to fight her way into supremacy with bare knuckles. And this leads to her meeting with Frank Girard, a mineralogist with a hobby for the "big brother" movement. Girard adopts Jerry, thinking she is a boy, and, after putting her in college, departs for Mexico. Jerry's sex is discovered by the college authorities, but Girard is not notified. She specializes in chemistry, and finally graduates with honors. Girard sends money for his "little brother" to join him in Mexico. The meeting between the two naturally leads to many complications that are both unusual and attractive and go to make a film worth while.

Picture Betterment Body Praises "Vicar of Wakefield"

THE Photoplay League, described as "A National Organization for the Encouragement of the Higher Forms of Motion Picture Art," formally endorsed the Thanhouser production "The Vicar of Wakefield" at a meeting held last week in the home of Mrs. Marcus M. Marks, wife of the President of the Borough of Manhattan. The picture which will be released as a special through the Pathe exchanges is a picturization of Oliver Goldsmith's popular work, and stars Frederick Warde.

The meeting of the league was attended by several persons prominent in civic and social circles of New York City, including Frank Lascelles, director of the league and Helen Varick Boswell, general secretary. The picture was projected in the parlor of the house.

Mr. Lascelles in speaking in behalf of the advisory committee outlined the purposes of the league. "It is not a censor board in any respect," he said, "it has been formed to recommend various pictures upon which it passes to the leading communities in every city of the country. The league has made research as to the general character of the motion picture and in future by giving its patronage will attempt to elevate the tone of productions.

"Branches will be established in other large cities to be maintained by way of popular subscription. The league also wishes to make clear that it has absolutely no business interest in any of the producing companies."

Miss Boswell also spoke and concluded by introducing Frederick Warde, who is seen in the title role of the picture.



Vernon Steele (Goldwyn)

Twelve-Part Version of "The Planter" Progressing

After months of careful preparation and the travel of the company half way around the world, the Nevada Motion Picture Corporation is well along in the production of Herman Whitaker's famous novel, "The Planter." The story is to be shown in ten or twelve reels, and Tyrone Power, who has made such a tremendous hit on both the screen and the stage, is being starred. Half a million it is said, will be spent on production.

The company is located at 40 West Mountain street, Pasadena, and three or four tropical film villages have been built in that vicinity for operation of the company immediately upon its return from Guatemala, where it has been several months.



"A Rummy Romance" is Another Vogue-Mutual With Paddy McQuire

Introducing Miss Elsa Lopez, Triangle Research Director

CREATING atmosphere—artistic atmosphere—while tucked away in an undisturbed corner of the big Triangle-Fine Arts studio in Los Angeles, is the important work of a young woman, Miss Elsa Lopez, who though her picture is never in the papers, and her name unknown on the outside, is nevertheless a czar in her own domain, and a court of last resort in matters pertaining to the adaptation of screen subjects to their proper environment.

Miss Lopez holds down a job in which you would expect to find a scholarly old gentleman, who had spent his life delving in the musty recesses of libraries, but she is eminently qualified for her tasks and says she gets as much pleasure out of it as if she were posing before the camera or basking in the spotlight of fame.

Miss Lopez was educated in Europe, and has traveled in many parts of the world. She is an accomplished linguist, speaking Spanish, French, German and English fluently, and has a nodding acquaintance with several other tongues encountered in her travels. She was born in Asuncion, Paraguay, and is the granddaughter of Francisco Solano Lopez, former president of the South American republic.

She digs out historical incidents, customs of the time or any and all embellishments that may serve further to adorn the characters with an air of realism and assembles them in such form that they will be readily available for costumer, carpenter and director.

Miss Lopez's office is full of note books, scrap books, historical volumes and card index files which contain thousands of references and data concerning hundreds of screen productions which she has compiled solely in her search for accuracy. The subjects range in variety from information and detail regarding the habits and ceremonies of occult mystic to the manipulation of the finger bowl in our best circles.

Balboa's "Fortune Photoplays" Are Under Way

Four companies will be kept going continuously at the Balboa studios in Long Beach, California, preparing the "Fortune Photoplays" series for the General Film Company. The casts of the various dramas, which are to be four reels in length, based on stories in the Street & Smith chain of magazines, will comprise some of the leading screen players of the younger generation.

Among these are Winnifred Greenwood, who has been doing leads for American; Margaret Landis, the youthful Southern beauty who made a success from her first appearance at the age of nineteen, Vola Vale, Ethel Ritchie, Gloria Payton, Kathleen Kirkham and Mignon LeBrun. Male leads will be done by Arthur Shirley, Clifford Gray, Melvin Mayo, Cullen Landis, the nineteen-year old brother of Margaret Landis, R. Henry Grey, Lewis King and James Warner.

Bertram Bracken, who has been in the East directing Theda Bara and other stars for the Fox Film Company, will direct one of the companies. Another will be handled by Edgar Jones, formerly of the Metro forces. The other two companies will be under the direction of Harry Harvey and William Bertram. The first "Fortune Photoplay" to be released will be announced soon.

Convincing Run of K-E-S-E Pictures on Broadway

Two of the largest Broadway houses, and many of the popular theatres in the upper sections of that thoroughfare, will show K. E. S. E. subjects this week.

At the Rialto Manager Rothapfel will present Essanay's "Skinner's Dress Suit," featuring Bryant Washburn. The Max Linder comedy, "Max Comes Across," will hold forth on the screen at the Strand theatre.

K. E. S. E. pictures will be shown at many upper Broadway playhouses also, closing Saturday at the Nemo, 110th and Broadway, where Essanay's "Little Shoes," with Henry B. Walthall, will be exhibited.

A further announcement from the producers last week, regarding the picture, "Skinner's Dress Suit," was that the subject has been booked for three days each in nine Proctor theatres in New York and New York State.

Advertising Helps for "Seven Deadly Sins"

In order to help the exhibitor who books "Seven Deadly Sins," the series of seven five-reel features to be released through the Triangle exchanges at weekly intervals, McClure pictures have compiled a comprehensive book that will be given to each exhibitor who shows the group of photoplays.

A four-column page is devoted to each of the seven dramas. Newspaper stories and displays advertisements in abundance are furnished the exhibitor in order to help him connect his theatre with the vast amount of advertising that McClure pictures have been giving to "Seven Deadly Sins."

Twenty-seven different electros have been provided to aid the exhibitor in illustrating his house advertising.

A feature of the book is a department suggesting special stunts and special ways of unusual advertising to help the exhibitor let the public know where "Seven Deadly Sins" may be seen.

McClure pictures will go farther to aid the exhibitor. To each city special publicity will be sent, playing up stories that are of unusual interest to each locality. When one of the actors in "Seven Deadly Sins" is well known in a particular city—whether because he was born there, calls that city his home or has played there in stock—stories of local interest will be furnished to the newspapers of the territory in which the actor's name is an unusually strong drawing card.

For instance, George Le Guere, one of the seven stars, is a New Orleans boy. He also is a graduate of Georgetown University in Washington, D. C. Already the Washington and New Orleans newspapers have started to use articles telling of Mr. Le Guere's work in "Seven Deadly Sins," publicity which will make Mr. Le Guere's appearance in those two cities an especially strong box-office feature.

Popularity Proof of General Series

Twenty-seven Cleveland houses played "Is Marriage Sacred?" the General Film Company serial which is exciting wide interest, last week.

H. B. Warner to Star in Frohman's "God's Man"

Former Leading Man of Stage to Create Character of Arnold L'Hommedieu in Screen Version of G. B. Howard's Story

FOLLOWING close upon the announcemen of the Frohman Amusement Corporation, that it had secured exclusive motion picture rights at record payment to George Bronson Howard's story of New York and its night life, "God's Man," news now comes from President William L. Sherrill that he has contracted for the services of H. B. Warner, theatrical star, and one of the motion picture fans' favorites.

Mr. Warner will create the character of Arnold L'Hommedieu, the lead in "God's Man."

Mr. Warner's qualifications are those which make him particularly well adapted to the rugged characterization which he will portray, that of a young collegian who drifts from the pathways of respectability, down through the mire of New York's elite underworld, into Broadway's blackest pits of degradation and then, with heroic struggle, back to the dawn and the light of righteousness.

Himself an athlete, member of several victorious Thames crews and permanent holder of the Terries Cup, emblematic of the Foils Championship, he is possessed of the physique such as he will find need for in the portrayal of the character of "Arnold L'Hommedieu."

Little more than two years ago, Mr. Warner first heeded the call of motion pictures, since which time he has appeared in an unbroken series of screen successes. Notable among his appearances have been the features "Shell 43"; "The Vagabond Prince"; "The Raiders" for Triangle and the episode of "Wrath" in the McClure "Seven Deadly Sins."

The character of Arnold L'Hommedieu permits of the application of his widest latitude of experience.

Supporting H. B. Warner in "God's Man" is a well chosen cast; Jack Sherrill, Edward Earle, the former Metro and Edison star; Yolande Landowska, Russian dance exponent; Betty Bellairs; Walter Heirs, Barbara Castleton; Jean Stewart; Lester Wallick and others. George Irving will direct the picture.



H. B. Warner, to be Starred in "God's Man" Frohman Amusement Co.)

French Offer Received by Brady Picture Star

June Elvidge, who has been contributing a number of remarkably vivid "vampire" personations to World-Brady picture plays during the past few months, has received an interesting offer to transfer her field of artistic endeavor to France and the Societe Generale des Cinematographes Eclipse—otherwise the Eclipse Cinematograph Company. The proposition came to Miss Elvidge through M. Louis Mercanton, the principal director for the French corporation, who was in New York recently for a few days in connection with the American rights for Mme. Sarah Bernhardt's new photoplay, "Mothers of France."

On seeking William A. Brady, Mr. Mercanton found Miss Elvidge's contract still had several months to run. He then suggested Mr. Brady make a long-time contract with the actress, and let her go to France for a year's training. Mr. Brady is thinking it over. Miss Elvidge, by the way, is entirely willing.

Kalem's Available Independent of General Subjects

All Kalem-made pictures, whether series or comedy, can in future be booked independently of other releases on the General Film program, under an agreement entered into by Kalem and its distributor.

This arrangement say the producers is eminently fair and beneficial to exhibitors who are trying to cater to a local demand for a particular brand, and it will also enable the Kalem Company to materially increase the demand for its productions through its advertising and to receive the entire benefit of such monies spent.

It is anticipated that when this news becomes generally circulated the demand for "The American Girl" and "A Daughter of Daring," Kalem's two new series productions, will be greatly augment. The new policy it is held should also increase the bookings of "Grant, Police Reporter" and the further adventures of "Stingaree" when it is released.

Minus Lifeline "U" Diver Gives Exhibition

For the purpose of proving to the United States government what a simple matter it would be for German divers to blow up every ferryboat and steamboat in New York harbor, the Universal Film Manufacturing Company sent Tom Barry, a diver, to the bottom of the Hudson River at 138th street and Riverside Drive from the dock of the Fulton Motor Boat and Yacht Club, last Tuesday afternoon.

Barry was one of the group of divers who succeeded in raising the submarine F-4, which sank in the harbor of Honolulu two years ago. He wore in his latest descent a self-contained chemical diving suit weighing 172 pounds, and carried no life-line or means of communication with the surface.

Barry took with him a dummy mine and spent considerable time on the floor of the Hudson, and a large group of New York newspaper men and several hundred people who stood overlooking from Riverside Drive witnessed the demonstration.

After his successful demonstration last Tuesday, Barry left for Miami, Florida, where he is to make some more underwater pictures for the Universal. He took with him a company of players, headed by Helen Marten, and will remain there several weeks.

Release "Little Lost Sister" on March 12

"Little Lost Sister" the well-known book and play by Virginia Brooks has been completed by Director Al Green at the Selig studios, Los Angeles, and will be released as a Selig Red Seal play through K-E-S-E service on Monday, March 12.

In the cast are Marion Warner, Eugenie Besserer, George Fawcett, Joseph Singleton, Will Machin and Al. W. Filson.



Director Lynn Reynolds Rehearsing His Company in the Largest Set Yet Used in Universal City



March "Bluebirds," Louise Lovely in "The Gift Girl," Left and Centre; George Hernandez and Myrtle Gonzalez in "Mutiny," Right

Beauty Leads in Four March Bluebird Features

Ella Hall, Louise Lovely, Violet Mersereau and Myrtle Gonzalez Divide Stellar Honors in New Releases

THERE will be a procession of beauties in the four releases Bluebird has scheduled for March—Violet Mersereau, Myrtle Gonzalez, Ella Hall and Louise Lovely running in the order given.

Violet Mersereau will lead off with "The Boy Girl," March 5, a play by John C. Brownell that has been produced by Edwin Stevens. Miss Mersereau will next appear on the Bluebird program in "Susan's Gentleman," another play directed by Mr. Stevens from Kate Jordan's story.

Myrtle Gonzalez, with Val Paul and George Hernandez featured, will appear March 12 in "Mutiny," a Lynn F. Reynolds self-written production. This story of the sea is headed for S. L. Rothapfel's Rialto where two other Bluebirds have preceded it. Scheduled for early presentation is "The Code of the Klondyke," another Lynn F. Reynolds production, with the Gonzalez-Paul-Hernandez trio featuring.

Ella Hall, on March 19, will present "Polly Redhead," a play pre-released for the New York Rialto a fortnight ago. Miss Hall plays a dual role in this play, interpreting the "Pollyooly" stories written by Edgar Jepson. Exhibitors are promised an early return of Miss Hall in another Jack Conway presentation—"Pawned," a feature based on a story by Constance Crawley and Arthur Maude.

March will end with Louise Lovely and Rupert Julian appearing in "The Gift Girl," a feature drawn from H. R. Durant's play "Marcel's Birthday Present." This attraction marks Miss Lovely's return to Bluebirds after an absence covering more than three months. As she became a public favorite earlier in the series the announcement of her reappearance will be good box-office news to theatre managers. Rupert Julian directed "The Gift Girl" from E. J. Clawson's scenario.

Mabel Taliaferro in March 5 Metro Release

"The Barricade," a story of society and the stock market, with Mabel Taliaferro as the star, is the March 5 release of Metro Pictures Corporation. The subject, in five parts, was directed by Edwin Carewe for Rolfe Photoplays, Inc.

Miss Taliaferro has the part of Hope Merrill, daughter of a stock gambler, who is ruined by his own dishonest operation. Her father, however, blames John Cook, a young westerner, worth millions, and Hope promises her parent shall be revenged. She fascinated Cook, marries him, and then telling him she hates him sets out to ruin him. Her success in "breaking" her husband, later revelations of her father's untruthfulness, and her successful attempt to rebuild her husband's fortunes, and his love for her, make for an engrossing feature.

Clifford Bruce, Frank Currier and Robert Rendel are in the supporting roles.

American Producers Warned by Canada

Unrest characterizes the motion picture situation in Canada, owing to the differing views held by the censors in the various provinces, and to recently issued "Orders-in-Council of the Government at Ottawa under powers conferred by the War Measures Act.

Under the head of objectionable matter it is stated that no film shall be produced or exhibited that might cause disaffection to his Majesty, or that might interfere with the success of England's land or sea forces, or prejudice recruiting, training, etc., of troops.

A $5,000 fine or five years imprisonment or both are penalties imposed for any offence.

Exhibitors are told to warn American producers that much that is now exhibited over the line with impunity is a criminal offence in Canada. Producers will do well to investigate this condition.

War Scare Gives Mutual Series Added Impetus

R. S. Ballantyne, manager of the Des Moines exchange of the Mutual Film Corporation, was quick to appreciate the timely interest and box office possibilities contained in the Mutual one-reel series "Uncle Sam's Defenders" on account of the present agitation of the question of preparedness in America.

As soon as news came of the possibility of America being drawn into the war Mr. Ballantyne sent out to each exhibitor in his territory a card bearing a picture of President Wilson over the caption "The Man of the Hour," and calling their attention to the golden opportunity to cash in on the six reels of timely subjects contained in "Uncle Sam's Defenders."

These one-reel subjects, released one each week, give information as to what our army and navy are doing. The subjects treated are "Our Boys at the Border," "From Civilian to Soldier," "Afloat and Ashore," "A Jack Tar in the Making," "Scouts of the Sea and Sky" and "Bulldogs of the Deep."

Subject of Last McClure "Sin" Picture Is Secret

"The Seventh Sin," last of the Seven Deadly Sins, McClure series, contains a mystery. McClure Pictures has announced no details of this last feature and only admits some of the more important features of this climax to the series of seven five-reel photoplays.

George Le Guere is billed as the star of "The Seventh Sin," but Mr. Le Guere is not the only star therein. Ann Murdock, Holbrook Blinn, Shirley Mason, Nance O'Neil, H. B. Warner and Charlotte Walker complete the stellar cast.

The theme of "The Seventh Sin" is being kept a secret. It is described as being "the biggest sin of all; the sin that incites all other sins."

It is expected that exhibitors will find a strong box office value in the mystery element in the final photoplay, as well as in the all-star cast.

CHICAGO NEWS AND COMMENT



Ralph O. Proctor, President, Reel Fellows Club and Manager, Chicago Branch of Art Dramas, Inc.

Were You Aware That—

Max Goldstine, manager of the local Artcraft exchange, was host at a luncheon tendered to Mary Pickford in the Grey Room of the Hotel Sherman on Sunday, February 12. A number of newspaper and trade paper representatives were present to meet the star. Also in the party were Miss Pickford's mother, her sister Lottie, and the latter's daughter Mary Pickford Rapp.

Several contingents of children, hearing that "Little Mary" was in town, came to the Sherman to see her and do her honor. When not engaged in greeting these youthful admirers, Miss Pickford talked in characteristic fashion of the U-boat situation, Douglas Fairbanks, and other strenuous subjects.

While traveling toward Los Angeles, Mary Pickford sent this telegram to Mr. Goldstine: "I hope I made as good with Chicago as Chicago made with me."

The Camel Film Company of Chicago has just completed an advertising film for the Standard Oil Company, featuring one of that company's oil-burning cooking ranges. Sunshine films recently completed their latest one-reel comedy, entitled "The Jones' Jonah Day." Both these films were produced in the American Bioscope studios.

B. F. Lewis, general manager of the La Salle Film Company, is making a tour of the Eastern cities in the interests of Lafco Comedies. Mr. Lewis left Chicago Tuesday night, February 13, and will visit Detroit, Buffalo, Boston, New York, Philadelphia and Pittsburgh. He will be gone about two weeks, and hopes to meet all the prominent Eastern states right men.

Reel Fellows' Ball, Chicago, Voted Big Success

Essanay Houses Twenty-One Hundred Merrymakers—Prominent Film Men and Picture Stars Present—Beauty on Every Side

THE Reel Fellows' Studio Ball, held at the Essanay studios on Saturday night, February 11, was one of the biggest, smartest, and most successful affairs ever sponsored by the industry. In point of attendance, receipts and enthusiasm, it completely shatters all records of moving picture balls.

From 9 o'clock until well past midnight the huge Essanay plant was jammed to the doors with film people and fans. Twenty-one hundred people were present during the evening. The success of the affair was due to Geo. K. Spoor's generosity in loaning the studios, to the willing co-operation of his employees, to the advance work done by the Reel Fellows, and last, but not least, to the efforts of Ralph Proctor, Jack Haag, and Henry Miller. The latter triumvirate covered themselves with glory by their showmanship in engineering the party from start to finish. The spirit of the Reel Fellows was typified by M. G. Watkins, who temporarily deserted the hospital to be present at the function.

President George K. Spoor of Essanay gave the Reel Fellows carte blanche to use all the facilities of the great Argyle street studios. He turned over to them the use of the scenic department for decorating the plant, and the services of his stars for entertaining the guests.

Studio C, the world's largest artificially lighted studio, was given over to dancing. A fifteen piece orchestra, supplied by Benson, played a succession of dance syncopations. The dance numbers were appropriately named after Essanay successes, for example, one lilting rag was entitled "Is Marriage Sacred Fox Trot?"

In Studio B, Bryant Washburn and his supporting company, directed by Arthur Berthelet, did scenes for a forthcoming feature, watched by batteries of curious fans.

Among the Essanay players who made a speech or otherwise entertained the throngs were Henry B. Walthall, Max Linder (who spoke in French), Richard Travers, Mary Charleson, Sydney Ainsworth, Edward Arnold, Ernest Maupain, Harry Dunkinson, Thomas Commerford, Marguerite Clayton, Nell Craig, Lillian Drew, Doris Kenyon and Charlotte Burton.

In addition, a number of vaudeville celebrities contributed specialties, among them Rose and Arthur Boylan in classic dances, Hariss-Kress in roller-skating feats, Mar in vocal and accordian renditions, and baby Hogan, the child dancer. The interest aroused by Max Linder's wooden-legged dog certainly entitles it to mention.

A striking example of newspaper co-operation was presented when the Chicago Evening American issued a four-page extra edition devoted to the ball. These papers were sold to guests by the picturesquely attired program girls of the "Intolerance" production. The receipts from the sale of newspapers will be used for buying furniture for the Reel Fellows club rooms.

Marguerite Clayton mixed gallons and gallons of punch, using her own receipt.

Dorothy Gish and Edna Goodrich paid Chicago brief visits last week. The Windy City was Miss Goodrich's scholastic, if not her native heath, since she was educated in the Lake View High School.

A trade showing of "The Black Stork" was given at the Rothacker studios on Tuesday morning, February 13, at 10 A. M. "The Black Stork" is an eugenic photoplay based on Dr. Haiselden's refusal to operate on a defective baby. The much discussed physician is himself the star of the film.

An item appeared in this department in the February 17 issue, stating that Watterson R. Rothacker's private secretary, Miss M. B. Morrison, had been recently married. It was Miss Morrison's engagement, not her marriage, that should have been announced. The wedding ceremony will not take place until next spring.

Improvements at the studios of the American Bioscope Company, 6242 Broadway, are still being made. The fireproof assembling and printing rooms are being enlarged, departments for cartoons and animated advertising work have been installed, and new lighting and heating systems are being put in. Extensive painting and decorating is also being done.

Ralph Kettering, indefatigable P. A. for Jones, Linick and Schaefer, asks us to think of the good old days when—Hobart Bosworth was a character man in the Chicago Opera House Stock, Bryant Washburn spotted balls in Smith's Billiard Hall, Horlo Smith sold tickets at the Princess, and D. W. Griffith was assistant stage manager of Hunt's Stock Company, Chicago.

Max Linder comedies will receive their first public showing in America at the Rialto and McVicker's, two Jones, Linick and Schaefer houses. These theatres have booked the entire Linder series for first run engagements of a week. "Max Comes Across" will open at these theatres on Monday, February 9.

IN THE STATE RIGHTS FIELD

Mayer and Rosenthal Buy Grossman Program

Well-Known Theatrical Men Organize Exchange in San Francisco—Both Have Erected Many Large Motion Picture Theatres

THE film situation on the Pacific Coast is given a new and interesting twist through the organization of the M. & R. Film Exchange, Golden Gate avenue, San Francisco. The presence in New York this week of Charles Rosenthal, Jr., explains the "R" of the concern, the other letter standing for Emanuel Mayer. For many years both have been associated in the operation of a string of legitimate theatres in Californian cities. The chain includes the famous Alcazar, from the stage of which were seen the first efforts of some of the foremost stars of the legitimate.

Mr. Mayer, who is the nephew of David Belasco, has worked with Mr. Rosenthal in the building of legitimate theatres, and in later years they were among the first to raise fine edifices for motion pictures. Both are native San Franciscans, and have spent practically all of their careers in purveying amusement.

At his hotel in New York Mr. Rosenthal announced that he had secured the territorial rights for the Pacific Coast on the new program of the H. Grossman Distributing Company. This is to embrace a substantial arrangement of varied releases including the Flora Finch Comedies. A feature of the program is to be the monthly issue of one multiple-reel attraction, that will carry with it tremendous weight in the personnel of the producer and stars.

The advent in the field of the M. & R. Exchange means a very important change in the film map of the Pacific Coast. Heretofore Messrs. Mayer and Rosenthal have dealt with film exchanges in supplying their theatres, but Mr. Rosenthal says that they had been contemplating this move for a long time.

"Embarking in the film supply branch is but a natural evolution of our business. With our extensive experience in supplying the people's wants in amusements we have learned what they don't want—and that is a mighty important thing. In contracting for the Grossman output, I feel that we, too, have listed our business under Mr. Grossman's seal of the 'square deal,' and that we have secured a most creditable production for our initial efforts.

"The M. & R. business will be conducted upon the theory that the public is resentful of any effort at unfair exploitation. Ambiguous titles, questionable themes and the film world's bag of tricks will be studiously avoided in the conduct of our business. We are going into it in a big way, and while we admit that we do not know the ramifications of the film industry, we certainly do know the public temperament and its tastes. We will play to this to our best ability and according to our long experience."

Mr. Rosenthal returns to the Coast in a few days to take up actively the management of the film exchange.

Second Arrow Subject on St. Right Basis Soon

Scenario Said to Be from Widely Read Story—Prominent Cast Planned—Dr. Shallenberger on Special Features

DR. W. E. SHALLENBERGER and the Arrow Film Corporation will shortly begin the production of a new feature film to be disposed of on territorial rights lines when completed. The scenario is founded on a popular story widely known, which has proved especially well adapted to translation to the screen. Thomas J. Carrigan, the supervising director of the Arrow Company, has begun negotiations with two prominent players for the leading roles.

Dr. Shallenberger, speaking of his experience in the production of "The Deemster," and its reception on its first presentation at the Strand theatre, February 8, said: "I appreciate all the arguments put forward in favor of the program. The thousands of moving picture theatres throughout the country must have a source of supply which can be depended upon to meet constant needs at a price that will enable the exhibitor to make money.

"The success of the business depends upon exhibitors' success. I believe more attention should be given to the needs, and the success of the exhibitor. The program plan, however, will always leave room for big special features, elaborately produced with casts of great prominence, just as there is always room on a vaudeville bill for big star numbers.

"The essentials of a successful special production are manifestly a powerful story adaptable to the screen, the name of an author sufficiently well-known to be an actual asset and a star. By star I mean a man or woman of reputation who possesses the ability to visualize on the screen the character as conceived by the author—fulfilling the demands of the eye as well as all dramatic requirements.

"The special feature is just as important today in the industry as the program, and will grow in interest and value to the exhibitor to the extent that it is made of importance and of special excellence by the producer.

"The best bet for the state rights man is a big story by a big author translated to the screen in a big production with big artists. The combination will attract really great public attention.

To Market "A Mormon Maid" on State Right Basis

One million post cards, one thousand twenty-four sheet stands, a nation-wide newspaper campaign agitating afresh the unusual character of the production, and several other as direct and pertinent circulation and publicity stimulations are among the ammunition with which Benjamin Friedman of the Friedman Enterprises, Inc., is bombarding the eye and ear of the trade and lay public anent "A Mormon Maid," the new states rights production for which Hiller and Wilk are selling agents.

By the time this comment appears in print Hiller and Wilk expect to shortly close with one of the Broadway theatres now in consideration and have settled down to the active work of marketing.

Exhibitors and Buyers After "The Black Stork"

A rush of big state rights buyers with requests for screenings of "The Black Stork" the eugenic photoplay, has followed first announcements in the trade papers of the release of the subject. Twenty-two big buyers and three hundred and seventy-two theatre owners or managers are reported to have wired or written Sherriott Pictures Corporation asking information, but a few days after the first announcement.

A special line of paper consisting of from one to twenty sheets on each of which appears a statement by Dr. Henry J. Haiselden, star of the picture, and leading exponent of "death to unhealthy babies at birth" is being prepared.

Kalem's South Studio for U. S. Film Corporation?

That the United States Film Corporation, producers of the Black Diamond comedies, which are leased through Paramount, may secure the lease on the Kalem studio in Jacksonville after April 27 is the general impression in film circles, as it is understood that Kalem will not seek a renewal of their lease, but intend concentrating their studios on the west coast.

Under the direction of Bill Louis the Black Diamond company has been turning out one one-reel comedy per week for the past two months, and are working consistently on their production in order to keep ahead of their release.

"Crucifixion" Scene in Next Selig Special

As yet unnamed, the next Selig spectacular special, which contains episodes including a vision of the Crucifixion of Christ, the execution of Mary, Queen of Scots, Marie Antoinette, and scenes of the Spanish Inquisition, is nearing completion under direction of Colin Campbell.



Illustrating Arrow's Nine-Part States Rights Picturization of Hall Caine's Novel "The Deemster." Derwent Hall Caine, Star of the Picture is in Character in the Center

"The Mormon Maid" Is First of a Series for Open Market

Benjamin Friedman, a prominent film man of the Northwest, has recently organized a company to be known as Friedman Enterprises, Inc., which is said to be incorporated for $250,000. The corporation headquarters are at 923 Longacre building, New York City, and Hiller & Wilk, Inc., are the representatives.

The purpose of this concern is to handle large film productions in the open market. The first of these is entitled "A Mormon Maid," and is a photodrama of early Mormon days. The picture is five reels in length and presents Mae Murray and Hobart Bosworth in the leading roles.

State Film Opens in Detroit

A grand opening of the State Film Company, 221 Broadway, Market building, Detroit, was held February 15. Charles Muehlman, for the past nine months in Indiana for Thomas H. Ince, has been appointed manager of the exchange by Col. W. S. Butterfield, president. This exchange has the Michigan rights to "Civilization," "Libertine," "Conquest of Canaan" and "The Mormon Maid." Col. Butterfield is now negotiating for other productions. "Civilization" is scheduled to start a Detroit engagement at the Washington theatre in March.

Greene Buys Moss Picture for New York State

Chas. H. Streimer, manager of Greene's Feature Photoplays, Inc., 729 Seventh avenue, which has obtained control of the B. S. Moss Picture Corporation's "The Girl Who Doesn't Know" for the state of New York, has inaugurated a percentage plan booking tour for this feature.

Several companies will be booked throughout the state beginning with Washington's Birthday at the Regent theatre, Syracuse. It is expected that before the 1st of March ten companies will be working throughout New York state.

Story-Telling Educationals Find Good Market

E. W. Hammons, in Interview, Tells of Success That Has Met Effort to Overcome Prejudice Against Type of Film Formerly Disliked

IF there is anything under the sun that the American public dislikes more than being forcibly educated, theatrical managers have overlooked it.

E. W. Hammons, vice-president of the Educational Films Corporation, has succeeded in introducing a type of film to the American public in face of perhaps the lustiest and most unflagging "It Can't Be Done" chorus that has ever hailed a new venture into the picture industry.

Two years ago, Hammons undertook to introduce films, frankly labeled educational, to exhibitors. This came at a time when ingenious manufacturers of various household and factory necessities had been flooding the market with free trips, via celluloid, to their plants. The public had become tired of being "flim-flammed." They didn't want to be educated. They much preferred sitting back in their seats to watch entertainment without mental labor.

Overcoming this old prejudice has been difficult. The first thing Hammons did was to accumulate several reels of a new type of picture, educational in content, but story telling in flavor. Exhibitors looked at them cynically. A few gave them a trial.

MOTION PICTURE NEWS has long and strenuously advocated the educational film, if properly made, because we have realized its commercial possibilities. Mr. Hammons, we believe, is taking full advantage of this excellent opportunity.

In an interview for MOTION PICTURE NEWS, Mr. Hammons outlined the present status of his concern and its outlook. What he first said was this:

"Mention any large theatre in this country, and I will tell you if they are running our pictures."

We replied: "The Strand and Rialto, New York; the Stanley, Philadelphia, and the Stillman, Cleveland."

"We have all those," said Hammons, "and nearly every other large theatre in the country that you can mention. Altogether, our films are shown in two hundred theatres. If our plans go through, we will have over a thousand on our list before the end of the year."

Asked about his distributing plan, Mr. Hammons said: "Sixteen exchanges handle our films in the United States and Canada. We require a deposit of four cents a foot from these exchanges and twelve cents on the Ditmar subjects. On the gross receipts of the exchange, we receive thirty per cent. and the exchange gets seventy per cent. until their costs are paid. Beyond that, we split fifty-fifty. By means of the thirty-seventy arrangement, the exchange man is encouraged to work at top speed. The results have been excellent."

The complete success of Mr. Hammons' venture seems now to be merely a matter of time. He has succeeded in overcoming the old prejudice, and the fact that the foremost theatres in the country are constant users of his films testifies amply to the hold they already exert on the public.

Masterpiece Buys Rights to Eastern States

The Masterpiece Film Attractions has purchased the rights for eastern Pennsylvania, Delaware, southern New Jersey, Maryland and District of Columbia for the Sun Photoplay Company's releases, one featuring James J. Corbett and "A Woman Wills," with Elsie Leclaire.

As soon as larger quarters can be secured Manager Amsterdam will consolidate his two exchanges, Masterpiece and White Film Company.

Four roadmen are now representing Masterpiece. The latest of these, Messrs. Loftus and Schwartz, represent respectively eastern Pennsylvania and Philadelphia.

AMONG THE EXCHANGES

Phila. Millionaires Show War Film for Charity

Quaker City Exchanges Enjoy Big Business Week—Chaplin and Billy West Comedies Go Great—New Mutual Home Planned

AN audience of twenty men, representing $50,000,000, witnessed a private showing of the official British war pictures at the Philadelphia exchange of General Film recently. The picture was engaged by the millionaires for three performances at the Metropolitan Opera House, February 17. All fourteen reels were shown. Two-dollar prices prevailed. The performance was for the benefit of British Relief Fund and American Field Amublance.

Manager Hebrew of Philadelphia Vitagraph has started an innovation which is proving of mutual benefit to all concerned. Realizing that every employe should know the pictures he is talking about, Mr. Hebrew has set aside one night a week for everybody in the office to come back at seven and see the latest pictures. Attendance is voluntary, but all come. Often the same picture is shown twice, so as to thoroughly impress its points on the minds of those present. The special projection room of the Vitagraph building makes the plan easy.

Increased sales are already shown, even in the few weeks that the plan has been in vogue.

In the booking of Vitagraphs the Sothern pictures continue on the crest of popularity. Since the war talk for America started, "The Battle Cry of Peace" has taken a big spurt and is booking largely with no present indication of a let-up. "The Secret Kingdom" is also going big.

Hunter Bennett, general exchange supervisor of the Mutual, has been paying the Philadelphia office several weeks' visit. Mr. Bennet is now awaiting a special architect from Chicago, who has plans for a new building for the Philadelphia Mutual exchange. Several sites are under consideration. When a decision is made it is purposed to erect the largest and finest exchange in Philadelphia as a home for Mutual.

Unicorn's Billy West comedies are getting exceptional bookings in the territory controlled by the Philadelphia exchange. Theatres that usually run cheaper films are taking these comedies at increased prices. About 275 houses have regular contracts at present to show Billy West each week.

Charlie Chaplin's "Easy Street," his latest Mutual comedy, took Philadelphia by storm. Every Stanley house downtown (and that means every big theatre in the central district), including the Stanley and the Palace, ran the picture a whole week.

Other Mutuals achieving Philadelphia popularity are Charlotte Walker in "Pardners," Ann Murdock in "Where Love Is," and "The Perils of Our Girl Reporters."

Canadian Exchange Notes

Harry Price, former Famous Players representative, is now in charge of the Monarch Film Co.'s office in Montreal.

James Travis, formerly of Pathe, is to be special representative in Toronto of the Essanay company. It is understood he has already contracted for the Max Linder comedies in Canada. He will work with Mr. Cooper, representing K. E. S. E.

New Vancouver "U" Manager

E. A. Langley, formerly general sales manager of the Pathe Film Company in Canada, and latterly with the Canadian Auto Sales as general organizer, has joined the Universal force to take charge of the Vancouver office in Canada.

Changes in Tri-State Offices

President Art W. Blankmeyer, of the Tri-State Film Company, who control the Art Drama releases in Michigan and Ohio, announces the following changes: W. A. Kent, as manager of the Detroit exchange, to succeed Bert Graham. Howard O. Pierce, formerly with Bluebird, as Michigan representative and director of publicity. J. J. McCurdy, formerly with Bluebird, as special sales representative in Northern Ohio, traveling out of the Cleveland office.

Kalem Indorses Daylight Saving Plan

The "Daylight Saving" idea which is now being argued in the country's press, is nothing new to the Kalem Company.

At Glendale, California, where the Kalem studios are located, it is quite a common sight to see the various producing units setting out at dawn, intent on utilizing every minute of favorable light for their scenes. Marin Sais, star of the new "American Girl" series is the prime mover in all this, and it was her idea in the first place that she and the other members of her company photographed better in the early morning light than under the pitiless glare of a noonday sun.

Actual experiments carried out by Miss Sais' director, James W. Horne, have proved this theory to be correct. The word has been passed to the other directors and now even Ham and Bud are obliged to turn out early for comedy business.

"The Black Rider of Tasajara," initial episode of "The American Girl," was taken almost entirely during the early morning hours.

"V" New Orleans Branch Moves

The New Orleans Exchange of Vitagraph V-L-S-E, under the management of John A. Steinson, has moved from its old home at 342 Baronne street to larger offices, at 347 Carondelet street.

E. G. Longwell, who for some time has been city salesman for Vitagraph V-L-S-E at its New York Exchange, has been promoted to be assistant branch manager to George Balsdon, succeeding George Balsdon, Jr., who recently was made manager of the St. Louis Exchange.

Des Moines Exchanges Now Charge for Posters

Des Moines exchanges have sent out letters to all customers, under date of February 7, charging for all posters, slides, photos and other accessories. It has been the custom in this territory in the past to handle the poster question with a liberality ruinous to exchanges at the present cost of supplies and paper, hence the united stand by the exchanges against any shading of a proper charge to the exhibitor.

Posters in Des Moines will now be both rented and sold.

St. Louis Picture Body Adds New Members

At a meeting o fthe Theatre Managers and Motion Picture Exhibitors' Association of St. Louis on February 9, the following new members were accepted:

William G. Dillon, manager, Movie Department, St. Louis Globe; J. A. Pastelnick, manager, Movie Department, St. Louis Post; Sam Werner, United Program Film Company and Thomas McKeen, manager, Artcraft pictures.

Members were informed the Grievance Committee had effected a satisfactory adjustment with the operators' committee in reference to the proposed increase of $5.70 a week on operators' wages.

IN AND OUT OF TOWN

Nicholas Power has left New York for Florida, where he will rest for six or eight weeks.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, left New York Monday for an extended trip through the West in connection with the disposition of the states rights on "The Deemster." He will make Battle Creek, Chicago, St. Louis, Cincinnati and Indianapolis.

M. J. C. Kornblum, advertising manager of the Rowland and Clark theatres, Pittsburgh, Pa., was in New York last week.

Both Lillian and Dorothy Gish were in the city during the week past.

JUST FOR FUN

By LONGACRE

THERE was an unusual amount of excitement among the reviewers last week when a press agent handed out a synopsis that told a story corresponding in details, names, locale and plot to the story pictured on the screen.

EVEN screen heroes have their weaknesses. William Farnum is a camera fiend and, armed with three of the instruments, he is seen constantly photographing his brother Dustin.

IN "Peace at Any Price," Herbert Rawlinson plays a role containing a line of light comedy which he "has all to his own little self and in which he shows no trace of acting." Also: "The answer is that he enjoys these parts and keeps his company on the smile all the time he is acting." Which may mean something.

THE Fox publicity department, which so often furnishes material for this page, has been inspired by Washington's birthday to tell the truth in all future stories. There are eight four-line verses driving home the significance of this resolution. All this seems well enough, but did anyone ever doubt the veracity of the Fox or any other publicity department in the first place?

WALTER HILL, the well-known secret agent of Bluebird pictures, was pressed to write a serial for this department. The spasm below is the first episode. How many there will be is still a question. Our only stipulation to the author was that the name of Bluebird should not be used all at once, as then it would undeniably be merely a press agent's excuse for crashing into print. Here it is:

DALLYING WITH DRUDGERY

Synopsis of Preceding Episodes

Fifty words don't amount to much when it comes to telling a story.
That's why we condensed this to so few words.
The yarn cannot be told in little reading matter.
Therefore we make no attempt until next week to unravel the plot.
You might get BLUE——

(End of First Episode.)

Kindly notice the marvelous manner in which the author maintains the suspense by stopping in the midst of a highly exciting moment. Such moments as that usually run five reels, but observe the ingenuity of the author by cutting it to half its length. Watch for the second episode, shown here next week, providing it comes through the mails safely.

THE paragraph below was conceived and perpetrated by one George N. Shorey, who, after sitting at an assortment of geography and arithmetic books for at least three hours and twenty-seven minutes, handed it over:

"Paramount has shown one picture to more than the entire population of the city in which it was shown. We know the facts are right, because Paramount says there were 2 x 11 shows playing to 20,000 persons each—total, 440,000. It therefore can't be a 'misprint.' Eleven shows, properly projected, allowing two minutes for the 20,000 persons to give up their places to others, would require 17 hours to project—so this performance, or series of performances, must have run from 7 A.M. till midnight. Kansas City's self-furnished 'statistics' for 1917 give the total population both sides of the river at 400,000. How would you account for the seeming discrepancy? Easy. We refer to the 'Snow White' performances under the auspices of the Kansas City Star. That's it. The Star did it. You know all things are possible with the right star."

CHICAGO, or, to be exact, that part of Chicago interested in things pictorially moving, was startled not so many days ago when R. H. Fulton, vice-president of the E. E. Fulton Company, disappeared for a few days. It almost caved in when he returned with a wife, formerly Miss Undine Farrington of Battle Creek. To coin a phrase, we wish the couple all happiness on the sea of matrimony.

G. T. BINDBEUTEL, until recently in charge of the publicity and advertising departments at Thanhouser, has been engaged by the Wheeler Syndicate to do special writing.

THE sudden cessation in activities last week was due to the fact that Vitagraph discovered an exhibitor in a smaller etown than either of those hamlets brought to light by Paramount, Goldwyn, Pathe and the World Film. Of course he immediately signed for Vitagraph pictures all the year round, and now officials are considering changing the name of the place from Keeler to Vitagraph.

NOW that so many "effects" are employed by orchestras to heighten the realism of the pictures, why not take another step and install automatic sprinkler systems to be turned on when there are rain scenes?

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., March 3, 1917

EDITORIAL

Casting about for some praiseworthy feature of the business to discourse upon this week, we come to the performance of Milton Sills which is one of the brightest spots in "The Honor System." Mr. Sills hasn't got long hair, nor does he paint heavily or wear a sport shirt. He is every inch the man and when it comes to acting, we are not much out of the way when we say that his performance is one of the greatest that the screen has ever pictured. Henry Walthal's in "The Birth of a Nation" was another and H. B. Warner's in "Shell 43" was yet another. The role of the convict offers Mr. Sills opportunities galore, hard ones most of them, and he takes them all with such ease and such a lack of useless ranting that the strength of the part is practically doubled, even tripled, by his performance. When an actor cries in a picture the effect is often so ridiculously sentimental that one smiles. Mr. Sills in "The Honor System" breaks down and cries in the governor's arms and you forget that you're in the theatre.

LOCAL NEWS

—H. Reichenbach is still acting as p. a. for Ivan Abramson, the w. k. master craftsman.

—Geo. Worts, who often takes the 5.56 from the Penn. station, has bought a coat lined with fur of the same general contour as Double H. Van Loan's.

—It is remarkable to note with what great dignity Fritz Tidden reviews the premiere of a legit. show, when I call to mind his unseemly conduct in the projecting rooms.

—Larry Reid, who motionpicturemails it up and down the street, has fully recovered from his headache.

—Mrs. and A. H. Shirk are becoming regular 1st afternooners these days, they being seen at the opening of Bill Fox's show, "The Honor System," which is a good show, we remark in passing.

—A. Smith says the debut of Frances Agnew on the A. M. Telegraph gives the balance of power to the women, there being 2 of each sex on that paper now. Ah there, Messrs. Watts and Reddy.

—Some few from here took a holiday last wk., the occasion being the anniversary of the birth of Abe Lincoln.

—Pat Kearny and Fred Rath are doing some work for the p. m. studio directory (adv.).

—Mrs. Marcus M. Marks, wife of our w. k. borough pres., had a private show of Ed. Thanhouser's picture, "The Vicar of Wakefield," in her house 1 night last wk.

—The film salesmen had a beefsteak 1 night last wk., which is reported to have been a fine affair.

—The camera boys gave an affair at the Plaza, 1 of N. York's finest taverns, 1 night last wk.

—The p. a's. of the bus. were at Keen's again on Thurs. last wk. for the usual lunch. The trouble is that Paul Henkel doesn't know we're advertising his tavern after this fashion.

—Jake Wilk is proud of his s. r. picture, "A Mormon Maid." Jake has fine cause to be, say we.

PHOOLISH PHIL'S PHILM PHILOSOPHY

—The appearance of the words "subtitles" and "subtleties" ain't their only claims to relationship. Lets o' subtitles are in reality subtleties.

—Closeups may be cheap enough to make, but that ain't no reason why there should be so many uv 'em.

—If they are goin' ter make a 15-cent piece for the movies, why don't they make a 12½-cent piece for 1 drink, 25c. bein' the price o' two at once in most places.

NEWSY REPORTS FROM ALL SECTIONS

Proposed Penna. Theatre Building Code Strict

Measures Submitted for Future Legislation Embody Extreme Safety and Fireproof Precautions in Movie Houses

COMPREHENSIVE provisions, embodying stringent regulations governing the construction of future theatres, including motion picture houses, are contained in a proposed building code submitted recently by the Building Code Commission of Pennsylvania to Governor Brumbaugh as the basis for future legislative action on the subject. Seventy of the 1523 sections relate to moving picture houses.

In brief the act provides that motion picture theatres hereafter erected shall be so designed that the floors shall safely sustain in addition to the weight of the floor construction, partitions and permanent fixtures a live load of not less than one hundred pounds on each square foot of surface; stairways a live load of not less than one hundred and fifty pounds per square foot, and roofs, forty pounds. All doors shall open outward by hand pressure. Two front doors only which are not used as emergency exits, may be locked except during time building is occupied by the public. Other doors shall be provided with no other lock than a removable bar on which in the middle shall be painted the words "Closed," "Unlawful." The words "Open," "Push" shall be painted on each exit door. No wall projection, radiator, or other projection shall hereafter be allowed in any aisle, corridor, passageway or exit, and none but attendants shall be allowed to stand in these places.

A space back of the last row of seats may be provided holding not more than twenty per cent. of the entire seating capacity of the building. Ventilating provisions require fifteen hundred cubic feet of free air shall be provided each hour in every theatre for each patron designed to be accommodated. This air must be taken direct from outside the building. After each occupation the theatres shall be ventilated, and also continually during occupation.

All buildings erected to house five hundred or more persons shall be fire resistant construction, and must be more than one-story high, and those accommodating five hundred must have an entrance as wide as the widest part of the auditorium.

The unoccupied space of the theatre, exclusive of aisles and space reserved for standing room, shall be sufficient to contain the whole number of persons accommodated in the ratio of one and one-half square feet for each person. A platform instead of a stage, not more than eight feet in depth will be permitted. Movable scenery will not be allowed.

Many other stipulations as to the electrical wiring, projection booths, etc., are made.

Comedian Host to Exhibitors

On the evening of February 28, Buffalo film men will be host to Roscoe (Fatty) Arbuckle, at a banquet at the Hotel Iroquois. Mr. Arbuckle, with his wife, are on their way from the Coast to New York, and will stop off in Buffalo, as the guests of Manager Daniel Savage, of the local Paramount branch. Mr. Savage is busy arranging a program of entertainment for the illustrious couple. The banquet will be attended by theatre managers from all over Western New York. Newspaper men have also been invited.

Australia Exhibitors Hurt by Daylight Saving

Daylight Saving has been put into force in Australia—much to the chagrin and dismay of the Motion Picture Showmen—or in fact the whole of the amusement purveyors. Under the new arrangement the evening sessions at the theatres which formerly commenced at 8 P. M. are now an hour earlier, viz. 7 P. M. As it is daylight, or at least very bright until nearly 9 P. M. under the new schedule it is easily seen that the pleasure resorts prosper while the theatres suffer. The majority of the outdoor theatres, open air, etc., have had to run vaudeville at the beginning of the performance on account of there being too much light to screen the pictures.

Practically every theatre in every town in Australia is suffering from this new measure, and what with the increased rental, length of programs, wages and censorship combined with this new exhibitors' evil—Daylight Saving, the motion picture theatre proprietor is faced with a problem that is hard to solve.

Censor Cudgels Grasped by Film Service of Baltimore

Following protest of M. E. Morgan, Hotel Jefferson, Charleston, W. Va., that neither exhibitors nor exchangemen were aiding him in any manner in his work against the proposed film censorship in his state, the American Standard Film Service, of Baltimore, through Manager Arthur D. Gans, has come forward with an offer of any financial or other assistance needed.

In addition the corporation has written Mr. Morgan proposing that letters be sent to all exchanges and theatres which will be affected by the passage of the West Virginia bill, expenses of such letters to be borne by the film service company.



Clara Kimball Young in Scenes from Her Next Selznick Release, "The Price She Paid"



Ethel Barrymore in "The Call of Her People," left; Mabel Taliaferro in "The Barricade," centre and right; Coming Metro Pictures

Brooklyn Carnival Promises to Be a Gala Affair

What promises to be a most successful event is the Movie Carnival and Ball of the Associated Motion Picture Exhibitors of Brooklyn and Long Island, to be held at Stauch's Palace, Coney Island, on Wednesday, February 21, the evening before Washington's birthday.

Great interest has already been evidenced by the picture fans of Greater New York in the first public appearance of Douglas Fairbanks. With Anita Stewart, Mr. Fairbanks will lead the grand march.

Boxes have already been engaged by the following companies: Paramount program, Artcraft, Vitagraph, Universal, Bluebird, World, Selznick, Pathe, Metro, Art Dramas, K-E-S-E, Triangle, Mutual, General Film, Flora Finch Company, Picture Playhouse Company, Morning Telegraph, Motion Picture News, Exhibitor's Trade Review, Moving Picture World, Screen Club, Manhattan Local Motion Picture Exhibitors' League, the Cinema Club of the Bronx, and others.

Trains will leave every few minutes during the evening from Brooklyn Bridge and Municipal building, landing in Coney Island, just one short block from Stauch's. There has also been provided sufficient parking space for 1,500 automobiles.

Censor Hearing at Lansing, Mich. —New Detroit House

A public hearing on the Eaton Moving Picture Censorship Bill was held before the State Affairs Committee at Lansing, Mich., on February 14. Several officials of Michigan women's clubs spoke for the bill. Against it were Arthur Mitchell of New York, representing D. W. Griffith and other producers, and William H. Shiek and F. A. Schneider, president and secretary of the Detroit Exhibitors League.

March 3 will mark the opening of the New Madison Theatre, Detroit, which it is said will be the largest and finest of the John H. Kunsky theatres. "A Poor Little Rich Girl" will be the attraction. M. Harlan Starr, formerly manager of the Washington Theatre, is to manage the new Madison.

Woods of Triangle Busy Man

Frank E. Woods, manager of production at the Triangle-Fine Arts studio in Los Angeles, is the author of four of the recent and forthcoming releases staged at the plant. Woods wrote "The Bad Boy," in which Robert Harron is being starred, "Betsy's Burglar," the second starring vehicle of Constance Talmadge, and "A Young Gentleman of the Old School," the itinerant drama upon which Robert Harron is now engaged. In addition he is responsible for the social drama in which Seena Owen's return to the films will be signalized.

Large Richmond Theatre Planned

A new theatre to be devoted to motion pictures, and which will be the largest house in the South, is being planned by Jake and Otto Wells, of Richmond, to replace the old Colonial at Eighth and Broad streets, that city.

Advance plans show an imposing structure with modern store fronts on the lower floor, executive office above, and the interior as a playhouse, which will seat eighteen hundred people. These plans call for all that is modern in theatrical buildings.



Betty Brice (Bernstein Productions)

Film Folk Make Merry at Ball of Jacksonville S. C.

An attendance of three thousand, many from distant Florida towns and cities, made the first annual ball of the Screen Club of Jacksonville on February 12 one of the social events of the year.

Victor Moore and Emma Littlefield led the grand march. The Japanese and Chinese decorations which made the ball room a flowery garden spot were arranged by T. Justin Dow, Kalem studio manager and Mr. Moore. A motion picture was made of the affair. A feature of the ball was the Fortune Dance, during which $650 in prizes was given away to dancers.

Among those who were present were: Kate Price, Viola Dana, Mabel Taliaferro, Anna Little, Grace Darmond, Theda Bara (en veil), Beatrice Joy, Morgan Jones, George Larkin, Ollie Kirkby, Corra Beach, Walter Shumway, David Thompson, Eugene French, Louise Westner, Wray Physioc, C. A. (Doc) Willat, George de Carleton, B. A. Rolfe, J. H. Collins, J. W. Noble, Gordon Edwards, Babe Hardy and Billy Ruge. Babe Hardy acted as floor manager and William McKee, president of the Screen Club, was master of ceremonies, and this team working in unity saw that no phase of the evening's entertainment was overlooked, and that contributed largely to the affair's success.

Open Market Booking for the Strand, Buffalo

On March 1 the Strand theatre, Buffalo, will change its policy and enter the open market for its attractions, dropping the Paramount program which it has shown for nearly two years. Among the attractions so far booked are Metro, Pathe and Universal features, while "The Crisis" is one of the big March attractions. Manager Earl L. Crabb, in announcing the change in policy, is confident that patrons will be greatly pleased.

The Paramount program in Buffalo goes to Shea's Hippodrome, which is now showing Triangle pictures. The opening attraction at the Strand, under the new policy, is William Courtleigh in "Kick In," followed by Ethel Barrymore in "The Awakening of Helen Ritchie," and Mary MacLaren in "The Mysterious Mrs. M——."

SCREEN EXAMINATIONS

"The Honor System"

(William Fox Special—Ten Reels)

REVIEWED BY PETER MILNE

DRURY LANE in all its prime never gave birth to a more sensational melodrama than "The Honor System." When the first New York exhibition was given on Lincoln's Birthday it was profusely punctuated with applause which came not from the customary papered house of a picture's premiere but from people who had paid cash at the box office. It seems that R. A. Walsh, the director, must needs have taken the "average picture fan," if there really is such a thing, as the person to be entertained by his production. At least, we can assume that the average picture fan as a definite substance embodies the desires of every person that attends the picture theatre. And "The Honor System" has everything for every one. It makes you laugh, it makes you cry,



The Pardon Refused

it makes you thrill for the welfare of its hero, it makes you love the heroine, it makes you hiss at the villains and, still further, it preaches prison reform by the most dramatic method—contrast.

To see Joseph Stanton and his hundreds of prison companions being flogged at the stake, thrown into cells reeking with filth, darkness and snakes, and breaking loaves of bread which are no more than maggots' nests; to see Stanton collapse and cry in the Governor's arms when at last that gentleman has investigated his prison is sufficient excuse for the most unemotional individual to wipe his eyes without pretending to blow his nose. Afterwards when the selfsame men are shown in light, airy cells, working in congenial surroundings and being treated in every respect like human beings you can't blame yourself at all for getting up and cheering with the rest of them. And in all probability when you go home you'll sit down and write a letter to the Governor or newspaper, signed "An Advocate of Prison Reform." Mr. Walsh has not colored the awfulness of his prison scenes with anything more than the situations of his story. For the pictures of the model prison he was indebted to George W. P. Hunt, first Governor of Arizona, who led the fight to wipe out the barbaric prison regime, formerly in sway in that state.

Mr. Walsh secured a basis for his picture from a story by Henry Christeen Warnack. Just where the work of the author ends and that of the adaptor and director begins is a problem not to be solved by one who has not read the story. However, from all appearances, Mr. Walsh fixed things up pretty much to suit himself or rather as said before the average picture fan. It is nearly five reels before Stanton is arrested. This introductory footage is taken up with something of a laborious preface to the plot proper. In it there is a surprisingly fierce raid of Mexicans on an American border town depicted merely so that one man may be killed in order to throw Stanton with the woman who causes him to commit a murder. Both the cause and the crime might have been consummated in double-quick time, and as the first act of the picture only ends with Stanton's trial and conviction, it leaves a state of "well, bring on your 'Honor System,'" in the mouth when you go out to have a smoke. But though lacking in plot development, this first act is a marvel of sensational incident, including some quite wonderful horseback riding and several flashes of fighting. The Mexicans are banished by a new troop that sweeps on to the scene behind an American flag.

Thereafter, though, the plot is never lacking in swift movement. There is the mad dash of the prisoners for liberty, an awful fight in an underworld "joint" between rival factions and a fight of words in the State Senate between the Governor and the villainous Senator, which ends by the latter gentleman being forcibly ejected by the "bouncer" of the chamber to the accompaniment of hisses and oaths from the gallery. A pardon for Stanton is not lacking, which removes all obstacles between him and Edith. The last act (there are three in all) is to tell the truth very obvious to even the untrained eye. You know that the Senator will attempt to make Stanton betray his trust and you know that he will eventually triumph with his pardon and his girl, but after all it is just such things as this that alternately bring out the tears and smiles.

The cast of "The Honor System" is excellent. Milton Sills as Stanton creates an appealing character by an emotional performance restrained to a perfect degree. Miriam Cooper as Edith has never been seen to such good advantage. Every scene of hers is natural. The big moments of her role are many and she goes through with them always with such an appreciation for their true significance that you quite forget the fact that she is acting. Charles Clary is the villainous Senator to a degree, Arthur Mackley is happily cast as the sheriff and Gladys Brockwell creates a realistic impression as a dance-hall girl. The large number of supernumeraries have been handled to excellent effect. Mr. Walsh's direction is marked throughout by special attention to detail and to intimate scenes connected with various of the characters. The closeup is used well. The domestic animal and the mouse and the cockroach (the latter bug being used by the convicts in the old prison as messenger) comes in for a considerable share of the closeup but not for a boresome number.

"The Honor System" seems due for an indefinite run in New York. It should have them elsewhere, too. So melodramatic and with such a popular appeal it should pack them in whether it play in big city or small town. It is a rare thing in these days when an audience is so carried away by the picture that it claps the hero and hisses the villain. "The Honor System" makes them do it, and do it time and again.

THE STORY AND PLAYERS

Joseph Stanton (Milton Sills) kills a man in self-defense, and owing to inadequate evidence is sent to prison for life. He finds the warden of the penetentiary (P. J. Cannon) nothing more than a brute, and after terrible abuse sends a note to the Governor (James A. Marcus) asking his aid. The Governor comes to inspect and as a result the Honor System is installed. Steven Holt (Arthur Mackley) is made warden and his daughter, Edith (Miriam Cooper) lives near the prison. A friendship that soon turns to love develops between Stanton and Edith. Stanton, under the new regime is allowed to continue work on his invention of a wireless attachment. The conspiring Senator (Charles Clary) arranges for him to go on parole for three days in order to make practical experiments with his instrument and plans to make him prisoner while away and so prove the falsity of the Honor System. The Governor is so sure that Stanton will return that he gives his word that he will do away with the system providing Stanton fail him. The Senator and the ex-warden, together with their associates attempt several times to keep Stanton from getting back in time, but just when Holt and his daughter have given him up he staggers in, saving the System and incidentally earning for himself a pardon—and Edith.

"A Mormon Maid"

(Friedman-Hiller & Wilk-States Rights—Five Reels)
REVIEWED BY PETER MILNE

DEALING with Mormonism at the period of its height, in the year 1848, this picture seems perfectly suited to the requirements of the states rights man. Well produced and setting forth a theme that will undoubtedly evoke considerable comment due to its innumerable revelations of the laws of the Mormon faith, it carries advertising possibilities manifold within its footage. Commercially worthy its artistic merit is no less prominent. The story by Paul West itself contains a wonderfully strong plot that possesses several moments of the greatest dramatic power. In its



Dora in the House of Burr's Wives

production Robert Leonard has utilized the artistic prerogative of the director to good effect chiefly in his panoramic scenes. The groupings of the Destroying Angels, the fight between the Mormons and the Indians and the attempted escape of Hogue and his daughter are events that are handled superbly and create a strong measure of suspense.

The cast of the play does capable work. Mae Murray in the title role, though her tendency to become Pickfordian was never more prominent, creates an appealing character in the shape of Dora. Hobart Bosworth has a strong role as her father, who, by his fierce fight against the unjust principles of Mormonism is constantly the center of admiration. Edythe Chapman as his wife, plays here one big scene before she passes from the story in a style that makes it the strongest moment in the picture. The players have been directed after the customary Lasky fashion in that they continually approach the foreground, where the full significance of their every expression and sometimes the falsities of their makeup are magnified.

A glance at the story will convince the reader of its strength. That the marriage episode should in any way work to the ill repute of the theatre is hardly a matter for argument. It is done nicely and the lie told by Dora is justified when stock is taken of her hopeless plight.

THE STORY AND PLAYERS

Dora (Mae Murray), the daughter of the Hogues (Hobart Bosworth and Eythe Chapman), who live in a Mormon metropolis, loves Tom Ridgon (Frank Borzage), a young follower of the Faith, who is unacquainted with its darker side. Darius Burr (Noah Beery), a leading figure in the church looks with covetous eyes on Dora, and to gain his point forces Hogue to accept the Faith by marrying him a second time. This so affects Nancy Hogue that she takes her life. As a consequence Hogue, Tom and Dora attempt escape, but are prevented by the Destroying Angels, who forever guard the outskirts of the city. Hogue is believed to have been killed and the young couple are taken captives.

Darius then attempts to force Dora to marry him and she, seeking the only avenue of escape declares in public that she is not a virgin. Enraged Darius has the girl taken prisoner and brought to him at a certain place. Hogue, who has not died, appears in the uniform of the Destroying Angels and with the help of Tom rescues Dora and kills Darius. They are then able to escape from the grip of the Mormons.

"Patria"

(International-Pathe—Seventh Episode)
REVIEWED BY PETER MILNE

AS all good episodes should, this number of "Patria," bearing the title of "Red Dawn," ends with a smash. Patria in order to prevent a car of dynamite from running wild stalls her car on the track, with the consequence that the rolling stock is derailed to crash to the ground and explode. A very well done scene is this and its effect just about wipes out the amateurish manner in which Patria crossed in front of the freight car in a preceding scene. There are also some fine fire scenes in "Red Dawn," realistic to the last degree.

THE STORY

Patria, still impersonating the dead dancer, Elaine, is successful in making Baron Huroki and the other conspirators believe her the real article. They plot to blow up the Channing munition works upon discovering that Captain Parr stands between them and their practical possession of them. For this reason is the freight car and its explosive contents let loose on the track, and is only prevented from reaching its intended goal by Patria's deed. But due to the further plotting of Baron Huroki, the munition works are destroyed by fire started by the striking workers.

"The Boy Girl"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

ON looking upon "The Boy Girl" one is forced to come to the conclusion that the photoplay audience must appreciate elementals. At least the author, John C. Brownell, would have you believe so. There is much action in it, but it gives the appearance of having been derived from many stock plots. There is the girl brought up as a boy, her marriage merely to save a young fellow from ruin, a chase to get possession of the oil land before the opposition arrives, and the final love of the husband and wife, neither of which realized the true state of affairs before.

Edwin Stevens in the production of the picture has carried out the designs of the author to a corresponding degree. Whatever the character of the situation, he has dealt with it in a strictly conventional fashion, unhampered by any great show of originality. Mr. Stevens's first picture, a two-reeler, seems to have set a mark which he cannot attain again. Furthermore, the profuse use of backdrops in his picture emphasizes its stiltedness. In some



Bob Punishes the Libertine

instances subtitles have been superimposed over a scene in motion and no one has exercised the proper regard for the lights and shades of the words and the backgrounds. In some instances individual letters are invisible.

Violet Mersereau gives a capricious performance in the title part. She plays the boy girl with a sufficient show of boyishness and an adequate touch of femininity. Her bright and happy personality will naturally please her admirers, and if the shortcomings

of the picture may be overlooked it will win her new followers. Her supporting cast performs rather poorly as a whole. There are a couple of good characterizations given, but the majority of the minor players are at a loss while before the lens.

THE STORY AND PLAYERS

"Jack" Channing (Violet Mersereau) after the death of her father comes to live with her two maiden aunts in the city. Here she meets Bob Ridgway (Sidney Mason), but shortly afterwards leaves for boarding school. Running away, she secures a position with Ridgway and his father (Dean Raymond). She discovers that the secretary of the company (James O'Neill) is a crook and gives away valuable secrets to the opposition. When the Ridgways approach a financial crisis "Jack" marries Bob that he may have the use of her money. She succeeds in beating the rival company to the oil lands, and afterwards comes her revelation of an artist who has evil designs toward her husband's sister as a libertine. The doubt in Bob's mind changes to love and admiration when he discovers the true worth of his wife.

"Two Men and a Woman"

(Ivan—Five Reels)

REVIEWED BY PETER MILNE

THERE is nothing extremely exciting in watching a skyscraper being built story by story. But the innocent bystander would get a lot of thrills if an anarchist came along and blew it up.



A Moment of Admiration

The process of building "Two Men and a Woman" up to the point where the figurative bomb is introduced is somewhat tedious. You see a little too much of the detail of the affair. The closeups are in the majority over the full sets to such an extent that the continuity is interrupted. But when the fall comes it comes with a vengeance. The last two reels spell dramatic strength all over themselves. If there are no thrills to be derived from them there are no more thrills.

"Two Men and a Woman" was written by the busy Willard Mack. He has handled a conventional story in a powerful way when it comes to the latter part of the picture. Whether he was responsible for the superfluity of closeups in the beginning and the introduction of a character in the shape of Miss Steele, who never gets to the midst of the plot is a question. Mayhap Director William Humphrey did the tricks. Miss Rubye de Remer receives a healthy portion of the closeups. She is pretty and a blonde, wears good clothes, photographs well and poses attractively in them. Miss Helen Arnold, pretty, and a brunette, runs second only to Miss de Remer in this matter. Pretty closeups though don't sustain the interest.

Perhaps the last two reels will offset the other three before an audience. They did with us anyway. Two remarkably fine characterizations rendered by James Morrison and Guy Combs contribute much to the strength of the picture after its turning point. The situations pictured then are dramatic in themselves and bring the story to a highly satisfying finish. In directing Mr. Humphrey has dissolved the majority of his scenes into one another. This practice is not new, although it is safe to say it has never been utilized so extensively as in this case. A slight confusion is sometimes the result particularly when the dissolve is employed in its customary capacity of introducing past action.

To those who would know whether Mr. Abramson's latest production is highly seasoned, we reply in the affirmative. It is not, however, offensive, and should pass even Pennsylvania without creating a ripple.

THE STORY AND PLAYERS

Bruce Donaldson (Guy Coombs) loves Ethel Walling (Rubye de Remer), but when his nephew (James Morrison) arrives on the scene gracefully withdraws in his favor. The nephew, Tony, has a college past in which Wanda (Christine Mayo) is the prime mover. When she hears of his engagement she starts to blackmail. Tony invites Mark Hornback (John Reinhard) to his uncle's home and borrows some money while Mark makes off with Bruce's submarine plans. In this manner Bruce discovers all about the affair and for the love of Ethel agrees to compromise himself with Wanda to defeat her blackmailing tactics. He is successful, but Wanda suddenly turns the tables by lauding Bruce for the man that he is, opening Tony's eyes to the fact that Ethel really loves his uncle and making a good job of it by disappearing. Then Tony has the graciousness to withdraw in Bruce's favor.

"Pearl of the Army"

(Pathe—Twelfth Episode)

REVIEWED BY PETER MILNE

IF the devotees of the serial hanker after thrills, and from the best accounts they do, this episode, entitled "The Foreign Alliance," may well be described as fulfilling its mission to a T. The spectacle of all the villainous members of the Alliance going to their death in a submarine destroyed by fire from a United States revenue cutter is about as sensational as the most rabid fan could demand. The episode is realistically done and followers of the serial will no doubt be moved to applause.

THE STORY

Pearl secrets herself aboard the ship belonging to the Silent Menace and overhears the plans to blow up the canal. She is surprised to find Adams on the ship too and believes him a member of the foreign band despite his assurance to the contrary. Pearl manages to throw a note out in a bottle telling her father of the fact that the Foreign Alliance is to sail for the Canal Zone, and as a consequence the submarine in which the conspirators embark is fired upon and sunk. Pearl, still believing Adams faithless, is told to look through into the next cabin, where she sees the Silent Menace in a conference.

"Her Beloved Enemy"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

A MYSTERY picture by Lloyd Lonergan is this latest Pathe feature produced by the Thanhouser Company. A strong vein of suspense is set up at the start by the reference of some of the characters to past history, the ins and out of which the spectator is not allowed to see. It is maintained through to the last



Sylvia Rescued by Her New Friend

by the ingenious work of the author who has allowed no hint to drop as to the nature of the mystery. He has indeed worked coincidence over-severely during the course of the picture and there are several situations, such as the escape of the secret service men from the consulate, that lack plausibility. Then, too,

the close of the picture has not the force consistent with the mystic excellence of the beginning. But with the case of "Her Beloved Enemy" it is the beginning that counts the heavier. The picture may be open to the thrusts of the dramatic critic, but popular appeal often puts such criticism to rout. And we think it will prove a convincing argument in this picture's behalf.

Doris Grey and Wayne Arey have the leading roles and perform pleasingly, though never do they go so far as to display brilliance. In this case the real work was up to the author and he has done it well, being ably assisted by Director Ernest Warde. The photography was good in all but a small minority of the scenes in the print viewed.

THE STORY AND PLAYERS

Sylvia Leigh (Doris Grey) comes home from boarding school to find her father (J. H. Gilmour) in the grip of fear due to some veiled event that has occurred in the past. He dies shortly, leaving Sylvia to seek out the "man who ruined his life." Sylvia seeks and shortly meets with a mysterious gentleman (Wayne Arey), with whom she falls in love. Later she discovers him to be the man she seeks. Robbing the consulate of a foreign power he is aided in escape by Sylvia, who afterwards, against the dictates of her heart, turns him over to the secret service, but these gentlemen greet him warmly as one of their own number, and after all it develops that Sylvia's father was a spy working against the interests of the country.

"The Heart of Texas Ryan"

(Selig-K-E-S-E—Five Reels)
REVIEWED BY WILLIAM C. ESTY

IF you want a film antidote for sex, morbidity, and problems, here it is. "The Heart of Texas Ryan" has more variety than a vaudeville bill and more action than a pack of firecrackers. It is a Western of the very best type, and it is well calculated to entertain everybody from litle Johnny to his venerable granddad.

The impressive cast of stars should be enough to get the people into your theatre, and the quality of the film will satisfy them after they get in. There is a plot of reasonable youth, excellent acting, genuine comedy, and commendable directing. The exteriors are fine. In fact, the only point that invites criticism is the photography, which is fair, but not equal to the other factors of the picture.

The advertising possibilities of the cast should not be overlooked. The stars are George Fawcett, Bessie Eyton, Frank Campeau, and Tom Mix. Others who take part are William Rhino, Charles Gerrard, and Goldie Colwell. E. A. Martin was the director.



A Saloon Fracas

THE STORY

Colonel William Ryan, a Lone Star State ranch owner, names his daughter Texas Ryan. She is the idol of the cowboys, and is especially worshipped by Jack Parker, the head cowpuncher. Texas is also courted by Moreno, the Mexican head of a gang of bandits.

Parker goes on a spree and incurs the enmity of McAllister, the town marshal and secret ally of Moreno. Parker saves Texas from Moreno's unwelcome attentions and so wins the hatred of the Mexican. McAllister and Moreno combine to kidnap Texas and steal her father's cattle. Their plots are all thwarted by Parker's ingenuity and daring. (These various plots and counter-plots create a lot of excitement and make possible a series of excellent riding, roping and shooting stunts.)

Parker is finally captured by Moreno and is about to be shot, when Texas saves him after a wild ride across the desert. She offers Parker her life and her heart, both of which are gratefully accepted by the cowboy.

"The Black Rider"

(American Girl Series—Kalem—Two Reels)
(REVIEWED BY GEORGE WORTS

THE first of a new Kalem series, with a star who is well known and well liked, promises to hold forth a definite and substantial box-office inducement. "The Black Rider" falls within the familiar and long popular category of "Western stuff." The tiresome galloping scenes which abounded when Western films enjoyed the first blossom of their popularity, and which did more than anything else to win disfavor for that species, are entirely lacking. Action and suspense are well under way within the first twenty-five feet.



The Black Rider Works Rapidly

While the old-fashioned Western picture relied chiefly for its punch upon a stage coach hold-up, "The Black Rider" opens with the scene. The rest of the episode deals with unspinning the mystery of the highwayman's identity.

The discerning audience has a pretty fair notion from the outset who the robber is, but the people in the picture—our hero and heroine—don't, and there lies the suspense.

The two reels are packed full of interest. As a week-to-week attraction "The American Girl" will draw strongly, especially in the smaller towns.

THE STORY AND PLAYERS

Madge King, the American Girl (Marin Sais) becomes interested in the activities of a highway robber, "The Black Rider" (Ronald Bradbury). She gallops after the coach on one of its trips, followed by her father (Frank Jonasson) and a man of the cowboy type who loves her. The masked robber holds up the coach and in escaping drops his mask, which the girl picks up, discovering that it is a striped stocking. The robber escapes and suspicion is cast upon a certain "Wild Bill," upon whose person is found a pearl necklace. In a subsequent chase the black rider is caught by the girl. His mask is torn away and the sneering countenance of a well respected villager is revealed.

"The Gentle Intruder"

(American-Mutual—Five Reels)
REVIEWED BY WILLIAM C. ESTY

THIS is a typical Mary Miles Minter-Cinderella production. By this we mean that the diminutive star has the same tribulations that she has encountered so many times in the celluloid. She is the heiress who happens to be a servant in the house of the very people who have robbed her. She is abused by these people.

Her innocence reforms wickedness. The son of the house falls in love with her. Her naïveté gets her into a compromising position She finally wins the love of everybody and obtains her fortune.

These plot high-lights have been incorporated into nearly every



Sylvia Guides the Drunkard

picture starring Miss Minter. They will probably continue to form the foundation of Minter releases, because these circumstances are ideal for displaying the star's youth, wistfulness, and engaging mannerisms. The public would probably resent seeing Miss Minter in a different kind of role, just as it wants Maude Adams to play nothing but Peter Pan.

If you want an actual comparison, the writer believes that the picture under discussion is superior in production and appeal to "Youth's Enduring Young Charm," "Faith," and "The Innocence of Lizette." It compares favorably to "A Dream or Two Ago" in every respect except the humorous element.

To be more specific, Miss Minter's attraction is just as marked in this picture as it has been in any of her films. Her support, consisting of George Fisher, Franklin Ritchie, Eugenie Forde, and Harvey Clarke is unusually good. James Kirkwood's directing is excellent. The sets and exteriors are most effective and are enhanced by splendid photography. The plot is a Minter plot.

"The Terror"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE TERROR" is the story of an East Side gunman who is reformed by the interest taken in him by a Salvation Army lassie and the trust of a little child. Reformed, yes, but with his reformation comes his death, and there is none of the milky happy ending. Written and produced by Raymond Wells. "The Terror" relies for the most part on its underworld scenes, which are in every instance superbly lighted for its effect. You never get really sympathetic with the gunman because he has half a dozen murders chalked up on the ledger and never does anything toward reformation except to push a tough away who attempts to break up a meeting of the Salvation Army.

Jack Mulhall tries sincerely to be a convincing gangster, but never succeeds, for the most part creating an impression of amateurishness. The cast includes a variety of players, every one of whom attempts to be a "type." They succeed only fairly well, some of the more prominent members of the cast giving the impression of artificiality. The various character roles are played by Jack Mulhall, Hugh Hoffman, Grace MacLean, Virginia Lee, Noble Johnson, Jean Hersholt and Evelyn Selbie.

THE STORY AND PLAYERS

The story goes into the detail of the life of "Chuck" Connelly, the gunman, and after depicting various of his murderous enterprises follows him to the district attorney's home, where he has been sent to put him out of the way. At the last moment he quits the job. Three of his accomplices waiting outside sense the situation and enter, intending to finish the thing up themselves. Chuck defends the attorney and saves his life at the sacrifice of his own.

"The Girl and the Crisis"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

PRESENTING an argument against capital punishment, "The Girl and the Crisis" is, aside from this, a weak picture. The plot lacks any deft dramatic touches and William V. Mong in his dual capacity of author and director has not familiarized his audience with his characters. The personal interest is lacking. In the scenes where he has attempted to handle mobs he has fallen down in point of realism for he has peopled expansive areas with mere handfuls of supernumeraries.

What little strength that the picture possesses lies wholly in the dream of the governor wherein he sees his father as a murderer and is called upon to sign his death warrant. Acting on his dream, the executive commutes the sentence of a real murderer. In such a way does he defy capital punishment. This reformation of the governor's is, of course, brought on through the simplest channels. But we think if the average person sat in a governor's chair it wouldn't take even a dream to convince him of the vital wrong of this method of meting out justice. A better story might have been written round the same theme. The love between the governor and Ellen is an affair that contains no interesting moments, and as it is given so little space it never adds suspense to the main story. Neither is the political battle between the fathers of the two younger people ever clear in either cause or effect. To all appearances it was merely introduced to afford some character acting.

There are no honors in the way of histrionic endeavor to be shared. Charles Perley fails to impress as the governor and Mr. Mong in character as the father appears only seldom. Dorothy Davenport as the heroine and Harry Holden as her father do sincere work which might have been effective under a better production than that existing.

THE STORY AND PLAYERS

The governor of the state refuses to call out the militia to suppress strike riots and a fanatic shoots and kills him, thus making Barnitz (Charles Perley) the state's chief executive. In determining whether he shall let the murderer suffer death by the chair or whether he shall commute his sentence, Barnitz dreams of being called on to pass judgment upon his father (Mr. Mong) in a like position. Rather than take his life he takes his own. Waking up,



After the Assassination

he decides, urged on by his fiancee, to modify the murderer's sentence to life imprisonment. He does at the last moment, but the strain has been too great and the condemned man dies from heart failure.

"The Little Brother"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

A STAR newly come to the screen must run the gamut of the scenario writers' bag of tricks. Enid Bennett did the blind girl first and in "The Little Brother" she does the boy girl. We expect her in the dual role before many more pictures pass. Concerning "The Little Brother" on its own qualifications, enthusias-

tic terms have small part in a review. Miss Bennett is an attractive young lady at the least, but as a boy she fails to create much of an impression. She is like other actresses who essay such a part—obviously and certainly a girl. That the hero couldn't see through the deception displays a lack of acumen on his part. Afterwards you don't wonder why he was never successful in discovering the formula for dissolving opals from their stony settings.

Lois Zellner wrote the story. It is in the main as familiar as its central figure. The author has had recourse to various means to stretch it over the required space. The padding is of itself generally attractive and if Miss Bennett has acquired a sufficient following that will be pleased at whatever she does it will be greeted with appreciation. Charles Miller who directed Miss Bennett's former picture, "The Princess of the Dark," did this one also and has done his usual effective work.

THE STORY AND PLAYERS

Jerry Ross (Enid Bennett), dressed as a boy, sells papers on the street until one day a fight with a contemporary is the cause of her meeting Frank Girard (William Garwood). Girard believing her a real "he" adopts her and sends her to boarding school. She soon discloses the fact that she is a girl to the headmaster and is straightway put in the girls' division. In the meantime Frank works in his laboratory in an attempt to discover the right compound to dissolve the stone from opals. Her schooling over, Jerry joins him again, for the first time revealing herself to him as a girl. Jerry is at last the one who discovers the correct formula and then starts to leave, for she believes Frank loves another. Frank pursues and arrives when a villain is forcing unwelcome attentions on her. After that they live happily.

"The Man Who Took a Chance"

(Bluebird—Five Reels)

REVIEWED BY GEORGE N. SHOREY

WHAT seems to be going to be a commonplace story turns a complete surprise on the audience, which we believe as a whole will like this picture. The story largely concerns the not new idea of impersonating an English lord in order to get into the good graces of a newly rich family whose daughter is beautiful and fascinating. The work of Franklyn Farnum in the duplex role of an American wanderer, alias Lord Winston Radleigh, is excellent. He carries the part with restraint and makes very probable the happenings that follow.

THE STORY AND PLAYERS

When Monty (Franklyn Farnum) arrives from China the very first vision of white femininity looks good to him. His friend Wilbur Mason knows the girl and gives him a card of introduction, with a tip that the girl is afflicted with the "title bug."

Monty advertises for an English valet and has cards printed with the fine sounding title "Lord Winston Radleigh."

A complication of robberies, another fake "duke" as guest at the same house party to which Monty butts in, and a ruse put up by Constance (Agnes Vernon) to test his American manhood, starts things going in the last few hundred feet with a real vim. Monty, single-handed, batters up a succession of cowboys and other huskies who shoot at him and are shot at by him with semi-ludicrous effect until the mystery is cleared. They all had blank cartridges. But the "hero" got the best of the argument, as shown by broken wrists, sore heads, etc. Lloyd Whitlock, Marc Fenton, Agnes Vernon, Charley Perley, Arthur Hoyt and Countess Du Cello complete the cast.

"Cupid's Thumbprint"

(Selig—Two Reels)

REVIEWED BY WILLIAM C. ESTY

REEKING with melodrama, this release is highly reminiscent of the bygone, ten, twent', thirt' days. It will appeal to the audience that used to hiss the villain when that beetle-browed character trod the boards. The heroine is beautiful and good, likewise the hero, but the heavy is fiendish wickedness personified. The "papers" figure prominently.

The players leave nothing to the imagination, preferring to make every point plain even to the dullest intelligence. The fan who has no use for subtleties of expression or shades of character delineation will be greatly pleased with the methods employed by the cast. Those who appear are Frank Hamilton, Maybelle Spaulding, Ward Wing, Willard Burke, and Roy Sutherland. Otis Thayer directed.

THE STORY

Prewitt, a social gangster, tries to marry Irma Fairchild for her money. She refuses him, so he robs her safe. Breen, a burglar, also tries to rob the safe, but finds it empty. As he is leaving the house, Breen comes upon Irma struggling in Prewitt's embrace, and saves her. Her beauty causes Breen to reform, and he works as a butler in Irma's house. He saves his heroine from Prewitt several times, and the parasite finally accuses him of robbing the safe. But Breen exposes Prewitt's crime, confesses his own guilt, and marries Irma.

"Stagestruck"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

WITH a story of immature proportions "Stagestruck" is partially enlivened by two or three good characterizations. Dorothy Gish, as the girl, who envies those who tread the boards makes an attractive figure of the chief role. We think Spottiswoode Aitken as the wabbly old judge will get a laugh whenever he appears. There are minor players who contribute colorful bits too. Victor Rottman, as the stagestruck youth, dominates a good many scenes with some good playing. Then there is the vaudeville trio of the boarding house and the "ham" actress who thinks she's another Bernhardt, but we don't get enough of them.

As for the picture in the main there are laughs in it, but no big show of breath-catching drama. The laughs are largely due to the subtitles which contain various slang phrases hung together in a ridiculously funny style and spelt in capitals. In this latter respect they resemble the humor of George Ade. "Hell Hath No Fury Like a Grocer Boy Scorned" is perhaps indicative of the style dominant in the lot.

The scenario, by Roy Somerville, was picturized with a fine regard for appropriate atmosphere by Edward Morrissey.

THE STORY AND PLAYERS

Ruth (Dorothy Gish) comes to the city to finish her course in a fake dramatic school run by Jake Schneider (Fred Warren). In a theatrical boarding house, run by Mrs. Teedles (Jennie Lee), she meets Jack Martin (Frank Bennett), a rich fellow, who has run away from home because his mother doesn't give him any attention. They are married by an ex-judge (Spottiswoode Aitken). Shortly afterwards Schneider's dramatic school is broken up by the postal authorities and the married pair are separated. But there is a reunion, which is duly sanctioned by Jack's mother after she learns it is useless to interfere.

"Kitty Mackay"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

AS a drama Catherine Cushing's play pleased, and in picture form Lillian Walker and an unusually strong cast of Vitagraph players give a most pleasing revival. The moods of the



Kitty Defies the Military

principal role call for Miss Walker to do considerably more than just look pretty in the picture, and she registers the widely different requirements of a much-abused orphan girl and a rich man's pet equally well. Charles Kent and William Shea as Lord Inglehart and MacGregor are absolutely true to type.

Kitty Mackay is one of those thoroughly wholesome stories that pleases almost any character of audience, and the production

is entirely worthy the star and producing company. The direction and photography are very creditable.

THE STORY AND PLAYERS

Kitty Mackay (Lillian Walker) and her chum Mag (Jewell Hunt) are seen in their poor Scotch home, where MacGregor (William Shea) and his wife (Mrs. Nellie Anderson) live off the five pounds a month which regularly comes from England. There is no love between Kitty and the foster parents.

Her guardian, Lord Inglehart (Charles Kent) comes for Kitty on her eighteenth birthday, and it is not long before his son (Don Cameron) falls in love with Kitty. Lord Inglehart is shocked at this denouement, for Kitty is his own child, he believes, and he has regretted all his life that Kitty's mother did not know that he really had not deserted her before the babe was born. It seems, however, that the MacGregors had substituted another for the real baby Kitty, who died, in order that they might continue to receive the five pounds.

This is learned by Lord Inglehart and a happy consent is given to the marriage of the two lovers, between whom no longer is the barrier of too close relationship.

"The Winning of Sally Temple"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

FANNIE WARD has an excellent opportunity to display her talents in this pictured version of Rupert Sargent Holland's novel, but the important fact is that it is a costume drama, of early English period, and in the part of Sally Temple of Pump Lane, famous actress, Miss Ward is obliged to assume the airs and grace of an English lady.

The play is also enlivened by some realistic fights in which Billy



Lord Romsey Proves Himself a Handy Citizen

Elmer as an English prizefighter is the one member of the cast who makes an unforgettable impression.

THE STORY AND PLAYERS

Sally Temple (Fannie Ward), famous actress of Drury Lane theatre, finds her home and companions in "Pump Lane," which locality the Duke of Chatto (Walter Long) has burdened with unfair taxation. Sally is the angel of charity to these people. In the meantime Lady Pamela (Vola Vale), the ward of Lord Romsey (Jack Dean), is in danger of losing her estate for having married without Romsey's consent, and Sally is persuaded to impersonate her to Romsey for three weeks.

When the high strung temperaments of Lord Romsey and Sally clash, sparks fly, but Lord Romsey realizes he has for the first time met a real woman. He follows Sally and Jellitt (Paul Weigel), a prizefighter, who has come to Sally's protection against Romsey, to Pump Lane. There he hires out to the local blacksmith as a helper, meets and woos Sally incognito, and finally gets the chance to prove his true spirit when Sally is attacked by Chatto. A fight ensues, and Romsey, after he and Jellitt have "cleaned up" the Duke and all his retinue, humbles the Duke and forces him to sell him "Pump Lane," which he gives to Sally as his bridal offering.

"The Scarlet Letter"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IN the "Scarlet Letter," Nathaniel Hawthorne has left to posterity one of the strongest stories of a struggle with conscience ever written. This immortal classic is revered by millions, and offers material for most powerful photodramatic visualization. To those familiar with the book, the introduction of Indian voodoo men, burning witches at the stake, and the getting rid of the villain by having him seized by a pirate crew and made to walk the plank, will seem absolute sacrilege. To others, the present picture version will be deemed a very fine production.

It will be remembered that the strong climax of the book was the declaration of guilt by Dimmesdale in the public market place, as a dying message, after which, much in the manner of present day plays, we are told Hester lived a happier life, and little Pearl grew into beautiful womanhood, and was loved and happily married.

God's comforting peace, and the woman's chastening by the man's sacrifice of life itself to conscience, was the keynote of Hawthorne's story, a woman's love lifting him out of physical and mental weakness. This is entirely lost in the pictured story.

Of staging, acting, production generally, and especially the finely realistic presentation of old New England times, we can speak a cordial appreciation. The play has excellent dramatic quality as presented, and will doubtless have a wide popularity. But the finest underlying inspiration of the book is at least in important degree nullified in the changed climax.

THE STORY AND PLAYERS

Hester Prynne (Mary Martin) has been forced to carry as an emblem of her fallen character, a scarlet "A"; Arthur Dimmesdale (Stuart Holmes), the respected minister of the little Puritan colony, is the guilty man, whom Hester refuses to implicate. Chillingsworth (Dan Mason), Hester's husband, discovers the secret, and, as Satan incarnate, becomes Dimmesdale's personal physician and tormentor. After seven years of mental torture, Dimmesdale is about to go mad with his secret repentance, when a pirate captain impresses Chillingsworth, who is later forced to walk the plank, and Dimmesdale rescues Hester from being burned at the stake as a witch, bearing his own breast to show a branded sign of his guilt, which they will henceforth bear together.

"America Is Ready"

(Max Cohen State Rights—Four Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a patriotic picture, designed to meet the immediate demand for any well photographed worth while pictures of the American soldiers and sailors, and it fills the bill to a T. From clever titling to well-arranged climax, it represents an assembling of guns and men in pictures, that while ordinarily classed as "educational" for the moment are to be classed as much wanted and sure to make a big hit in any house. Four reels is just enough and not too much. There is no padding, not a moment of stalling, and the scenes of cadets at West Point, battleships firing volley after volley of broadside, and sailors and marines making a mock landing (which is the most realistic piece of this sort of business we have seen) are in the "great" class.

It will be seen that the reviewer really enjoyed looking at this picture, and would like to see it as widely circulated as possible because it is going to please, particularly now during these strenuous parlous times when the air is permeated with principles of preparedness and the whole nation alive and on the qui vive wondering what the outcome will be.

The use of a proper crash imitation of big gun firing will bring any audience to its feet with this picture. It is distinctly a picture for the house that wants a patriotic feature to "put over" with all the effects and flag-wavings. Perception of where to stop, however, in using too much flag, is noticeable, and there is not too obvious a use of the "hurrah." The closing scene of the flag, waving in front of the officer's tent, instead of just a flag covering the whole screen, shows the care in presentation noticeable through the entire subject.

"America Is Ready" will just now be received with enthusiasm by any audience, anywhere. It should properly, of course, accompany a dramatic picture, as there is no story to this picture, but present day conditions assure for it a hearty reception everywhere. Each scene is complete. It is not a collection of short flashes such as we are used to seeing in the News Weeklies.

"Beware of Strangers"

(Selig—Eight Reels)

REVIEWED BY WILLIAM C. ESTY

THE story of this feature is based on the sensational crime investigations recently conducted by the federal authorities. The technique of various type of swindlers is exposed, including crooked clairvoyants, "wire-tappers," and Mann Act blackmailers. The machinations of these criminals have been molded into dramatic form and strung together by a thread of narrative. The continuity is rather thin at times, but the subject matter keeps the interest from sagging.

While the picture deals with the underworld, its treatment is consistently delicate, and wholly free from vulgarity or smut. The moral drawn is summarized by the title.

The character of the production makes possible several methods of exploitation. It can be advertised sensationally or conservatively. While it is more of an exposé than straight entertainment, there is yet enough of a story to get the picture into the drama classification. The LaSalle, a big Chicago downtown house, it attracting capacity audiences by advertising the production as a Mann Act sensation. In advertising the feature, it might be well to connect it with some recent local crime by saying that it shows how similar schemes are plotted and executed.

The Selig people did not rush through a half-baked production having novelty as its sole excuse or merit. Instead, "Beware of Strangers" is rather an elaborate picture, showing considerable attention to details. The sets are unusually deep and effective, and other mechanical details are equally worthy.

The cast certainly deserves to be termed "all-star." It includes Thomas Santschi, Bessie Eyton, Jack Richardson, Edward Coxen, Fritzie Brunette, Vivian Rich, and Al Filson. The players were all happily cast and they all performed creditably. Colin Campbell directed.

THE STORY AND PLAYERS

John Mentor (Thomas Santschi), ostensibly a prominent business man, is really the head of a clever crime syndicate. His daughter (Bessie Eyton) finds his real character and leaves him. The syndicate robs Lyttle (Edward Coxen), a small-town banker, by preying on his credulity and greed through a clairvoyant (Jack Richardson), and a crooked "hand-book." His losses cause the bank to fail, and the love of his sweetheart (Fritzie Brunette) changes to hate. She becomes one of the syndicate and revenges herself on Lyttle by making him a tool of the gangsters. Next the criminals send the Lorelei (Vivian Rich) to get a millionaire (Al Filson) in the toils of Mann Act blackmail. Then, unaware of her identity, the syndicate robs Mentor's daughter, and she helps the Government officials to round up the gang. She is heart-broken when she finds that her father is the leader of the gangsters. All the members of the syndicate commit suicide or are arrested.

"A Four-Cent Courtship"

(Essanay—Two Reels)

REVIEWED BY WILLIAM C. ESTY

HERE is something rare: a polite comedy chuck full of laughable situations, and possessing a novel, unpadded plot. As such, we feel that exhibitors will wecome it.

Bryant Washburn and Hazel Daly, supported by a competent cast, get the laughs over handily. The details of production were all very well handled, with the exception of the photography. The directing was fine, and the subtitles are a delight.

THE STORY AND PLAYERS

Payne (Bryant Washburn), a young clerk, is touched by his roommate for his entire roll, with the exception of four cents. That afternoon Payne loses his job, and faces the prospect of taking his sweetheart (Hazel Daly) to dinner, to the theatre, and to supper—all on four cents. Payne steals two elevated tickets from a fat man, and so gets her downtown. By impersonating a well-known dramatic critic he gets two tickets to a hit, sells them to a speculator for $30, and after buying tickets to another show, has $25 left for meals, taxis, etc.

Everything is rosy until Payne happens to meet the critic he impersonated, the box-office man, and the speculator to whom he sold the tickets. They make a scene, but Payne finds his roommate and he reimburses them. His girl is outraged at his conduct, but he smooths that over and gets a job.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Program

"For Reward of Service." (Selig. Sat., Feb. 17.)—This is distinctly a release of merit. The story is unhackneyed, and it is a one-reeler with a real star (George Fawcett)—an unusual thing in itself. Others in the cast are Mrs. Evelyn, Charles Gardner, and Charles Le Moyne. "For Reward of Service" will fit smoothly into practically any program. "Cross Allen" is a grouchy old bookkeeper. His peevishness annoys his office mates, so they plan a Christmas practical joke. They wrap up bricks and other junk, and present them to Allen as Christmas presents. The old man is much touched, and takes the gifts home to show his wife. Then the other clerks discover that Allen's misanthropy was caused by a succession of family tragedies. They hurriedly buy some real presents and substitute them for the bogus ones.

"A Four Cent Courtship." (Essanay. Two reels. Tues., Feb. 20.)—Reviewed at length elsewhere in this issue.

"Canimated Nooz Pictorial, No. 25." (Essanay. Split reel. Wed., Feb. 21.)—Wallace A. Carlson's animated cartoon burlesque of the news weeklies, together with half a reel of British Columbia scenic.

"The Extravagant Bride." "Is Marriage Sacred?" series. (Essanay. Two reels. Sat., Feb. 24.)—Not shown for review; the story follows: Allison is brought to the edge of bankruptcy by the extravagances of his wife Edith. At a party, Spencer, a former suitor of Edith's, puts a purse in Allison's pocket and accuses him of stealing it. Edith is in despair, thinking that her extravagance has led her husband to theft. But one of the guests witnessed Spencer's act, and Allison is exonerated. The cast is composed of Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

"The Screened Vault." (Kalem. Episode of "Grant, Police Reporter." Two reels.)—The interest of this dramatic serial is well sustained by the thrilling adventures of George Larkin, who endeavors successfully to frustrate bank robbers. As he is making a bank deposit, plaster falls from the ceiling overhead, attracting his attention. When he investigates the office above the bank, that evening, he is captured, bound and gagged. He escapes, telephones for help and foils the robbers just as they are about to escape with the plunder. George Larkin displays his usual amount of reckless acrobatic ability, leaping from buildings to scaffolds and finally, in capturing one of the escaping safe crackers, he makes a clean two-story leap to the ground.

"A Flyer in Flapjacks." (Kalem. Ham and Bud Comedy. One reel.)—Ham and Bud have a trying time when they attempt escaping the vigilant eye of a Los Angeles police sergeant. The scene shifts to a restaurant where a chef is engaged in the fascinating task of cooking flapjacks. A beautiful girl (Ethel Teare), adds interest to a scene in which flapjacks soar mysteriously through the air. The slap stick element enters later, when Ham and Bud capture the chef, stuff him into a barrel and engage a gang of rowdies in a flapjack hurling contest. The climax comes when the sergeant stops one of the flapjacks with his vigilant left eye.

Mutual Program

"Jerry's Big Mystery." (Cub. One reel. Thurs., Feb. 15.)—George Ovey is surely himself in this highly amusing comedy reel. He makes capital out of every occurrence and the manner in which he carries everything before him under the "protection" of a clothier's dummy is really side-splitting. For good, clean comedy, well acted, this reel is a sure winner.

"Reel Life, No. 42." (Gaumont. One reel. Sun., Feb 18.)—The oyster industry is amply dealt with in this picture, from the harvesting of the succulent bivalve on the "Mississippi coast"—so reads the caption—to the canning and shipping of same to the consumer. "Water" is also fully elucidated, from the germ-infested drop to the sea of clouds. An ocean view shown is a remarkable piece of photography. Other subjects handled are training bloodhounds to track criminals; making individual dress forms of the exact size and contour of one's body, and concludes with a dainty terpsichorean act entitled "The dance of the Rainbow." The whole film is well photographed and all the subjects treated are of every-day interest, and should be well received wherever shown.

"Lured and Cured." (Vogue. Sun., Feb. 18. Two reels.)—This picture, well conceived and nicely photographed, carries with it its lesson. Paddy McQuire and Lillian Hamilton, the country boy and girl, are in love with each other and would have wed only for the appearance of a city man in an automobile, who promises to marry the girl "as soon as they get to town." Once in town, of course, he refuses and the country boy with his life's savings in his pocket, goes to get the girl and bring her home. While she is being subjected to all kinds of indignities, he is being carried off his feet by the wiles of the abductor's female aide. He loses his money, but after a stiff fight recovers it and also the girl. The film is well sprinkled with a choice selection of comical situations and should prove a drawing card wherever shown.

Pathe Exchange

"Deep Dyed Villainy." (Mittenthal. Week of March 4.)—This is a burlesque on the ancient melodrama with all the familiar characters, the attempted murder and the threatening scene in the old mill. James Aubrey, long known as the Heine in the old Heine and Louie comedies, is the leading player and manages to evoke a few laughs by methods that are rather elementary. The entire tone of the action is of the slapstick order, being unusual in one scene in that a real slapstick is introduced.

"Picturesque Caledonia." (Split reel. Week of March 4.)—Various rural and water scenes in this Spanish territory extremely well colored by the Pathe process make this half reel enjoyable. The twenty-first number of the Florence Rose Fashion picture shares the thousand feet.

"Uncle Sam's Wards." (International. Split reel. Week of March 4.)—Views of the Manila water front in the Philippine Islands and several pictures of the United States submarines maneuvering in the surrounding waters are shown here and make an entertaining and instructive release. A "Jerry on the Job" cartoon by Hoban of a fairly amusing character closes the reel.

Universal Program

"The Keeper of the Gate." (Rex. Thurs., Feb. 22.)—Douglas Gerrard is featured in this picture by E. M. Ingleton, as a priest, the keeper of the monastery gate, who seized with a desire to see the world, one night goes to the town and joins in the revelry. With the morning he is penitent and returns to his post, forsaking worldly pleasures, but wiser for his escapade. This is a thoroughly human offering, very well put on and which will give offense to none.

"A Million in Sight." (Nestor. Mon., Feb. 26.)—A fine comedy in which the janitor is induced to marry Mr. Newlywed's mother-in-law, believing that she is rich. Lee Moran in character as the janitor takes most of the laughs unto himself, while Eddie Lyons, Edith Roberts and Harry Nolan furnish their usual sterling support.

"Mary from America." (Gold Seal. Three reels. Tues., Feb. 27.)—Various clever characterizations, an extremely fine suburban English atmosphere and a story by Elizabeth Carpenter that furnishes sustained interest, fortified with innumerable delicate comedy touches unite in making this one of the best three-reelers of the last few months. The production is realistic to a degree, specially in the matter of scene and setting. Douglas Gerrard, Ruth Clifford and an excellent supporting cast appear.

"A Novel Romance." (Victor. Tues., Feb. 27.)—Something of a trite romance between a stenographer and a professor, both of whom indulge in reading the latest fiction. This would have fared better providing an actress with a more fetching personality than that possessed by Flore Parker De Haven had taken the leading role. Paul Byron is opposite.

"Spike's Bizzy Bike." (L-Ko. Two reels. Wed., Feb. 28.)—Dan Russell as M. T. Head, a bicycle racer, has the leading part in this picture, which is right up to L-Ko standard. The burlesque bike race which M. T. wins by attaching a motor to himself is fraught with a number of highly amusing tricks. The direction is good and the supporting players contribute to the best interests of the comedy in a satisfying fashion.

"The Rented Man." (Rex. Two reels. Thurs., Mar. 1.)—The correct title of this very unusual picture would be "renting a father." Francis Marion, as the little boy who pensively watches the other child with her happy parents (Elizabeth James, as the little girl), won the hearts of several mothers present at the review showing. A powerful lesson is brought home, and when the little fellow dreams that his father and mother have returned, the pathos reaches its climax—and then the mother really does return and the man whom he "rented" for a father to show his little girl friend that he could have as much attention as she, proves to be his real father. A pleasing play, quite different.

"They Were Four." (Victor. Thurs., March 1.)—This is one of the best single reels Universal has lately put out. Four Arizona cowpunchers land in Chicago and set out to have a good time, and are taken over to the Auditorium Hotel just in time to interrupt a hold-up of the clerk and guests in the lobby. The clerk and guests, of course, think these men are part of the gang, and the boys decide the hotel people are really "nuts." Meantime the police are summoned and after a while the real situation dawns on all parties. The reel winds up with the departure back to the cow country on a side door Pullman, first throwing out the real crooks who have taken refuge in the same car, the police being handy to pick up and take care of them.

"Evil Hands." (Imp. Fri., March 2.)—An underworld plot with Edith Roberts, Malcolm Blevins and Edward H. Hearn. Very realistic, with plenty of gun-play and the abduction by "the rat" of a "new chick" fresh from the "alfalfa." The theme is the rescuing of the girl by one of the underworld men whose conscience gets to work at the sight of the trusting child who is caught in the meshes. The only fault is the cutting short of the ending, which might well have been built on to the natural conclusion, showing the reform of the rescuer and his reward with the love of the girl.

"Passing the Grip." (Joker. Sat., March 3.)—An anarchist with a bomb, a married pair with a dog, and a honeymooning couple with lingerie all arrive in a hotel together and proceed to get their grips mixed. A chase is the result which is finally terminated by an explosion. The Joker company, headed by Gale Henry and William Franey, do their usual effective work in this offering.

"Tangled Threads." (Imp. Two reels. Sun., March 4.)—A conventional offering dealing with the love of a poor author for the daughter of an artist. She is crippled by an automobile and as a last resort to gain money for an operation the author joins a gang of crooks. A last minute change of mind influences him to turn straight again and he goes home to find that his play has been accepted. The cast does fairly good work.

"Universal Animated Weekly, No. 60." (Wed., Feb. 21.)—Vessels of American Line held up in New York harbor because of Germany's recent submarine proclamation; water front fire, New York City; game of auto-polo, Houston, Texas; recruiting sailors, Chicago, Ill.; Pershing's army nears Columbus, N. M.; Count von Bernstorff with family and staff leaves for Germany, Hoboken, N. J.; freight cars containing army supplies burned, El Paso, Texas; skating race, Newburgh, N. Y.; police guard homes of Europe's envoys, Washington, D. C.; cartoons by Hy Mayer.

Educational Films Corp.

"Foreign Deer." (Ditmars. Half reel.)—Though not containing the humor of the preceding Ditmars releases, "Foreign Deer" is always instructive and interesting. The facts that the deer seldom lives beyond fifteen years of age and that with the exception of Africa and Australia, it is found on practically every continent, are disclosed. The Russian, the Indian, the South American and the European fallow deer are shown in their cages at Central Park. Of particular interest is the sight of the fawns.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Jan. 18. God of Little Children (Alma Hanlon), Apollo 5
Jan. 25. Her Good Name (Jean Sothern), Van Dyke 5
Feb. 1. Rosie O'Grady (Viola Dana), Apolo 5
Feb. 8. The Accomplice (Dorothy Bernard and Jack Sherrill), Wm. L. Sherrill Feat. Corp. 5
Feb. 15. The Moral Code (Anna Q. Nilsson and Walter Hitchcock), Erbograph 5
Feb. 22. Pride and the Devil (Alma Hanlon), Apollo 5

Artcraft Pictures

Nov.— 6. Less Than the Dust (Mary Pickford) 5
Jan.— 8. The Pride of the Clan (Mary Pickford.) .....
Mar. 5. A Poor Little Rich Girl (Mary Pickford) 5

Bluebird Photoplays

Jan.—29. The Devil's Pay Day (Franklin Farnum) 5
Feb.— 5. The Mysterious Mrs. M. (Harrison Ford and Mary MacLaren)..... 5
Feb.—12. The Reward of the Faithless (Wedgewood Nowell and Betty Shade) 5
Feb.—19. The Man Who Took a Chance (Franklyn Farnum and Agnes Vernon) 5
Feb.—26. The Saintly Sinner (Ruth Stonehouse) 5
Mar. 5. The Boy Girl (Violet Mersereau).. 5
Mar. 12. Mutiny (Myrtle Gonzales, Val Paul and George Hernandez)..... 5
Mar. 19. Polly Redhead (Ella Hall)..... 5
Mar. 26. The Gift Girl (Rupert Julian and Louise Lovely)..... 5

Fox Film Corporation

Jan.—22. The Darling of Paris (Theda Bara). 5
Jan.—22. The Primitive Call (Gladys Coburn) 5
Jan.—29. One Touch of Sin (Gladys Brockwell) 5
Feb.— 5. The New York Peacock (Valeska Suratt) 5
Feb. 12. The Scarlet Letter (Stuart Holmes). 5
Feb. 19. The Tiger Woman (Theda Bara)... 5
Feb. 19. Melting Millions (George Walsh)... 5
Feb. 26. A Child of the Wild (June Caprice) 5
Mar. 5. Sister Against Sister (Virginia Pearson) 5
Mar. 12. The Siren (Valeska Suratt)..... 5
Mar. 19. A Tale of Two Cities (William Farnum) 5

Ivan Feature Productions

Dec. 1. The Sex Lure (The Girl Who Did Not Care—Title in Greater New York) 6
Jan. —Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell).... 5

Kleine-Edison-Selig-Essanay

Jan. 22. Princess of Patches (Vivian Reed), Selig 5
Jan. 29. Adventures of Buffalo Bill (K.E.S.E. Special) 5
Feb. 12. The Heart of Texas Ryan (Bessie Eyton, George Fawcett and Frank Campesu), Selig..... 5
Feb. 19. The Royal Pauper (Francine Larrimore), Edison 5
Feb. 26. Skinner's Dress Suit (Bryant Washburn) 5
Mar. 5. The Trufflers (Nell Craig), Essanay 5
Mar. 12. Little Lost Sister (Selig)..... 5
Mar. 19. Burning the Candle (Henry B. Walthall and Mary Charleson), Essanay 5
Apr. 2. The Law of the North (Shirley Mason) 5

McClure Pictures*

Jan. 29. Seven Deadly Sins, "Envy" (Ann Murdock, Shirley Mason and George Le Guere)..... 5
Feb. 5. Seven Deadly Sins, "Pride" (Holbrook Blinn, Shirley Mason and George Le Guere) 5
Feb. 12. Seven Deadly Sins, "Greed" (Nance O'Neil, Shirley Mason and George Le Guere) 5
Feb. 19. Seven Deadly Sins, "Wrath" (H. B. Warner, Shirley Mason and George Le Guere)..... 5
Feb. 26. Seven Deadly Sins, "Passion" (Shirley Mason and George Le Guere) 5
Mar. 5. Seven Deadly Sins, "Sloth" (Charlotte Walker, Shirley Mason, and George Le Guere)..... 5
Mar. 12. Seven Deadly Sins, "The 7th Sin," (George Le Guere and Shirley Mason) 5
*Released through Triangle Exchanges.

Metro Pictures Corporation

Jan. 29. Bridges Burned (Madame Petrova), Popular Plays and Players..... 5
Feb. 5. The End of the Tour (Lionel Barrymore), Columbia..... 5
Feb. 12. One of Many (Frances Nelson),.... 5
Feb. 19. The Promise (Harold Lockwood and May Allison), Yorke..... 5
Feb. 20. The Secret of Eve (Mme. Petrova), Columbia 5
Mar. 5. The Belle of the Season (Emmy Wehlen), Rolfe..... 5
Mar. 12. The Beautiful Lie (Frances Nelson), Rolfe 5
Mar. 19. The Hidden Children (Harold Lockwood and May Allison), Yorke.... 5
Apr. 2. The Waiting Soul (Mme. Petrova). 5
Apr. 9. The Power of Decision (Frances Nelson) 5

Mutual Film Corporation

Jan. 29. Pardners (Charlotte Walker)..... 5
Feb. 5. Where Love Is (Ann Murdock), Mutual 5
Feb. 12. Damaged Goods (New Edition), (Richard Bennett), American..... 7
Feb. 19. The Gentle Intruder (Mary Miles Minter), American..... 5
Feb. 26. The Greater Woman (Marjorie Rambeau), Powell-Mutual 5
Mar. 5. The Girl from Rector's (Ruth MacTammany), Mutual Star..... 5

Paramount Pictures Corporation

Jan. 29. His Sweetheart (George Beban), Morosco 5
Feb. 1. The Wax Model (Vivian Martin), Pallas 5
Feb. 5. Each To His Kind (Sessue Hayakawa), Lasky..... 5
Feb. 8. Her Own People (Lenore Ulrich), Pallas 5
Feb. 12. The Black Wolf (Lou Tellegen), Lasky 5
Feb. 15. The American Consul (Theodore Roberts), Lasky..... 5
Feb. 19. Winning of Sally Temple (Fannie Ward), Lasky 5
Feb. 22. On Record (Mae Murray), Lasky.. 5
Feb. 26. The Fortunes of Fifi (Marguerite Clark), Famous Players..... 5
Mar 1. Those Without Sin (Blanche Sweet), Lasky 5
Mar. 5. Sapho (Pauline Fredericks), Famous Players 5
Mar. 8. Out of the Wreck (Kathlyn Williams), Morosco 5
Mar. 12. Castles for Two (Marie Doro), Lasky 5
Mar. 15. The Dummy (Jack Pickford), Famous Players..... 5
Mar. 19. The Prison Without Walls (Wallace Reid and Myrtle Stedman), Lasky 5
Mar. 22. The Spirit of Romance (Vivian Martin), Pallas..... 5
Mar. 26. The Bond Between (George Beban), Pallas..... 5
Mar. 29. As Men Love (House Peters and Myrtle Stedman), Pallas..... 5
Apr. 2. The Bottle Imp (Sessue Hayakawa), Lasky 5

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

Jan. 28. Twin Kiddies (Baby Marie Osborne, Henry King, Daniel Gilfether, R. Henry Gray and Loretta Beecker), Balboa 5
Feb. 4. A Modern Monte Cristo (Vincent Serrano, Thomas A. Curran, Helen Badgley and Boyd Marshall), Thanhouser 5
Feb. 11. Sold at Auction (Wm. Conklin, Lois Meredith, Marguerite Nicholas and Frank Mayo), Balboa..... 5
Feb. 18. Her Life and His (Florence La Badie, H. R. Herbert, Jeanne La Motte, Joe Phillips, Harris Gordon, and Ethyle Cooke), Thanhouser... 5
Feb. 25. Crime and Punishment (Derwent Hall Caine and Marguerite Cortet), Arrow 5
Mar. 4. Her Beloved Enemy (Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard and Carey Hastings), Thanhouser..... 5
Mar. 11. The Empress (Holbrook Blinn, Doris Kenyon, Wm. Morse and Lyne Donelson), Popular Plays and Players 5
Coming—When My Ship Comes In (Jane Grey), International..... 5

Red Feather Productions

Jan. 29. Love Aflame (Ruth Stonehouse and Jack Mulhall) 5
Feb. 5. Me and M' Pal (Edna Flugrath, Gerald Ames and Hubert Willis).. 5
Feb. 12. The Terror (Jack Mulhall)..... 5
Feb. 19. The War of Tongs..... 5
Feb. 26. The Girl and the Crisis (Dorothy Davenport, Charles Pearley and Wm. V. Mong)..... 5
Mar. 5. The Gates of Eden (Claire McDowell) 5

Selznick Pictures

Dec. 18. The Foolish Virgin (Clara Kimball Young) 5
Jan. 7. Panthea (Norma Talmadge)..... 6
Feb. —. The Argyle Case (Robert Warwick) 6
Feb. —. The Price She Paid (Clara Kimball Young) 6
Mar. —. The Eternal Sin (Florence Reed), Brenon 5
Mar. —. The Easiest Way (Clara Kimball Young) 6

Triangle Film Corporation

Jan. 14. The Little Yank (G. Gish), Fine Arts 5
Jan. 14. The Bride of Hate (Keenan-Margery Wilson), Kay Bee..... 5
Jan. 21. Nina, the Flower Girl (Love), Fine Arts 5
Jan. 21. The Iced Bullet (Wm. Desmond), Kay Bee..... 5
Jan. 28. The Americano (Douglas Fairbanks), Fine Arts..... 5
Jan. 28. Chicken Casey (Dalton), Kay Bee. 5
Feb. 4. Jim Bludso (Lucas), Fine Arts..... 5
Feb. 4. The Crab (Thelma Salter-Keenan), Kay Bee 5
Feb. 11. The Girl of the Timber Claims (Constance Talmadge), Fine Arts.. 5
Feb. 11. The Gun Fighter (Wm. S. Hart), Kay Bee 5
Feb. 18. The Village Prodigal (Robert Harron), Fine Arts..... 5
Feb. 18. A Princess of the Dark (Enid Bennett), Ince-Kay Bee..... 5
Feb. 25. Stage Struck (Dorothy Gish)..... 5
Mar. 1. The Last of the Ingrams (William Desmond 5

Unity Sales Corporation

Dec. 1. Land Just Over Yonder..... 6
Dec. 15. Humanizing Mr. Winsby..... 5
Jan. 15. Glory 7

Vitagraph—V-L-S-E

Jan. 29. The Glory of Yolanda (Anita Stewart) 5
Feb. 5. Money Magic (Edith Storey, Wm. Duncan and Antonio Moreno)..... 5
Feb. 12. The Courage of Silence (Alice Joyce and Harry Morey)..... 5
Feb. 19. Kitty Mackay (Lilian Walker)..... 5
Feb. 26. Arsene Lupin (Earle Williams)..... 5
Mar. 5. Intrigue (Peggy Hyland, Marc McDermott and Bobby Connelly)..... 5
Mar. 12. The More Excellent Way (Anita Stewart) 5
Mar. 19. Aladdin from Broadway (Edith Storey and Antonio Moreno)..... 5
Mar. 26. The Heart of Sonia (Alice Joyce and Harry Morey)..... 5

World Pictures

Jan. 29. Tillie Wakes Up (Marie Dressler and Johnny Hines)..... 5
Feb. 5. A Hungry Heart (Alice Brady)..... 5
Feb. 12. The Red Woman (Gail Kane)..... 5
Feb. 19. A Square Deal (Carlyle Blackwell, June Elvidge, Henry Hull and Muriel Ostriche) 5
Feb. 26. A Girl's Folly (Robert Warwick and Doris Kenyon)..... 5
Mar. 5. The Web of Desire (Ethel Clayton and Rockliffe Fellowes)..... 5
Mar. 12. Fascinating Olga (Alice Brady).... 5
Mar. 19. The Social Leper (Carlyle Blackwell, June Elvidge, Arthur Ashley, Evelyn Greely and Muriel Ostriche) 5
Mar. 26. The Family Honor (Robert Warwick and June Elvidge) 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

Feb. 19. American Bears.....500 feet
Feb. 26. The Foreign Deer.....500 feet
Mar. 5. The Beaver Prepares for Winter.500 feet
Mar. 12. Jungle Vaudeville.....500 feet

Foxfilm Comedies

Jan. 15. Social Pirates (Chas. Arling).....2 C
Jan. 22. Brainstorm (Billy Mason).....2 C
Jan. 29. His Ticklish Job (Hank Mann)....2 C
Feb. 5. The Cloud Puncher (Hank Mann)..2 C
Feb. 12. Chased Into Love (Hank Mann)...2 C
Feb. 19. There's Many a Fool (Hank Mann).2 C
Feb. 26. A Bon Bon Riot (Hank Mann).....2 C
Mar. 5. The House of Terrible Scandals (Henry Lehrmann and Billie Ritchie) .....2 C

General Film Company

ESSANAY

The Lighted Lamp (11th of Black Cat Series) .....2 D
All in a Day, C., and Alaska, Sc., Split reel.
Ashes on the Hearthstone (10th of "Is Marriage Sacred?" Series).....2 D
A Four Cent Courtship (12th of Black Cat Series) .....2 C
Canimated Nooz Pictorial, No. 25 and British Columbia, Sc.....Split reel
The Extravagant Bride (11th of "Is Marriage Sacred?" Series).....2 D

KALEM

The Model Janitor (Ham Comedy).....1 C
Winged Diamonds (18th of Grant, Police Reporter Series).....1 D
The Sidetracked Sleeper (Hazards of Helen Series) .....1 D
A Flyer in Flapjacks (Ham Comedy).....1 C
The Screened Vault (19th of "Grant, Police Reporter," Series) .....1 D

KNICKERBOCKER STAR

The Beloved Vampire (Margaret Landis and Clifford Grey).....3 D

SELIG

The Redemption of Red Mullin.....2 D
Selig-Tribune, No. 13.....1 Top
Selig-Tribune, No. 14.....1 Top
For Reward of Service (George Fawcett)..1 C-D
The Great Treasure.....2 D
Selig-Tribune, No. 15.....1 Top
Selig-Tribune, No. 16.....1 Top
A Brother's Sacrifice.....1 D

VIM.

Title not reported.....1 C
The Newlywed's Mistake.....1 C
Art and Paint.....1 C

VITAGRAPH

The Seventh Son (Ralph Ince, Mary Maurice and James Morrison).....1 D
The Footlight Lure (6th Dangers of Doris) .....1 C-D
Missing (Brinsley Shaw).....2 D
The Meeting.....1 D
The Gang (7th of "Dangers of Doris" Series) .....1 C-D

Metro Pictures Corporation

Monday, February 26, 1917
DREW—Reliable Henry (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 8), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, March 5, 1917
ROLMA—A Modern Romance (Max Figman), 1 C.
SERIAL—The Great Secret (Chapter 9), Francis X. Bushman and Beverly Bayne, 2 D.
Monday, March 12, 1917
DREW—Locked Out (Mr. and Mrs. Sidney Drew), 1 C.
SERIAL—The Great Secret (Chapter 10), Francis X. Bushman and Beverly Bayne, 2 D.

Mutual Film Corporation

Monday, February 26, 1917
MUTUAL SERIALS—Taking Chances (10th Episode of the Perils of Our Girl Reporters), 2 D.....
MONOGRAM—Shorty Hooks a Loan Shark (7th of the Adventures of Shorty Hamilton), 2 D.....05344-45
Tuesday, February 27, 1917
GAUMONT—Mutual Tours Around the World; Vienna, Austria, Gota Elf River, Sweden, Toledo, Spain, 1 Trav.. 05346
Wednesday, February 28, 1917
MUTUAL—Mutual Weekly, No. 113, 1 Top 05347
GAUMONT—See America First, Kartoon Komics, Mount Tamalpais, Calif., Sc., Split reel 05348
Thursday, March 1, 1917
CUB—Jerry's Romance (George Ovey), 1 C 05349
Friday, March 2, 1917
AMERICAN—Calamity Anne's Protege (Louise Lester), 1 C..... 05350
Saturday, March 3, 1917
AMERICAN—Cupid and a Brick (J. Warren Kerrigan), 1 C-D..... 05351
Sunday, March 4, 1917
VOGUE—A Rummy Romance (Paddy McQuire), 2 C.....05352-53
GAUMONT—Reel Life, Strange Industries of the Arabs, Conc-Artistry, Will This Cure Cancer?, Criminal Cuteness, Making a Rubber Shoe, 1 Mag..... 05354
Monday, March 5, 1917
MUTUAL SERIALS—The Meeting (10th Episode of "The Perils of Our Girl Reporters"), 2 D..... ——
MONOGRAM—Shorty Traps a Lottery King (8th of "The Adventures of Shorty Hamilton"), 2 D.....05355-56
Tuesday, March 6, 1917
GAUMONT—Mutual Tours Around the World; Munich, Germany, Schonbrunn Castle, Austria, Rustchuk, Bulgaria, 1 Trav..... 05357
Wednesday, March 7, 1917
MUTUAL—Mutual Weekly, No. 114, 1 Top 05358
GAUMONT—See America First, Kartoon Komics, Oregon's Rocky Coast, Sc., Split reel..... 05359
Thursday, March 8, 1917
CUB—The Flying Target (George Ovey), 1 C..... 05360
GAUMONT—Reel Life, From Trapper to Wearer, Stimulating the Appetite of the Tired Business Man, Artistic Vases, The Pelican, Charlie's Wobbly Walk, 1 Mag..... 05361
Friday, March 9, 1917
Titles not announced.....05362-63-64
Saturday, March 10, 1917
VOGUE—His Bogus Boast (Ben Turpin), 2 C.....05365-66

Paramount Pictures Corporation

Monday, February 26, 1917
BURTON HOLMES—Exquisite Lake Louise, 1 Trav.
KLEVER KOMEDY—Some Doctor, 1 C.
PICTOGRAPH—No. 56, 1 Mag
Monday, March 5, 1917
BURTON HOLMES—The Yoko Valley, 1 Trav.
COMEDY—Title not announced.
PICTOGRAPH—No. 57, 1 Mag.

Pathe Exchange, Inc.

Monday, February 18, 1917
Patria, No. 6 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 12 (The Foreign Alliance), Astra, 2 D.
Lonesome Luke—Lawyer, Rolin, 1 C.
Florence Rose Fashions, No. 19 (Rose), Fash.: Picturesque Algeria—Province of Constantine, Split Reel.
Wednesday, February 21, 1917
Hearst-Pathe News, No. 16, 1 Top.
Saturday, February 24, 1917
Hearst-Pathe News, No. 17, 1 Top.
Sunday, February 25, 1917
Patria, No. 7 (Red Dawn), Mrs. Vernon Castle, International, 2 D.
Pearl of the Army, No. 13 (Modern Buccaneers), Astra, 2 D.
Luke Wins Ye Ladye Faire, Rolin, 1 C.
Florence Rose Fashions, No. 20 (Rose), Fash.; Bursting Buds, Colored Educ., Split reel.
Wednesday, February 28, 1917
Hearst-Pathe News, No. 18, 1 Top.
Saturday, March 3, 1917
Hearst-Pathe News, No. 19, 1 Top.
Sunday, March 4, 1917
Patria, No. 8 (Mrs. Vernon Castle), International, 2 D.
Pearl of the Army, No. 14 (Flag Despoiler), Astra, 2 D.
Deep Dyed Villainy, Mittenthal, 1 C.
Florence Rose Fashions, No. 21 (Rose), Fash.; Picturesque Catalonia, (Spain) Colored Sc., Split reel.
Wednesday, March 7, 1917
Hearst-Pathe News, No. 20, 1 Top.
Saturday, March 10, 1917
Hearst-Pathe News, No. 21, 1 Top.

Triangle Komedies

Sunday, February 11, 1917
Won by a Foot, 1 C.
His Deadly Undertaking, 1 C.
Sunday, February 18, 1917
The Telephone Belle, 1 C.
When Hearts Collide, 1 C.
Sunday, February 25, 1917
A Bachelor's Finish, 1 C.
Thursday, March 1, 1917
Done in Oil, 1 C.

Universal Film Company

Monday, February 26, 1917
NESTOR—A Million in Sight (Eddie Lyons, Lee Moran and Edith Roberts), 1 C..... 02201
Tuesday, February 27, 1917
GOLD SEAL — Mary from America (Douglas Gerard and Ruth Clifford), 3 C-D..... 02202
VICTOR—A Novel Romance (Flora Parker DeHaven and Paul Byron), 1 C-D. 02203
Wednesday, February 28, 1917
L-KO—Spike's Bizzy Bike (Dan Russell), 1 C..... 02204
UNIVERSAL—Animated Weekly, No. 61, 1 Top..... 02205
Thursday, March 1, 1917
VICTOR—They Were Four (Neal Hart), 1 C..... 02206
REX—The Rented Man, 2 D..... 02207
IMP—An Hour of Terror (Matt Moore and Jane Gail), 1 D..... 02208
Friday, March 2, 1917
IMP—Evil Hands (Edith Roberts and Edward Hearn), 1 D..... 02209
UNIVERSAL—Screen Magazine, No. 8, 1 Mag..... 02210
BIG U—A Battle of Wits (Harold Lockwood), Re-issue, 2 D..... 02211
Saturday, March 3, 1917
BISON—The Tornado (Jack Ford), 2 D.. 02212
JOKER—Passing the Grip (Gale Henry and Wm. Franey), 1 C..... 02213
LAEMMLE—Undoing Evil (King Baggot), 1 D, Re-issue..... 02214
Sunday, March 4, 1917
IMP—Tangled Threads (Larimar Johnston), 2 D..... 02215
POWERS—Mr. Fuller Pep—An Old Bird Pays Him a Visit (C-Cart.), and The Land of Buddha (Dorsey Educ.), Split reel 02216
BIG U—Buried Alive (Wallace Reid and Dorothy Davenport), 1 D, Re-issue... 02217
UNIVERSAL SPECIAL—The House of Mystery (10th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D..... 02218
Monday, March 5, 1917
NESTOR—A Bundle of Trouble (Eddie Lyons, Lee Moran and Edith Roberts), 1 C 02220
Tuesday, March 6, 1917
GOLD SEAL—Desperation, 3 D..... 02221
VICTOR—Good Morning Nurse (Eileen Sedwick), 1 C..... 02222
Wednesday, March 7, 1917
L-KO—Fatty's Feature Fillum (Fatty Voss), 2 C..... 02223
UNIVERSAL—Animated Weekly, No. 62, 1 Top 02224
BIG-U—A Soldier's Dream, 1 D. (Re-issue) 02225
Thursday, March 8, 1917
BIG-U—Good for Nothing Gallagher (Wm. V. Mong), 1 D..... 02226
REX—The Amazing Adventure (Roberta Wilson and Chas. Perley), 2 D..... 02227
LAEMMLE—The Human Flame, 1 D..... 02228
Friday, March 9, 1917
IMP—The Perils of the Secret Service (Episode No. 1, "The Last Cigarette"), 2 D..... 02229
UNIVERSAL—Screen Magazine, No. 9, 1 Mag. 02230
VICTOR—The Beauty Doctor (Billy Mason), 1 C. (Re-issue)..... 02231
Saturday, March 10, 1917
BISON—The Drifter (Harry Carey and Claire Dubray), 2 D..... 02232
JOKER—Wanta Make a Dollar (Gale Henry and Wm. Franey), 1 C..... 02233
Sunday, March 11, 1917
REX—It Makes a Difference (Dorothy Davenport and Irene Hunt), 1 D..... 02234
POWERS—Mr. Fuller Pep—His Day of Rest (Cart.-C) and The Mysterious City Dorsey Educ.), Split reel..... 02235
IMP—The Man of Mystery (King Baggot), 2 D. (Re-issue)..... 02236
UNIVERSAL SPECIAL—The Garden of Surprise (11th Episode of "The Purple Mask"), (Grace Cunard and Francis Ford), 2 D..... 02237

Vitagraph-V-L-S-E.

Monday, February 26, 1917
Dubs and Drygoods (Hughie Mack).....1 C.
Captain Jinks' Explosive Temper (Frank Daniels) .....1 C.
The Secret Kingdom (Episode No. 10, "A Goat Without Horns").....2 D.
Monday, March 5, 1917
Masks and Mishaps (Hughie Mack).....1 C
Captain Jinks' Kids (Frank Daniels).....1 C
The Secret Kingdom (Episode No. 11, "The White Witch").....2 D

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Dec.—Absinthe (King Baggot), Universal Re-issue .....5 reels

Biograph Company
Her Condoned Sin.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) .....

Christie Film Company
Dec.— 4. Sea Nymphs.....1 reel
Dec.—11. Miss Billie Buttons.....1 reel
Dec.—18. Hist! At Six O'clock.....1 reel
Dec.—25. Cupid's Uppercut .....1 reel
Jan.— 1. His Model Wife.....1 reel
Jan.— 8. Out for the Coin.....2 reels
Jan.—15. Black Hands and Soapsuds.....1 reel
Jan.—29. A Gay Deceiver.....1 reel
Feb. 5. Small Change.....1 reel
Feb. 12. Oh, For a Wife!.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Dec.—Tempest and Sunshine (Evlyn Greely) .....5 reels
Dec.—Just a Song at Twilight.....5 reels

E. & R. Jungle Film Company
Jungle Brats.
Fowl Play.
Discovered.
When the Clock Went Cuckoo.
When Jones Went Wrong.
Napoleon's Night Out.
Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide.....6 parts
The Awakening of Bess Morton.....5 reels

Frohman Amusement Corp.
Oct.—10. The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold. Marie Shotwell and Robert Connes) 5

Harper Film Corporation
November 16. Civilization.

Herald Film Corporation
Around the World in 80 Days.....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
Apr.—.1. World War in Kidland.....1 reel
Apr.— 8. A Chip Off the Old Block.....1 reel
Apr.—15. Chip's Elopement.....1 reel
Apr.—22. Chip's Backyard Barn-Stormers.2 reels
Apr.—29. Chip's Rivals.....1 reel
May—13. For Sale, a Daddy.....1 reel
May—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols)....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Private Feature Film
—.—Ignorance (Earl Metcalfe) .....6 reels

Radio Film Company
Satan the Destroyer of Humanity.....7 parts

Ray Comedies
July—12. Casey's Servants.....
July—19. Casey the White-Wing.....

Sheriott Pictures Corporation
The Black Stork (Dr. Harry J. Haiselden) .....5 reels

Sherman Elliot, Inc.
Dec.— 1. The Crisis (Selig)..... 7
Coming. The Garden of Allah (Selig)..... 10

Signet Film Corporation
Nov.— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air.....2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.....6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher..... ....6 parts

Triumph Film Corporation
Dec.— 5. The Libertine.....6 reels

Unity Sales Corporation
June—19. The Bishop's Secret.....4 parts
June—26. The Lottery Man.....5 reels
July— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea .....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels
Robinson Crusoe (Robert Leonard and Margarita Fischer) ....4 reels
Hell Morgan's Girl.....

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Warner Brothers
Dec.—Robinson Crusoe (Savage) .....5 reels
Jan.—Are Passions Inherited (Dorothy Farley and Wm. Conklin).....7 reels

To Your Advantage and Ours

Motion Picture News gives its readers the best possible release date service; you are anxious to keep your exhibitors informed of your coming productions. So get busy—cooperate—and

Have Your Releases In By Saturday

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second page number refers to the music chart for the picture.

FEATURE RELEASES

Accomplice, The (Sherrill-Art Drama), 5D, Feb. 8 1256
Adventurer, The (U. S. Amusement Corp.), 5D 1252
Adventures of Buffalo Bill, The (Essanay-K-E-S-E), 5Top, Jan. 29 1092
American Consul, The (Lasky-Paramount), 5D, Feb. 15 ..... —
Argyle Case, The (Selznick Picture), 7 Parts, D, Feb. 1250
Arsene Lupin (Vitagraph-V-L-S-E), 5D, Feb. 26 ..... —
Austrian Patrol, The (Educational), Split reel, Ed. 1253

Bad Boy, The (Fine Arts-Triangle), 5CD 1254
Black Stork, The (Sheriott Pictures), 5D 1256
Black Wolf, The (Lasky-Paramount), 5D, Feb. 12 1255
Bridges Burned (Metro), 5D, Jan. 29 ..... 922 1280

Chicken Casey (Triangle-Ince), 5CD, Jan. 28 761
Child of the Wild, A (Fox Film), 5D, Feb. 26 ..... —
Courage of Silence, The (Vitagraph), 5D, Feb. 12 1092
Crime and Punishment (Arrow-Pathe), 5D, Feb. 25 1255

Damaged Goods (American-Mutual), 5D, Feb. 12 ..... —
Darling of Paris, The (Fox Film), 5D, Jan. 22 ..... 1090 1114
Deemster, The (Arrow), 9 Parts, D 1250
Devil's Pay Day, The (Bluebird), 5D, Jan. 29 ..... 923 1115
Doctor Salisbury's Pictures (Salisbury), 15 Reels, Top 1257

Each to His Kind (Lasky-Paramount), 5D, Feb. 5 1091
End of the Tour, The (Metro), 5D, Feb. 5 1093
Envy (McClure-Triangle), 1st of "Seven Deadly Sins" Series, 5MD, Jan. 29 757
Fortunes of Fifi, The (Famous Players-Paramount), 5D, Feb. 26 ..... —

Gentle Intruder, The (American-Mutual), 5D, Feb. 19 ..... —
Germany and Its Armies of Today (Germanic Official War Films, Inc.), 10 War 758
Girl and the Crisis, The (Red Feather), 5D, Feb. 26 ..... —
Girl Like That, A (Famous Players-Paramount), 5D 759
Girl of the Timberclaims, The (Triangle-Fine Arts), 5D, Feb. 11 763
Girl's Folly, A (World), 5D, Feb. 26 ..... —
Glory (M. L. B. Unity), 7C, Jan. 15 762
Glory of Yolanda, The (Vitagraph), 5D, Jan. 29 759
God of Little Children (Apollo-Art Dramas), 5D, Jan. 18 594
Golden Fetter, The (Lasky-Paramount), 5D, Jan. 25 919
Greater Woman, The (Powell-Mutual), 5D, Feb. 26 ..... —
Greed (McClure-Triangle), 3d of "Seven Deadly Sins" Series, 5MD, Feb. 12 1089
Gun Fighter, The (Triangle-Ince), 5D, Feb. 11 1088

Heart of Texas Ryan, The (K-E-S-E), 5D, Feb. 12 1421
Her Condoned Sin (Biograph), 6D 762
Her Good Name (Van Dyke-Art Dramas), 5D, Jan. 25 924
Her Life and His (Thanhouser-Pathe), 5D, Feb. 18 1088
Her Own People (Pallas-Paramount), 5D, Feb. 8 1252
His Sweetheart (Morosco-Paramount), 5D, Jan. 29 920
Hungry Heart, A (Peerless-World), 5D, Feb. 5 920

Jim Bludso (Triangle-Fine Arts), 5D, Feb. 4 922

Kitty Mackay (Vitagraph-V-L-S-E), 5D, Feb. 19 ..... —

Last of the Ingrahams, The (Triangle-Ince), 5D, Mar. 1 1252
Lost and Won (Lasky-Paramount), 5D, Jan. 22 760
Love Aflame (Red Feather-Universal), 5C, Jan. 29 ..... 760 1115

Man Who Took a Chance, The (Bluebird), Feb. 19 ..... —
Me an' Me Pal (Red Feather-Universal), 5MD, Feb. 5 ..... 1089 1279
Melting Millions (Fox Film), 5D, Feb. 19 ..... —
Modern Monte Cristo, A (Thanhouser-Pathe), 5MD, Feb. 4 758
Modern Mother Goose (Lea-Bee), 5Juv 1258
Money Magic (Vitagraph), 5D, Feb. 5 919
Moral Code, The (Erbograph-Art Dramas), 5D, Feb. 15 ..... —
Mysterious Mrs. M, The (Bluebird), 5D, Feb. 5 757

New York Peacock, The (Fox Film), 5D, Feb. 5 ..... — 1279

On Record (Lasky-Paramount), 5D, Feb. 22 ..... —
On the Austro-German Battlefronts (Eiko Film), 5War 924
One of Many (Metro), 5D, Feb. 12 1256
One Touch of Sin (Fox Film), 5D, Jan. 29 ..... 922 1114

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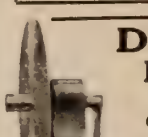
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1400 Film Exchanges.... $4.00
206 Manufacturers and Studios..... $1.50
235 Picture Machine and Supply Dealers.... $1.50
Particulars.
A. F. WILLIAMS
166½ W. Adams St., Chicago

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

The Improved Model Motiograph

STANDARD OF VALUE AND QUALITY

Made of the very best material and yet reasonably priced.

JUST A FEW OF ITS IMPORTANT POINTS OF MERIT

Lamphouse — Large, well made and well ventilated.

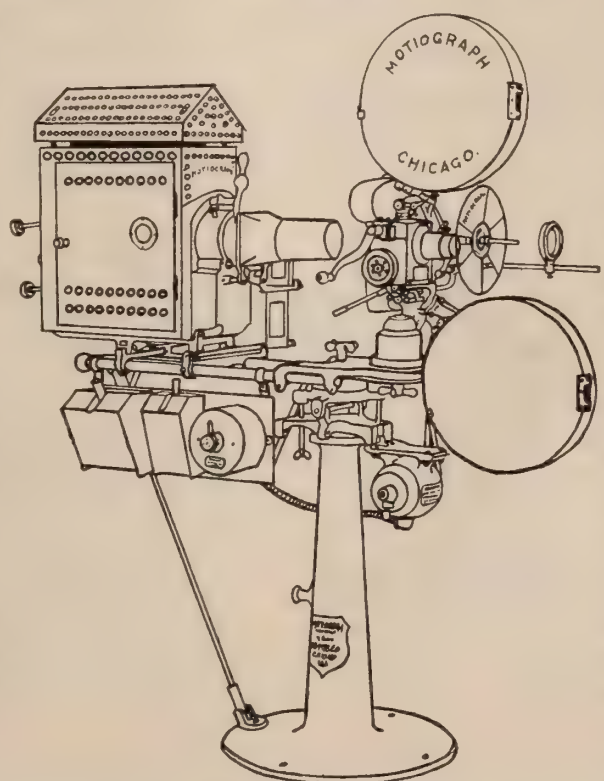
Arc Lamp—To take 8″ lower and 12″ upper carbons. Has 8 different adjustments.

Condenser Mount—So arranged that either condenser can be removed separately when desired; one of the latest improvements on the MOTIOGRAPH.

Mechanism—Runs quiet, requires very little attention from operator, projects rock-steady pictures; due to accuracy in manufacturing.

Star and Cam—Accurately ground and run in oil bath.

New Patented Sliding Disc Connection—which has been used in the MOTIOGRAPH for over fifteen months is becoming more popular every day with the users due to its "no wear" qualities and rigidity produced in the framing device. (Ball Arbor used in former models has been discontinued.)



Two Balance Wheels—T insure perfect action and steadiness of picture.

Pedestal—Heavy; designed so as to eliminate vibration.

Magazines—Made of heavy material, will hold 2000 feet of film.

Motor—1-8 H.P., entirely enclosed. Machine can be purchased with or without motor.

Rheostat—Adjustable, 20 to 55 amperes.

Regular MOTIOGRAPH Lens with each equipment.

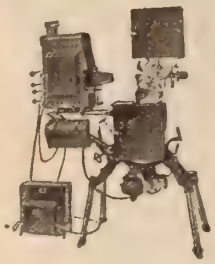
Outside Shutter—Now used on the MOTIOGRAPH instead of inside shutter as on former models.

List Price—Hand-driven Equipment $265.00
—Motor-driven Equipment $305.00

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THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.



"Seventeen Years of Knowing How"

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THINK OF THE RECORD MADE BY

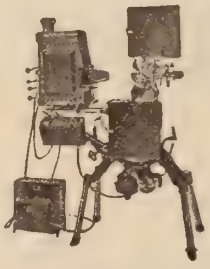


POWER'S CAMERAGRAPH

AT

MADISON SQUARE GARDEN

NEW YORK CITY

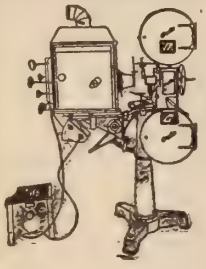


300 FOOT THROW **34** FOOT PICTURE

NICHOLAS POWER COMPANY

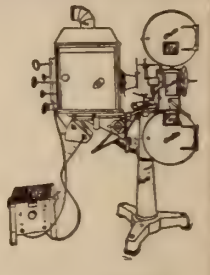
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A REMINDER

Simplex



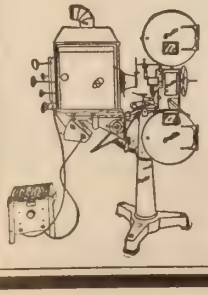
The ONLY PROJECTOR that received THE HIGHEST AWARD at TWO INTERNATIONAL EXPOSITIONS in 1915

Grand Prize

Panama-Pacific International Exposition
at San Francisco

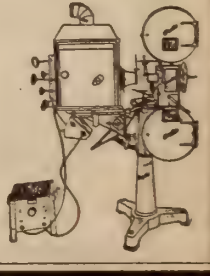
Gold Medal

Panama-California Exposition
at San Diego



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317 East 34th Street
NEW YORK, N. Y.



Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Will You Be An Associate Editor?

MOTION PICTURE NEWS was started as the service publication of this industry. It has been our aim since the beginning to make it all that this implies. We have attempted to make all connected with the theatre feel that MOTION PICTURE NEWS is being published for them and entirely in their interests—that it is their paper.

We have succeeded in this to the extent of having as subscribers a large majority of the estimated number of theatres in the country. More are joining the ranks each day. We have established departments in the interest of the various branches of the trade which, we know, are helpful from the letters which numerous subscribers write us each week.

NO matter how good these service departments may be, there is always room for improvement. Ideas come up in every man's mind while looking over any book or magazine as to why thus and so is not done or why it is. Sometimes they will help the editor by writing a postal card asking for an explanation; at other times they will pass the matter over as though life was too short anyway.

You must realize that a man in an office may be working along 80 per cent. correctly yet the other 20 per cent. may be waste energy. In order to illustrate: you may be interested in the bulk of the editorial matter in the Projection Department, yet there may be big things you wish we would take up, on which you would like information. The same may apply to the Music and the Picture Department, the Camera Department or any other department. It might have been covered before you were a subscriber, and is worthy of repetition.

WE are all the time projecting new lines of discussion which will be of vital interest to you. Sometimes we are fortunate enough to anticipate your individual needs; at other times you have ideas long before they strike us, if indeed they ever do. Unless these ideas are transmitted to us we are unable to help you as we would like to.

In the Projection Department—some theatre manager or operator may be studying some particular problem, the explanation of which may be simple or it may be difficult. It may demand a series of articles written at some length with diagrams, etc. We may not be able to take care of it in our office at all—we may have to get outside help for we do not claim to know it all by any means. We will, however, see that you have the right information in clear, concise, understandable language.

The same thing may apply to the Music and the Picture Department. Every orchestra leader, piano player or operator of the one man Orchestra Units has his own ideas about picture music and how it should be rendered. Our editor has his as you already know. His suggestions may fit in with your ideas or they may not. If they do, he likes to know it; if they do not, give him food for thought by handing him your ideas right from the shoulder.

WE have had many fine articles and letters from people in the trade which have come under the various department heads—we hope they will all come again; yet those who have written are not the only ones with valuable ideas and suggestions. I doubt if there is a NEWS subscriber who has not one or more topics on which he would like to let out and say his part in praise or criticism of some phase of the industry. The NEWS is the place to have this fling, for it will have the attention of the entire industry and, if the thought conveyed is right, you will not only gain credit for it but will make the entire industry indebted to you.

What MOTION PICTURE NEWS wants is co-operative service. We are trying to help you at all times but, to make this service complete, you must help yourselves and help us help you by your suggestions. It does not make any difference what the subject is, as long as its treatment will help you, or the rest of the trade, or any one branch of it to improve conditions. It is merely the application of the saying, "He is helped most who helps himself."

E. K. GILLETT.

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EQUIPMENT OPERATING

PROJECTION

By I. G. SHERMAN

QUESTIONS ANSWERED

Get Rich Quick Exhibitors—Maybe?

ON page 1196 of the February 24 issue of the NEWS there appeared an article under the heading of "Those Who Do and Who Don't," in which this quotation appealed to me as being applicable to the question which I have in mind: "The future of the motion picture depends upon making the second class—it is a millionfold—*want to go to pictures,* by making pictures they will *want to see.*" This could easily be transposed into PROJECT PICTURES SO AS TO KEEP ALL CLASSES *WANTING TO SEE THEM.*

One day last week, in fulfilment of a promise made to visit each of the motion picture theatres on the famous East Side, I visited the Lyceum theatre, at Third avenue and Fifty-fifth street, an upstairs theatre in what was formerly a bank building. The manager, Mr. Bernardick, evidently thinking that I had serious designs upon his operator, was at first disinclined to grant me permission to visit him; however, the operator, Benjamin Greenberg, interceded for me, and we spent a pleasant half-hour together. The equipment in the operating room consists of two Standard Master Model projectors, taking current through a Hallberg 220 volt Economizer, this being used for both machines, so that when the operator was finishing up on one machine and ready to start on the other he had to "steal" the light. I have heard many instances where managers have been a penny wise and a pound foolish, but this certainly does take first prize, and certainly one more economizer would not drive this manager to the poorhouse.

The "show????" consists of from seven to eight *reels of film,* that's all they can be called, and the admission for this "greatest show on earth" is five cents, which was to my mind exorbitant, considering the age and condition of the subjects shown. The house, which has a seating capacity of approximately three hundred, was a little more than half filled (it being early in the afternoon), and the cleanest part of the theatre was the operating room. (I am not saying this to flatter Brother Greenberg, but because it is the truth.) The picture was entirely too large for the short throw, and the screen was sadly in need of repair, it being a home-made affair, and had at some time or other been painted with some substance resembling aluminum, and the spots and streaks were easily discernible.

The "feature" picture was "Black Friday," made by the Universal, and when I say that this manager pays the magnificent sum of five dollars for a feature you can imagine the condition it was in. The projection by Mr. Greenberg was a surprise—the light was well handled and the screen illumination good; in fact, I might say very good, considering the size of picture and current and the condition of the screen. This operator is another one of those who WORK from 1 to 11 P.M., and, believe me, it is work, no relief for supper, just grind 'em out according to the old formula; drag 'em during the day and run 'em a mile-a-minute at night, all for the princely salary of !!!!!!—honestly, I'm ashamed to mention it.

Can exhibitors find any excuse for such places as this, and do they think that the public can be won over to declare that the motion picture is the ideal means of entertainment for the masses as long as they are fed upon such presentations?

The funny part of my visit was that there was another operator (?) looking for the brother's job, and I would suggest that Brother Greenberg let him have it, then all things would correspond. There should be no difficulty in a man of Greenberg's caliber getting a position in more congenial surroundings, for he has the attributes of a good operator to recommend him; he is careful, painstaking and keeps his mechanisms and operating room in a perfectly clean condition.

In contrast with this experience, it is especially interesting to note a few of the letters appearing in the department this week from operators who find themselves granted shoulder to shoulder co-operating in every possible manner.

A Welcome Surprise

CHARLES A. HOSFORD, Ft. Wayne, Ind., whom I had given up as being lost, strayed or stolen, comes across with the following letter: "Will drop you a line to let you know that the boys in Fort Wayne have organized under the banner of the I. A. (see "Union Announcements"). The boys are all progressive and we hope to keep Ft. Wayne on the map. We have a membership of twenty-two, and all are working and harmony prevails, which we hope will continue, for to my mind when there is harmony half the success is already won. I am getting sample of a film cleaner ready to send you, as I promised some time ago, but since I have the honor of being secretary of this local I have not had much time I could call my own. If I remember right, I think I promised to keep you busy. (You did, but didn't). But don't think that I have been idle, for I have not. I have been working on something that will be of benefit to every brother operator and exhibitor. I will not say what it is until I have finished a model and put it to the test, for I would not want you to recommend something that I was not sure of myself. Please don't think that I have deserted you, for I have not, and please accept my appreciation for your good work and the assistance you are giving to brother operators, and I hope that the Lord will give you health and strength to continue the good work. That may sound as though I was preaching a sermon, but it comes from the bottom of my heart, and I am sure that all operators who know you feel the same. Well, I guess I'll ring off, wishing you and the NEWS the best of success.

Answer: Well, Brother Hosford, it was indeed a welcome surprise when I found your letter on my desk. I recognized the handwriting, even though you mailed it in one of the union's envelopes. I was indeed glad to know that the dream I had when I visited you last summer had come true and that at last the boys in Ft. Wayne had become organized and were willing to uphold the principles of the great American labor movement so essential to their industrial welfare.

I have no doubt but that you will keep Ft. Wayne on the map, for I know that your members are an earnest and progressive lot of men, and I look for big things to be accomplished by local 466. I thoroughly agree with you: *harmony must prevail if success is to be won.* And you must also realize that harmony between your members and the exhibitors, your employers, is another important factor. You cannot expect to GET unless you are in turn willing to GIVE, and meeting on the common ground of politeness and humanity, I am sure that much good will be accomplished by your members that will be of mutual benefit to your employers and yourselves.

For goodness sake, hurry along that "thing" that you will not say what it is until it has been put to the test. I feel confident that anything in which you have had a hand will be of value. You surprise me. I thought an officer of the union had a soft snap of it; so many seem to think that his hardest work is to draw his salary; but I'll forgive you this time if you promise never to let it happen again. For your kind expression of good will accept my sincere thanks, and I know that you are sincere in what you write. A letter or anything else from you will always be, as this has been—WELCOME.

Frank and Kling of Canton, Ohio

W. C. FRANK and Frank Kling, operators at the Alhambra theatre, Canton, O., are two operators who have made a study of their profession and are ever on the alert to improve projection and incidentally increase the receipts of the box office at the above named theatre. It is a pleasure to hear from men who do things, and the department is awaiting photographs of the Alhambra's operating room and operators. So it's up to you, Messrs. Frank and Kling, to send them in, and pass along for the benefit of other operators the little kinks you have discovered and which you have found to be of value.

Nicholas Power Takes a Rest

MR. NICHOLAS POWER, the famous inventor of the Power's Cameragraph, who has for the past several months been working hard along experimental lines, as well as being in almost daily attendance at his office at 90 Gold street, New York City, is now taking a well-earned rest, and will be among those present at Daytona, Florida, for a period of eight weeks.

The editor of this department hopes that the well-deserved rest will prove beneficial and that Mr. Power will come back entirely refreshed and ready once more to plunge in and take care of the many problems that will have cropped up during his absence.

Considerate of His Operator

Connecticut writes: *"I have been operating for the past six years, and in all that time I have never had to call for outside help. This is not because I 'know it all,' for I am always ready and willing to learn. The* NEWS *has been of great help to me, especially the projection department. I think operators should try and help you in what must be a very tiresome and arduous job, and they could do this if they would look in the back numbers for answers to their questions before writing you. I have every copy of the* NEWS *for the past three years and have cut out and bound together the projection department, which has proved invaluable. My own trouble may have been treated in some of the back numbers, but if so I have failed to find it. I have an Edison Model B machine, and my picture jumps up and down on the screen. I seldom run over 60 and the film jumps, some makes worse than others. I have put on new tension springs and aperture plate and adjusted them properly, but it seems to have done no good. The machine is nearly new and free from any lost motion. I am fortunate in having an employer who is somewhat different from the ordinary run of managers. When I have put in an extra good day's work, meaning that my light has been well handled and all things as they should be, he slips me fifty cents or a dollar. This is extra, and I get a good salary, too. I think if more managers were to try this scheme they would find that it would bring in better returns."*

Answer: The answer to your problem is perhaps due to one of these causes: either the intermittent sprocket is not true, or the intermittent sprocket shaft has been sprung. Dirt on the face of the intermittent sprocket is another cause for the picture jumping. See that it is perfectly clean. When writing about troubles of this kind you should be careful to describe the effect produced. If the jump occurs four times to each revolution the foregoing is no doubt the cause. If it is not caused that way you will have to describe it more fully if I am to help you. It is good to know that there is one manager who is considerate of his operator, and the extra pay should be an incentive, as it no doubt is, for you to do better work each day. There must be a spirit of co-operation between employer and employee if the best results are to be obtained. I would like to call the attention of Mr. Bernardick, of New York City, to the latter portion of your letter.

Lens Trouble

Milwaukee, Wis., writes: *"My lens has developed what appears to be white specks. It looks to me as though they were inside the glass. I have tried cleaning them with a soft rag and alcohol, but it does not seem to do any good. Picture is clear and sharp, but not as distinct as it might be. Can you help me?*

Answer: I suppose you mean the motion picture objective. It is quite possible that the white specks are due to some flaw in the glass. There are certain kinds of optical glasses which are subject to oxidization and deterioration because of the metals used in their composition. If the specks are in the glass itself the only remedy is to purchase a new lens. It is also probable that the specks are between the two lenses of the front combination. These lenses are cemented together with balsam, and it has been known that the gum has melted under the heat of the spot and run down between the lenses. Conditions such as this are very rare, but they have happened nevertheless, and the strong light from the arc should never be projected through the motion picture objective for any great length of time unless some means is used to dissipate the heat rays. A very old lens has been known to deposit specks by reason of the little chips of balsam that would dry and detach themselves on the surface of the lens between the two glasses. I would suggest that you lose no time in getting a new lens, for it will not pay to let the picture suffer by reason of the small expense involved.

UNION ANNOUNCEMENTS

Local 466, I. A. T. S. E., Ft. Wayne, Ind.

The following officers have been elected to serve the Motion Picture Operators' Union of Fort Wayne, Ind., Local 466, I. A. T. S. E.: President, Raymond Racine; vice-president, Ellis A. Karms; recording-corresponding secretary, Charles A. Rosford; financial secretary-treasurer, Kenneth Reichard; business agent, Herman A. Palmer; sergeant-at-arms, Marion Yates; trustees, George Loucks, Walter Foreman and Murry Greene.

The exhibitors of Ft. Wayne are to be congratulated upon the formation of this new union. From my personal observations, made last summer during my visit to that city, I am sure that the boys will make no unreasonable demands and that the spirit of fair play will ever prevail. To the union, its members and officers I can only say: I hope that all things desired will become yours, and while it may take some time to accomplish all you are desirous of obtaining, sooner or later they will become a reality if you take things calmly and don't bite off too big a chunk the first time.

Projection Editor Delegate to Convention

At a regular meeting of Local 384, I. A. T. S. E., of Hudson County, N. J., held on Saturday, February 10, at Brennan's Hall, 642 Newark avenue, Jersey City, N. J., one of the most important rules of business was the nomination and election of a delegate to the I. A. Convention to be held in Cleveland, Ohio. The nominations were: Anthony Boscarelli, Edward Dougherty and I. G. Sherman. The result of the election was that I was chosen to represent my local at this convention.

I Am Up a Tree

P. O. Anderson, Lubbock, Tex., writes: *"I have been operating for the past four years and have had no trouble that I could not remedy until I took this machine (which same the brother fails to mention—Ed.) to work with. It is in fine shape now, as I have spent considerable time on it; but one thing I don't like, and that is there seems to be a knock in the intermittent. That is my reason for troubling you. I have not been able to fix it so far, although I have done everything I could think of. If you can give me any information regarding this trouble it will be greatly appreciated."*

Answer: Awfully sorry, old man, but as you did not mention the make and model of your projector, and did not describe just what you meant by "knock," I don't see how I am going to be of any assistance to you. You say in one sentence, "It is in fine shape now." I was not sure but that was sarcasm on your part, and if you have made promiscuous use of a screw driver, I think I can agree with you; it must be in fine shape. If you will give me something to work on I will try and help you, so come across.

Wants to Open a Theatre

H. M. Chiftjian, Ithaca, N. Y., writes: *"I wish you to advise me as to which is the best projection machine at a moderate price to use in a country theatre. Can any one open a theatre for moving pictures in a small town? Who gives the license to open a moving picture theatre? Thanking you in advance, I remain very truly yours."*

Answer: In the columns of the NEWS there are advertised motion picture projectors at various prices, and it should not be difficult for you to find one that would be suitable for the purpose to which you intend to put it. You must, of course, realize that it would not be possible for me to recommend any one as being BEST. That would not be fair to the advertisers. In answer to your second question, I don't see any reason why you should not be able to open a theatre in any town you choose as long as you have enough capital to stand a loss until you are established, but I would suggest that you write to the mayor or town council of whatever town you intend to locate and ask them for information as to the fee charged for a license and the necessary steps to take in securing one. This also answers your third question. If I can be of any further service to you, pray don't hesitate to call upon me.

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U. S. ARMY CHIEFS
U. S. NAVAL OFFICIALS
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In Hand-colored Slides 25c each

TIMELY LECTURE

"OUR MODERN NAVY"

Twenty unusual views of U. S. Sea Fighters, full of action.
In hand-colored slides, $5.00 the set.
Orders filled immediately on receipt.

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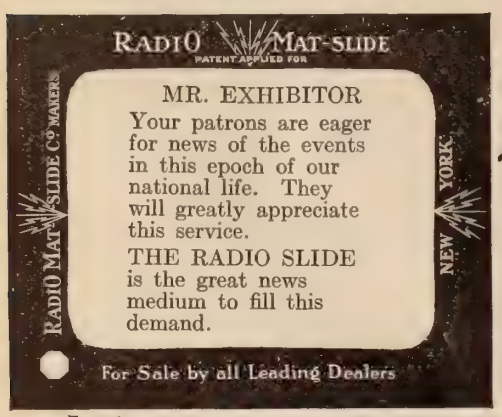
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Excelsior Illustrating Co.

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Sent on 30 days' trial. Guaranteed to satisfy you or your money back. Price $75.00 f. o. b., Owensboro, Ky.

Gives positive current control. Preserves focus with absolute precision. Floods screen with continuous, white light. Pays for itself in current saved. Fits any standard lamp. Pleases operator, as it leaves him free to attend to his other work.

AMERICAN AUTO-ARC CO., Inc.
37 W. Van Buren Street CHICAGO, ILLINOIS

SLIDES

"THIS is one branch of the motion picture industry which deserves particular attention at this time. It is older than motion pictures and though superseded by them is still prominent in the promotion of the younger art."

The above quotation from an editorial by E. K. Gillett in February 24 issue of the NEWS is worthy of consideration by every theatre owner engaged in the exhibition of motion pictures. The announcement slide is as necessary to the exhibitor as the spark plug to the automobile, and yet few there are who give any great amount of thought to it. I remember, and it was not so long ago when illustrated songs were the vogue, that it was not an uncommon occurrence for a singer to report at the theatre with a set of slides to illustrate the song which was to be sung, and the manager after looking at the slides would refuse to allow their use, claiming that they were so badly done that he would be ashamed to inflict them upon his audience. Yet these self-same managers today will inflict announcement slides (that are more important than the song slide ever was) upon his audience that all too often are an absolute insult and are to a large degree responsible for the failure of the feature advertised.

Radio Appoints Canada Agents

The Radio Mat Slide Company, Incorporated, 121 West 42nd street, New York, who are manufacturers of the Radio Mat typewriter slide, announce that the T. J. Malone Film, Incorporated, of Montreal, Canada have been appointed as agents for the distribution of their slides in all Canadian territory. Mr. Voight of the Radio Company states that their business is increasing and they are adding more dealers each week to the list of supply houses who are now handling their products.

Excelsior Announces New Catalog

The Excelsior Illustrating Company is preparing a new catalog of their slide announcements. This company has originated many unique ideas for making slides attractive on the screen, and the new catalog will have several different sections showing how this company has made a thorough study of the different requirements for various needs and occasions.

The exhibitor can turn to the right department of this catalog and feel sure of finding exactly what he wants to fit the particular time and place he wants to fill. If he does not find exactly what he wants, he can indicate by a selection from the catalog to the style which most nearly suits him, and his individual preference can be expressed in different wording, or a special design made up for him on short notice.

The new catalog will be issued in about two weeks, and will contain about fifty pages crammed full of "slide" knowledge. A postcard, 'phone or call at the offices of the company, 219 Sixth avenue, New York City, will bring the catalog by first mail.

Slide Co. Moves

The Greater New York Slide Company, 154 West 45th Street, New York, announce that after February 19 their entire manufacturing department and sales offices will be located at their up-town address.

Previous to this date the manufacturing end of the business was carried on in the Academy of Music Building, 14th Street, New York.

Novelty Slide Urges Patriotism

In these trying times of international complications, the heart of the exhibitor will warm up with patrotism which is reflected on his screen. Throughout the country exhibitors are displaying hand-colored slides of the leading characters in the current crisis. Particularly welcome are the patriotic slides produced by the Novelty Slide Company. These embrace various styles of the American Flag, individual slides of the President, his cabinet, prominent Army and Navy officials and all the national songs by verse or chorus. An interesting lecture set, "Our Modern Navy," has just been prepared and is meeting with enthusiastic reception wherever shown. The exhibitor that sends his patrons away happy and enthused is laying the foundation for his own success in business.

The Movette Camera and Projector

FRANK L. HOUGH, well known to the older men in the motion picture industry, has again come into the limelight. For years Mr. Hough was with the Edison Company, later going with the Kleine Optical Company, of Chicago, where he remained up to about a year ago. Since that time little has been heard of him in the trade though his friends made statements that he was engaged in working up an invention which should bring him considerable renown.



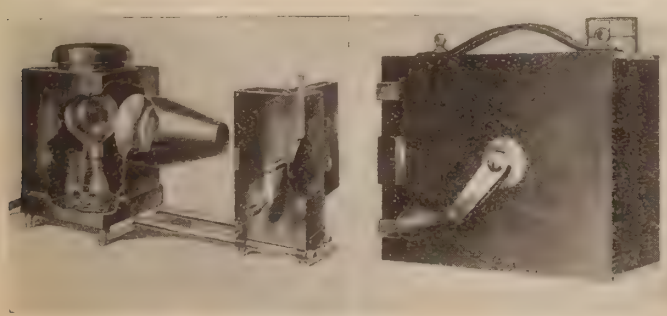
Frank L. Hough, Inventor of the Novelette Moving Picture Camera

This has now taken form in the shape of a small camera and projector sold for amateur use. Unlike most so-called home machines, it does not claim to be the equal of the standard professional outfit. There is no attempt made, in the statements issued by Mr. Hough, to prove that it is the cure-all of the classroom—he merely says that the outfit is for the amateur who wants to make a start in motion pictures. If his ambitions carry him further, then the next step is the professional outfit. No films can be shown in the projector unless they have been taken on the special film which fits the special camera. This puts the outfit in a class by itsel and does away with the objection which has always militated against other special films and projectors. It stands in the same position as the "Kodak" does to the professional camera outfit.

In speaking of the difficulties in perfecting his invention, Mr. Hough said: "Of course I could do what I wanted by adding all the intricate appliances that you see on the professional camera and projector, but these cost more than the amateur would like to pay."

We are not in a position to describe the outfit from a technical point of view as we have not as yet seen a demonstration or examined the mechanism. When this has been done the various details, efficiency, etc., will be taken up. From the description sent us by Mr. Hough the camera is about the size of a book—7 inches long, 5 inches high and 2½ inches thick, carrying 50 feet of film. The projector over-all is 20 inches long, 9¼ inches high and 8 inches thick. A nine-foot picture can be shown up to 12 or 15 feet. The light is supplied by a Mazda lamp attached to the ordinary house current. The film which is produced by the Eastman Kodak Company is made of non-inflammable stock.

The Movette Camera Corporation is located in Rochester. Its president is W. E. Gerry, of Chicago, organizer and sales manager; Frank L. Hough, the inventor, is vice-president and manager of production. Dr. William Shallenberger, of Waterloo, Iowa, is treasurer, and J. F. Shallenberger, of Chicago, is secretary.



Left, Novelette Projector. Right, Novelette Camera

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A Different Kind of Manager

F. E. B., Hamilton, Ont., writes: *"I guess I am the first from Hamilton to come to you for information since we are readers of the* NEWS *(some paper). Years back I wouldn't look at it, but today I can't wait for Wednesday to come (Wednesday is the day the postman delivers it to me). (What was your reason and why the change?—Ed.) I happen to be working in one of the oldest houses in the city, and I have two of the oldest machines around here, which is quite natural if the house hasn't been doing very good business for some time. Just lately a new man took the place over, and he is doing a bit better than the rest. He is new at the business, but there's one thing he understands, and that is that the operating room is the most important part of the theatre. He is getting me a new machine, but can't very well afford to get two. I have two model B Edison machines. In one I have just installed a complete new intermittent movement, which is working very good; but I am not satisfied, so I am asking you a few questions. Could the improvements made on model D machine, such as film tracks instead of the plain aperture plate and tension shoes, be used on a model B; also, could the inside shutter be taken out of a model B and an outside shutter be put in its place? I have written two letters to the Edison people, but have had no reply. Hoping that I have not put you to a lot of bother, and wishing you the best of success, I will await your answer."*

Answer: I take my hat off to your manager. He has the right idea. So different from the exhibitor in New York who caused me to swing the hammer. The operating room is the MOST IMPORTANT PART OF THE THEATRE, and its equipment must be in first class condition at all times. The fact that he is getting a new machine for you shows that he is at least willing to give his patrons a run for their money, and even though it is not possible to get two, half a loaf is better than none. The suggestion you make in regard to changes on your machine is something I do not care to recommend, and I would suggest that you do nothing until I have heard from the Edison Company, to whom I am submitting your letter and will advise you further as soon as I hear from them. I think I will have better luck than you did, but perhaps your letter went astray and that is why you did not hear. I'll say this, though, I never heard of a Model D.

Dundee, Omaha, Model Fireproof House

LOCATED in the restricted residence district of Omaha—namely, Dundee—is a model suburban fireproof house, the Dundee theatre. This theatre is constructed of brick and concrete, and measures 30 feet by 114 feet.

The lobby measures 28 feet by 30 feet and is finished with tapestry brick and stucco. A tile floor adds to the attractiveness, and all woodwork is finished in mahogany. Doors are set with leaded glass windows.

The interior of the theatre is finished in brown, fading into a light tan ceiling. The side-walls are Tiffany finish, and the ceiling is overlaid with a conventional design in hand-work. The theatre has a seating capacity of 410. The chairs are 20 inches wide, with 32 inches for knee room, and are finished in French gray (waxed). These chairs were furnished by the American Seating Company of Chicago, and are all that is desired for the comfort of the patrons.

The lighting is the semi-indirect system, there being ten twenty-inch baskets covered with gold silk and artificial wistaria, and also twenty side-wall brackets finished in the same style. The theatre is illuminated at all times with sufficient light to read a newspaper.

For ventilating the house a Sturtevant vacuum system has been installed, by means of which the air in the theatre is changed completely every three minutes.

The projection room has two Baird projectors and Hertner electric transverter. The unusual thing is the amount of amperes used. The throw is 97 feet onto a Gold King screen, 12 feet by 16 feet, recessed in a four-foot shadow box in black. A Marlux lens and a 6½ and 7½ inch Minescus and Bi-Convex condenser is used, burning a half-inch cored carbon above and a three-eighths-inch solid carbon below, working at all times from fifteen to eighteen amperes with a perfectly illuminated picture.

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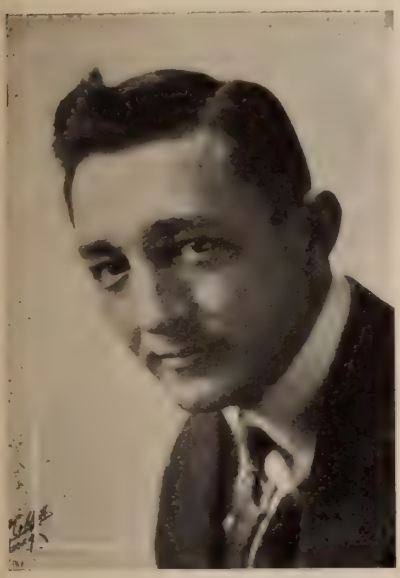
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Sandidge a Specialist in Studio Lighting

J. HOWARD SANDIDGE, who originated and designed the artificial lighting system used in the Rothacker Film Mfg. Company's new studio, graduated from the Tulane University of Louisiana as a mechanical and electrical engineer in 1908. After a few years of practical wiring experience as electrician in private plants, and in the lighting and engineering department of the Commonwealth Edison Company, he assumed the position with the Cooper - Hewitt Company as illuminating engineer for the Western division, with which concern he has been affiliated since 1912. For the past two years Mr. Sandidge has been specializing in motion picture studio lighting. His thorough technical training, coupled with his knowledge of practical conditions in motion picture studios enabled him to design a system of lighting which was theoretically perfect and which has since been proved practical from every standpoint. Readers of MOTION PICTURE NEWS will remember the exhaustive description of the Rothacker plant's lighting system appearing in last week's issue and which was written by Mr. Sandidge. Letters have been received declaring the article an unusually valuable contribution to the all too scanty literature devoted to the technical aspects of motion picture production.



J. Howard Sandidge

Cameragraph Club Ball

THE Cameragraph Club, composed of the various heads of departments in the Nicholas Power factory, and of which the superintendent, Theodore Uleman is president, will hold their second annual ball on the evening of Saturday, March 3, at Arcadia Hall, Halsey street and Broadway, Brooklyn, N. Y. Music for the occasion is to be furnished by Ferguson's Band. Messrs. Nicholas Power, Edward Earl, J. S. Skerret, Will C. Smith are honorary members of the club and take an active interest in all its doings. The committee in charge of this year's ball promise that no effort will be spared to make this an event that will eclipse last year's, and those who remember the exceptionally good time had then don't believe it can be done. The editor of this department wishes the Cameragraph Club and its members a most enjoyable evening, and a successful one financially, and regrets that it will be impossible for him to take part in the festivities, as he will be in attendance at the I. A. Convention in Cleveland, Ohio.

P. S. Change the date and I'll try and make it.—Ed.

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THE CAMERA

Taking and Projecting Filters for Two-Color Cinematography

ALTHOUGH considerable work has been done upon color cinematography and new processes and improvements on existing methods are constantly being devised and patented, the progress in this art has been rather along mechanical instead of physical or purely scientific lines, and while cameras and projecting mechanisms of considerable efficiency for color work have been introduced, still the all important consideration—the color rendition—is at once seen to be far below the limit of practical possibilities in most "natural color" films when the processes are demonstrated upon the screen.

That the cinematographic industry has produced some highly ingenious and skillful mechanicians is beyond question, but, of the scientific minds, capable of exploiting intelligently the laws of light and color, and the physics of the photographic process, few are to be found in the entire realm of cinematography.

While a few of the "color processes" are not without promise, and while some of the concerns endeavoring to produce cinematographic color-films have endeavored to secure competent technical advice, still much time and money is being fruitlessly expended in attempts to develop color processes which are not founded upon correct theory, and the disappointing results secured in such cases are the natural and inevitable outcome of empirical procedure.

Since a photographic, or cinematographic, color process must stand or fall according to the degree of accuracy with which it can reproduce the coloration of the subjects photographed, it is apparent that the physical laws of color analysis and color mixture must be duly regarded in securing the negative color sensation records, and in projecting the positives, if a satisfactory approximation to nature's hues is to be attained. Obviously, therefore, the proposition is primarily a physical one, and mechanical considerations enter only to the extent to which they may facilitate the attainment of theoretical requirements. We are therefore chiefly concerned with a study of the capabilities of our sensitive photographic material and the color filters through which the color films are photographed and exhibited.

Three-color photography became an accomplished fact years ago, with the introduction by Ives of the Photochromoscope, and it has been proven possible to produce wonderfully faithful photographic reproductions in natural colors by either additive or subtractive tricolor processes. But in cinematography the production and subsequent projection of three separate sets of color sensation records has been fraught with practical difficulties of considerable magnitude, and a survey of the methods by which inventors are endeavoring to produce motion pictures in color shows that most workers have adopted the two-color system of analysis and reproduction, and in doing so they eliminate many of the difficulties incident to three-color procedure.

Now a two-color process, being at variance with accepted theories of color perception and color synthesis, could never produce theoretically correct results, but, nevertheless, evidence is not lacking to show that with correct scientific knowledge and accurate and intelligent manipulation, motion pictures which are pleasing to look upon and which closely approximate natural coloring, may be made and exhibited by two-color methods.

We shall therefore consider the scientific aspects of two-color cinematography and endeavor to determine how best we can approximately reproduce all colors, whether simple or compound, by the production and projection of but two sets of color sensation records. There is probably a considerable variance in opinion among workers upon color cinematography as to what the exact spectral transmissions for a set of two-color taking filters should be, and inded the subject is of vital importance, but it appears that up to the present nothing much has been written upon the subject by those best qualified to do so.

In this article we shall therefore review that which has so far been put upon record, and endeavor to draw some conclusions, concerning the practical application of the information at present available on the two-color process. As is generally known the first tangible results in color cinematography were those of G. Albert Smith, which became known as the Kinemacolor process. Although some previous attempts had been made using only two color filters, Smith was the worker who boldly abandoned the attempt to secure sets of trichromatic records and attacked the proposition of cinematographic color rendition by a two-color process. The early experiments of Smith and his associates form the subject of an interesting notation on two-color taking filters by Colin N. Bennett,* and since this appears to be the first contribution to the literature of the subject we quote from its interesting contents.

Bennett says:

"Filter sets used in Kinemacolor have in the past been of two classes, namely, "light" and "dark" sets. The dark set is simply

* "Filter Absorptions for Two-Color." Color Photography—Supplement to British Journal—July 7th, 1911, page 45.

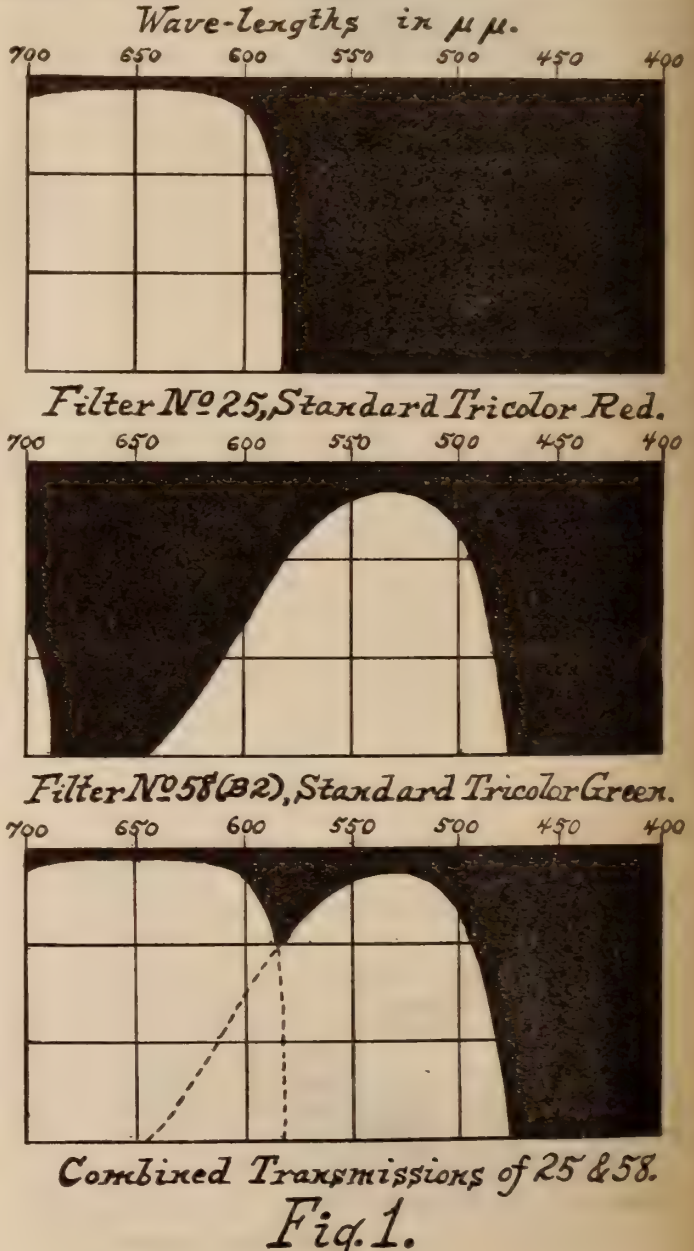


Fig. 1.

the regular tricolor red and tricolor green of the Wratten standard trichromatic set. In practice it will be found that a two-color positive consisting of combined orange-red and blue-green transparencies made from negatives taken with the aid of the above two filters will give (when viewed by artificial-yellowish light) a fair representation of colors other than those containing a pronounced admixture of pure blue. For brilliant rendering of sky and water effects the pioneers of Kinemacolor had resort to the "light" series filters, consisting of, respectively, orange transmission to about D½ E and an over light edition of tricolor green, passing distinctly more greenish-blue than the regular or darker tint.

With these "light" filters blues are rendered far brighter than before, as are also artificial greens, by virtue of their large blue-green content. Exposures also are very much shorter. On the other hand, grass and foliage green are reproduced in the resulting two-color image as a bronze brown.

Upon my (Bennett's) introduction to the theory of the process it was explained to me that this browning of natural greens when using the "light" series filter set was due to the green content passed by the orange filter, but the explanation was fallacious; the true reason of the difficulty having to be sought in the swamping action of the additional blue-green and greenish-blue rays passed by the green filter, as was speedily proven by experiment.

The problem then remaining for solution was how to obtain a set of two-color filters as light as possible, so as to allow of very short exposures (a necessity in the Kinemacolor system of cinematography) and at the same time give renderings of foliage shades which were at least green and not brown. The solution was found to be in the employment of a small proportion of pure blue or even blue-violet, light in the form of a restricted transmission band in the green filter wherewith to make the necessary records of blue objects, at the same time cutting out the offensive blue-green rays from little b to F½ G or thereabout.

Dyes used for the purpose were, for preliminary experiments Metanile Yellow to cut out blue-green, coupled with the use of small additions of filter yellow to damp down violet and ultra-violet light which might otherwise upset the apparent transmission values of natural colors as recorded in the blue-green record negative. Such a dye combination was found to have considerable practical advantage over whatever may have been originally used, but it was latterly superseded by the use of fluorescine and filter yellow employed in a similar manner to the above. In each case the green color was imparted to the filter by a sufficient addition of filter blue-green to the dye bath. Screens so dyed were a light yellowish-green hue, being much the color of spring foliage itself. On spectroscopic examination they could be seen to pass an inconsiderable but yet sufficient amount of pure blue light. Unfortunately, it is not possible to give definite spectroscopic charts, since the research was hurried at the behest of the proprietors of Kinemacolor, the most successful specimens of filter being at once returned, with the object of standardization at the laboratories of Messrs. Wratten and Wainwright. It may be said, however, that green screens so compounded for two-color work, though having widely different apparent tints and densities, all showed great practical advantage over the usual blue-green previously in use.

The orange-red screen, which should go with the above to make the set complete, was not found to present any difficulty whatever. Almost any orange to orange-red tint not transmitting farther than E can be used with success. The more yellow the orange the more will apparent yellows be bleached in the resulting two-color transparencies. Napthol Orange combined with Filter Yellow in the proportion of 4 to 1, and in strong solution will be found very useful for dyeing up the red screen. Mono and Di-brom fluorescine combined with filter yellow in equal proportions give dye solutions useful for redder screens."

These notes of Bennett's form an interesting historical account of some of the early work on the Kinemacolor process and are worthy of some consideration by workers on two-color cinematography. We would not, however, advise anyone to experiment with the dye combinations mentioned, for filter dyes of greater luminosity and more suitable for orange-red and blue-green filters are now available and, as will presently be seen, filters are now obtainable which are capable of better reproductions by the two-color process than are those constructed according to Bennett's specifications, provided, of course, that suitable color-sensitized film stock is used.

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It is interesting to note that, as Bennett states, the successful samples of Kinemacolor taking filters were forwarded to the laboratories of Wratten and Wainwright for standardization and practical improvement. As Dr. Mees was at that time in charge of the Wratten Research Laboratory, it is reasonable to assume that the proposition of preparing suitable and efficient two-color filters for Kinemacolor work received his consideration.

We therefore next refer to a brief article on the Kinemacolor process by Dr. Mees, which appeared shortly afterward,* and which in spite of its brevity contains a sort of pronouncement as to what Mees thought the transmissions of two-color taking and projecting filters should be.

Quoting Mr. Mees:

"Attempts to apply triple projection methods to Kinematography have frequently been made, but have not yet come before the public, except in the "Kinemacolor" method, which uses only two colors, abandoning the third, and so eliminating much complication. A two-color method can, of course, at best be only a compromise, but it would seem at present to be the most satisfactory for Kinematograph work.

"In the 'Kinemacolor' method the spectrum is divided into two, one taking filter being orange-red and the other blue-green. In order to get a satisfactory rendering of greens, the latter taking filter must be rather greener than a true blue-green filter would be, and in the resulting picture blue is little distinguishable from blue-green, while a yellow is rendered rather as an orange than a true yellow. The results are, however, surprisingly good considering the theoretical difficulties of the method and the extreme badness of ordinary two-color work, and they will doubtless be even better when the promoters of the process have learned that above all things they must avoid in their pictures the two colors which they are using for projecting. These two colors are a pure red and a very bright blue-green, or minus-red color, and in some of the pictures at present (1911) there is a tendency to use these two colors in the composition of the original scene, so that one gets little girls dressed in red blouses and blue-green skirts, which colors the process renders with only too distressing fidelity. Considering the excellent way in which the process reproduces subdued colors, such as browns, there really seems no need for this.

"There is no doubt, however, that Kinemacolor is a success, and is a striking testimony to the good practical results which may sometimes be obtained from a theoretically inaccurate system."

While the foregoing abstracts give some idea of what the regions transmitted and the hues of suitable two-color cinematographic filters should be, it is necessary before considering any specific sets of filters to set forth some of the qualifications which a set of filters should possess if they are to prove suitable for practical work in color cinematography. Although it is not the purpose of this article to enlarge upon the relationship of the trichromatic theory of color vision to the preparation of taking filters for the color process, still it should be mentioned that filters for additive tricolor work are generally prepared with regard for the red, green, and blue-violet fundamental color sensations, as expressed by some recognized set of sensation curves or color equations.

The sensation of white is caused by stimulation at equal intensities of the red, green, and blue sensitive nerve groups of the eye, although the actual relative luminosities of the primary color sensations are, according to Abney:

Red	Green	Blue
65.7	33.8	0.44

This serves to show that only a very small percentage of blue-violet light is necessary in the formation of a synthetic white by additive projection. The filters for a subtractive color process (either two-color or tri-color) need not be prepared with regard for any set of color sensation curves, for in a subtractive process the whites result from the absence of all color, instead of being produced by the addition of regulated amounts of light of the fundamental sensation colors as in the additive process.

Since the exposure interval in cinematography is the same for each of the successive images upon the film strip, it will be apparent that a pair of taking filters to prove useful in a two-color cinematographic process, in which sets of red-orange and blue-green negative sensation records are secured through the same lens, must be capable of yielding red-orange and blue-green sensation negative images of approximately equal density within equal

(*Continued on page* 1449)

* "Three-Color Kinematography." Nature—October 26, 1911—Page 556.

MUSIC AND THE PICTURE

Music for Oriental Pictures

AMONG international pictures none seem to be able to hold our attention and popular demand so lastingly as Oriental pictures. There seems to be no end of picturizing the magnificent scenes and episodes of these ancient countries.

Oriental music should therefore be a standard factor in any musician's library, and to facilitate the selection of such music I wish to call the attention of all musicians to the following Oriental numbers, which can be bought wherever music is sold.

1. "March Turque," by Eilenberg.
2. "March a la Turca," by Mozart.

The enormous popularity of these two marches is unquestionably due to the spirit, vim and brilliancy of their rhythms. These marches are very effective and splendidly suited for Oriental scenes of marching, etc.

3. "In the Sudan" (A Dervish Chorus), by Sebek.

One of those slow, dreamy and wonderfully melodious melodies, with good work for the clarinet in small, or oboe in large, orchestras. Suitable for desert scenes, resting caravans, etc.

4. "Salome Dance," by Tobani.

Not many Oriental numbers have been published in recent years to fit the famous "Oriental Dance of the Seven Veils," as danced in Richard Strauss famous "Salome."

5. "Turkish Patrol," by Michaelis.

One of the most interesting and desirable compositions which a leader can program, suitable for Oriental scenes, such as soldiers coming and passing in the distance.

6. "Oriental Veil Dance," by Aronson.

I have used this number in almost every feature with Oriental dance scenes.

7. "March of the Janizaries," by Hosmer.

A characteristic composition of rare melodious beauty; a number suitable for any Oriental scene of Moderato action.

8. "Urada," Arabian Walts, by Tugginer.

An exceedingly melodious and very charming waltz, really Oriental from start to finish—usuable for Oriental society scenes.

9. "Oriental Dance, Characteristic," by G. Verdi.

A wonderfully effective number and the many novel effects introduced make it one of the most interesting and desirable compositions which a leader can program.

10. "Oriental Love Theme," by Leo Oehmler.

A sweet, dreamy, flowing melody of exceptional beauty.

William L. Becker

Mr. William L. Becker, the noted musician and general musical director of the William Fox Theatrical Enterprises, is dead. We musicians, and especially those who are striving for a perfect musical accompaniment have lost in Mr. Becker not only a friend, but a man who fought all his life for the betterment of the music profession in general. "His battles were ours."

Mr. Becker, besides being a thorough musician of twenty years' experience, directing some of the largest theatre orchestras in the country, was also a composer of merit.

His last works, fourteen numbers specially written for the moving picture, and consisting of "Agitatos," "Hurries," "Furiosos," etc., have been published by the Carl Fischer music house. Mr. Becker, with these compositions, supplied a long-felt want insomuch as the numbers, while very effective, are not difficult to play. Under a *nom de plume* Mr. Becker also wrote a series of very interesting articles on how to play and what to play for motion pictures. These articles appeared in the Exhibitors' Bulletin, issued monthly by the Fox Film Corporation.

His advice was often sought by some of the most prominent musical directors of the motion picture houses of the country, and, while busily engaged with other matters, he always found time to supply their wants. We have lost in Mr. Becker a pioneer in the field of music and pictures, a man who with honor represented the music profession.

THE EDITOR.

Finds Well-Known Pieces Hit the Spot

The Editor,

I have read regularly with very much appreciation the various letters that have appeared in your department of the experiences of organists throughout the States, but so far have not had the pleasure of reading a letter from a Canadian organist. As I take much pleasure in reading of the obstacles of American organists, I am writing this letter in the hope that the pleasure may be vice versa.

I am an organist at a large theatre in Ottawa, the seat of the government, and also the center of the government and offices. One would naturally infer one's audience to be somewhat of an intelligent nature. The inference is correct.

When I assumed my duties here, two years ago, I was not certain what the audience wanted. To find out what they appreciated the most, during intermission I played various pieces, I touched the various operas, those which were well known, those like Puccini's operas that contained just a few known airs, songs, or a sentimental ballad style, and other classics that I knew were well known. The applause was fair, but I knew I had not touched the mark.

One evening a request came for the selection to be the "Prince of Pilson." At the finish of this selection the applause was so continuous that I had to play the latter part of the selection over again. This was the spot—the musical comedy. I obtained a list of all the musical shows that played here in the last three years, and purchased the music to each one, and now I'm playing at least two a week during the pictures if possible—with success.

I have found during my experience at playing pictures in this country and England, that the audiences like to hear occasionally during the pictures something they know. They feel flattered that their musical knowledge is so far established to know what the organist is playing. I am in favor of playing old songs if they fit the situation on the screen. When a picture concludes with a love scene, or lovers' reunion, play modern songs, such as "Because" or "Rose of My Heart" or a song of such lines as those mentioned.

In conclusion, I am not in favor of the theme being used in motion picture playing, for I find it hard to educate the audience to theme playing; also, sometimes a picture calls for a theme seven or eight times, and when the theme selected is a long one, the playing of a certain piece frequently during a picture distracts the mind from the picture, and that, as every successful organist knows, is the last thing on earth to be done. Musical comedies, popular numbers, always the latest, old and new ballads, not too much improvising and playing to the audience are the principal things that have assisted me here.

Here's to your success.

NORTON H. PAYNE.

Organist Flower theatre, Ottawa, Canada.

[In answer to our reader's comments about using a "musical theme" in picture playing—I'm referring Mr. Payne—to an article written on this subject in our issue of February 3, 1917.—THE EDITOR.]

Rossini and "The Barber"

IT is said that Rossini wrote the "Barber of Seville" in fifteen days. H. A. Edwards gives the following paragraph of how Rossini worked at the time:

"Rossini worked so quickly that at times he found himself ahead of his poet—though he regards the putting down on paper, the writing of verses is but trifling labor compared with that of composing music. Thus, without waiting for verses, he found a melody or devised a form for the next musical piece in the order agreed upon, and thereupon asked the obliging Sterbini, his librettist, to furnish him with suitable 'words.' Besides a leading singer in the next room, the poet and composer had by their side a number of copyists, to whom Rossini threw the sheets of music as he finished them. For thirteen days the joint authors had scarcely time to eat, and Mr. Azavedo asserts that

they slept but little, and then only on a sofa, when it so happened that they could not keep their eyes open. For thirteen days Rossini did not shave; and when some one observed how strange it was that the 'barber' should have let his beard grow, he replied that if he had shaved he should have gone out, and that if he had gone out he would not have returned as soon as he ought to have done. It seems incredible that in thirteen days the whole of the 'Barber' should have been composed in score; but it is certain that the contract binding Rossini to compose it was only signed on December 16, and he directed the first, second and third performances of 'Torvaldo e Dorliska' on December 27, 28 and 29."

"THE GIRL PHILIPPA"

(Reviewed on page 276)

(The Greater Vitagraph)

"Extase D'Amour (3/4 Andantino Grazioso) by Roze is the Theme

1—"Olympia Overture" by E. Ascher to action pp or ff until—T: "On the 28th of June, 1914."
2—"Return to Me Soon" (3/4 Allegro Vicace) by Gregh until—T: "In Berlin."
3—"Short German Air" until—T: "In London."
4—"Short English Air" until—S: "Calendar showing July 21st."
5—"Fifth Nocturno" (6/8 Allegretto) by Leybach until—T: "Wildresse, the owner of the Cabaret."
6—"Continue pp" until—T: "If any strangers come into the cafe."
7—"Organ Improvise" on Theme until—T: "Aboard the Zeruine bound for Antwerp."
8—"Tout Coeur" (6/8 Moderato) by Isemann until—T: "The Countess De Moidre drives."
9—"Continue or repeat to action" until—T: "In Antwerp the British secret service man, etc."
10—"Short Agitato" to action until—T: "The two friends divide the plans equally."
11—"Serenade Mignonne" (6/8 Allegretto) by Gruenfeld until—T: "Meier, the man who sent the wireless message."
12—"Galop to action" until—S: "Interior of train."
13—"Continue pp" watch shot until—T: "The people of Ausone."
14—"Organ to action" until—T: "When I give you the signal."
15—"Theme" until—T: "This is tiresome; let us walk down to the river."
16—"By the River" (12/8 Andante Sostenuto) Romance by Morse until—T: "I am not mistaking; you were laughing at my friends."
17—"Agitato pp" until—T: "The fight."
18—"Continue to action" until—T: "After the fight"
19—"Continue pp" until—T: "Hoffman blames Wildresse."
20—"Organ to action" until—T: "As dawn breaks."
21—"Very short Galop" about 30 seconds to action until—T: "The next afternoon."
22—"Garden of Love" Caprice (4/4 Moderato) by Ascher until—T: "At the schoolhouse of the Grey sisters."
23—"Divertissement by Banes" until—T: "Philippa is happy in her new home."
24—"Continue or repeat to action" until—T: "The fight."
25—"Long Agitato" to action until—T: "You get the dogcart ready."
26—"Continue or repeat pp" until—T: "Wildresse suspects Philippa."
27—"Short Scene" organ to action until—T: "I'm convinced that Philippa is in Wildresse's home."
28—"Mysterioso" until—S: "Wildresse struggling with Philippa."
29—"Long Agitato" to action until—T: "Silently as a Kestrel's shadow, etc."
30—"March Loraine" by Ganne until—T: "Two days later."
31—"Continue ff" until—T: "I want you to walk over to the Chateau."
32—"Organ improvise" on Theme until—S: "Marching soldiers."
33—"Repeat March Loraine" until—S: "Philippa being attacked by two men."
34—"Agitato to action" until—T: "After the fight."
35—"Theme" (Orchestra) until—T: "I desire to serve Monsieur."
36—"Romance" (4/4 Andante Cantabile) by Tschaikowsky until—T: "Wildresse arrives at the enemy's camp."
37—"Continue to action" until—T "Don't let your heart run away."
38—"Theme" until—T: "And there was also a paper concerning you."
39—"Continue ff" until—T: "Ansone is threatened by the advance of the enemy."
40—"Organ to action" until—S: "Battle scene."
41—"Very long hurry" for battle scene to action until—T: "Checked in their advance the enemy, etc."
42—"Organ to action" short scene until—T: "A counter attack."
43—"New very long battle hurry" to action until—T: "After the battle."
44—"Sweet Ponderings" (2/4 Andante) by Langey until—T: "Honor to the living, etc."
45—"Organ to action" until—T: "Letter, Constantine Wildresse, a French citizen, etc."
46—"Adagio for Death Scenes" by Becker (watch shots) until—T: "Epilogue."
47—"Theme until— * * * * * * * END.

"THE SCARLET LETTER"

(Reviewed on page 1424)

(Fox Production)

"Last Spring" (4/4 Andante) by Grieg is the Theme

1—"Norma Overture" by Bellini until—T: "The Governor and his sister."
2—"Continue or repeat to action" until—T: "And now at the end of her imprisonment."
3—"Continue ff" until—T: "And so Hester Pryne, etc."
4—"Cleopatra's Death" (4/4 Andante Sostenuto) from the Cleopatra suit by Oehmler until—T: "You have been her pastor."
5—"Nocturno" (9/8 Andante) by E. Grieg until—T: "The woman seems very ill."
6—"Phedre Overture" by Massenet; Note: Begin from letter E Allegro Appassionate movement to action pp or ff until—T: "Why should I do harm."
7—"Theme" until—T: "Keep one secret more."
8—"Continue ff" until—T: "Eight o'clock and all's well."
9—"Silence produce effect" watchman blowing horn, etc."
10—"Followed by improvising an organ" pp until—T: "In a cabin hidden in the dark woods."
11—"Andante Mysterioso" No. 32 by Becker with ad lib Tympany Tolls until—T: "The day of Hester's release."
12—"Dying Poet" (6/8 Andante) by Gottschalk until—T: "For seven years Hester lives, etc."
13—"La Grace" (4/4 Moderato) Piece de Genre by Bohm until—T: "And for seven years Chillingworth, etc."
14—"Au Flambeaux" (4/4 Maestoso) by Clark to action pp or ff until—T: "And as I've told you often."
15—"Serenade Mignonne" (4/8 Allegretto) by Gruenfeld until—T: "Be careful Pearl, etc."
16—"Continue to action" until—T: "Can we trust her immortal soul."
17—"Cavatine" (3/4 Moderato) by C. Bohm ff during disputes until—T: "You spoke with a strange earnestness."
18—"Serenade" (3/4 Allegretto Grazioso) by Chamindae until—T: "And you dare to walk in broad daylight, etc."
19—"Venetia" (6/8 Allegretto) by Tobani until—T: "I'm still studying your illness."
20—"Egmont Overture" by Beethoven to action pp or ff until—T: "At last his body and soul are mine."
21—"Continue or repeat" ff until—T: "It was I your past or Dimesdale."
22—"Organ to action" until—T: "There is no one to mock me."
23—"Short Gruesome Mysterioso" until—S: "Interior of room, sick man in bed."
24—"Theme" until—T: "Have you also come to haunt me."
25—"Continue ff" until—T: "Let me walk with you to your door."
26—"Organ to action" until—T: "Meanwhile a pirate ship."
27—"Silence Violin" imitate effect Pizzicata-march screen until—T: "Get me a doctor."
28—"Erl King (4/4 Allegro Agitato) by Schubert until—T: "Some distance away, etc."
29—"Dance of the Serpent" (3/4 Moderato) by Boccalari to action until—T: "Change of scene, Hester and baby walking home."
30—"Organ to action" (short scene) until—T: "Flashback to witches and soldiers."
31—"Long Hurry" to action pp or ff until—T: "Listen, Hester Prynne is a witch."
32—"Torch Dance" (2/4 Allegro Molto) from Henry VIII Dances by Gorman until—S: "Boat on water."
33—"Continue pp" until—T: "Flashback to Mob."
34—"Andante from the Fifth Symphony" by Beethoven to action pp or ff with ad lib Tympany Rumbles until—T: "How that his soul, etc."
35—"Storm Scene" from the "William Tell Overture" beginning with second movement "Allegro" to "Andante Movement" to be played until—T: "Burn her."
36—"Continue or repeat" ff until—T: "You cannot judge her."
37—"Theme" to action until * * * * * * END.

"THE MYSTERIOUS MRS. M."

Reviewed on page 757

(A Bluebird Photoplay)

Love Theme—Theme by M. Herzberg. Mysterious Theme—Andante Mysterioso by M. L. Lake

1—"Tendresse, Melody" (2/4 Andantino) by Ravina until—T: "Excuse me, gentlemen."
2—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Bert just had an interesting, etc."
3—"Idilio" (4/4 Allegretto Grazioso) by Lack until—S: "Near stair in club room."
4—"Reverie" (4/4 Lento) by Rissland until—T: "The Mysterious Mrs. M."
5—"Mysterious Theme" until—T: "Van Seer awoke next day."
6—"Pierrot Serenade" (4/4 Allegro Molto Moderato) by Randegger until—T: "The accident is to be."
7—"La Reve" (3/4 Adagio) by Golterman until—T: "Up to four o'clock."
8—"Dramatic Tension" by Reissiger until—T: "Excuse me, sir."
9—"Hurry, No. 42" by Becker until—T: "You boys had better."
10—"Dramatic Andante" by Ascher until—T: "Van Seer arrives."
11—"Amo" (Andante) melody by Robyn until—S: "Mrs. M. reading letter."
12—"Mysterious Theme" until—S: "Interior of club room."
13—"Gondoliera" (6/8 Allegretto) by Saar until—S: "Phyllis, Dr. Woodman's daughter."
14—"Gretchen Intermezzo" (2/4 Allegretto Grazioso) by Martin until—S: "Mrs. M. Room, Hindoo enters."
15—"Mysterious Theme" until—S: "At Limousine."
16—"Heloise Intermezzo" (2/4 Andantino) by Langey until—T: "For nearly a week."
17—"Garden of Love" (Caprice) by Ascher until—T: "This feels like a birthday."
18—Repeat "Heloise Intermezzo" until—S: "Interior of room, Raymond enters."
19—"Dramatic Adagio" by Kretschmer until—T: "You want to know?"
20—"Mysterious Theme" until—T: "Phyllis made no effort."
21—"Blissful Dream" (Intermezzo) by Meyer Helmund until—T: "Phyllis, what would you do?"
22—"Love Theme" until—T: "Time that had one."
23—"Alita" (Gavotte) by Losey until—T: "He could only bring sorrow."
24—"Pathetic Andante" by Margis Berger until—T: "Van Seer's last month."
25—"Love Theme" until—T: "On the evening of September third."
26—"Lamento" (4/4 Andante) by Gabriel Marie until—S: "At piano."
27—"Piano Solo"—improvise to action until—T: "Although, he was grit."
28—"Serenade" (Andante) by Driogo until—T: "The time in twelve six."
29—"Pastel" (Menuet) by Paradis until— * * * * * * END.

"THE REWARD OF THE FAITHLESS"

(Reviewed on page 1092)

(Red Feather Photo-Play)

Theme: "Prelude" by Rachmaninoff

1—"Chanson Triste" (Moderato) by Tschaikowsky until—T: "Prince Paul Ragosin."
2—"Continue to action" until—T: "In the fifteenth century."
3—"Agitato No. 4" by Becker until—T: "Prince Paul's daughter."
4—"Melody" by Tschaikowsky until—S: "Marcia dancing."
5—"Cossack Revels" (Russian Dance) by Tschakoff until—S: "Interior of room, Father and Child."
6—"Songe D'Enfant" (4/4 Andante nontroppo) by Gabriel Marie until—T: "My health has been poor."
7—"Theme" until—T: "Sister, let us go."
8—"Beceuse" (Andante) by Karganoff until—S: "Close view exterior hut."
9—"Solitude" (3/4 Largo) by Czibulka until—T: "I will send you to a convent."
10—"Dramatic Tension" No. 1 by Reissiger until—S: "Close view in Inn."
11—"Dramatic Andante" by Ascher until—S: "Close view at bed."
12—"Dramatic Adagio" by Kretschmer until—T: "The passing of the prince."
13—"Pathetic Andante" by Margis Berger until—T: "And one day."
14—"Theme" until—S: "Priest talking."
15—"Organ improvise to action" until—T: "The day of Katerina's return."
16—"Continue to action" until—T: "The dawn of envy."
17—"Serenade" (6/8 Andantino) by Czerwonky to action pp or ff until—T: "A silent message."
18—"Dramatic Adagio" by Funck until—T: "And the passing of each day."
19—"Dawn of Hope" (4/4 Andante) by Casella until—T: "Morning."
20—"Organ improvise to action" until—S: "Close up at vault Fedor comes on."
21—"Mysterioso No. 15" by Lake until—T: "We will go to Italy."
22—"Theme" until—T: "Rome."
23—"Serenade" by Tosti until—S: "Diome reading."
24—"Rose's Honeymoon" (3/4 Lento) by Bratton until—T: "Deliver this to the Comtessa."
25—"Dramatic Tension" by Winkler until—T: "The Comtessa di Martino."
26—"Fantasia" (4/4 Maestoso) by Bach until—T: "Guido Campanelli is, etc."
27—"Dramatic Tension" No. 2 by Reissiger until—T: "Russia."
28—"Theme" until—T: * * * * * * * END.

"THE TERROR"

(Reviewed on page 1422)

(A Bluebird Photo-Play)

This picture does not suggest any Theme

1—"Dew of Evening" (Andante) Serenade by Losey until—T: "Interior of saloon."
2—"Piano Solo improvise" to action until—T: "Exterior scene."
3—"Heart Wounds' (4/4 Allegretto Expressivo) by Grieg until—T: "Maggie Connor, etc."
4—"Serenade" (Moderato) by Rubinstein until—T: "Even in the slums, etc."
5—"Dramatic Maestoso" by Ascher until—End Reel 1.
6—"Mysterioso Agitato" by Becker until—S: "Girl near mirror."
7—"Extase D'Amour" (3/4 Andantino con grazia) by Roze until—T: "We got a job for you."
8—Repeat "Dramatic Maestoso" by Ascher until—T: "No longer an amateur."
9—"Mayflower" Overture by Kretschmer until—T: "Interior of saloon."
10—"Piano Solo improvise" to action until—T: "Boss Canford gives Cannon, etc."
11—"Souvenir" (3/4 Moderato) by Drdla until—T: "Coney Island."
12—"Silvery Brook" (Waltz) by Braham until—T: "Some take the high road."
13—"Intermezzo" (Andante) by Whelpley until—T: "Interior of saloon."
14—"Piano Solo improvise" to action until—T: "Business before pleasure."
15—"Sunshine and Shadows" (4/4 Allegretto non frappo) by Sudds until—T: "Nell, I guess that's about all."
16—"Piano Solo improvise" to action until—T: "Flashback to former scene."
17—"Berceuse" (6/8 Andante Tranquille) by Delacour until—T: "Then life seemed, etc."
18—"Organ to action" until—End of Reel 3.
19—"Fantasia" (Maestoso) by Bach until—T: "Oh, Esmeralda, I left Tiny, etc."
20—"Mysterioso" until—T: "That's the cutest kid I ever saw."
21—"Love's Confession" (Moderato) by Gruenwald until—T: "I have thrown the gang down."
22—"Organ to action" until—T: "I know what you are going to say."
23—"Fata Morgana" (Moderato) by Tobani until—T: "The boys are on the job."
24—"Vision" (6/8 Andante) Characteristic by Blon until—T: "Squaring himself with God."
25—"Agitato No. 4" by Lake until—T: "After the fight."
26—"Tendresse" (2/4 Andantino) by Ravina until— * * * * * * * END.

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BUILDING AND FURNISHING

Attractive Toledo House Is the Temple

AMONG the largest motion picture theatres in Toledo, Ohio, none are of a more refined and elegant pattern than the chain of theatres owned by the People's Amusement Company, under the direction of Edward A. Zorn.

One of the most attractive theatres under the direction of Mr. Zorn and management of Theron Haas is the Temple theatre, located at 225-227 St. Clair street. This theatre was completed during 1914, the plans having been drawn up by J. W. Earl of 1210 Ewing street, Toledo, Ohio. The theatre measures 70 feet by 120 feet, and is probably one of the most attractive structures in the business district of Toledo.

The attractiveness of the spacious lobby is something that deserves considerable comment. The decorations in the lobby are of old rose and white. Doors leading into the lobby and foyer are of sheet metal finished in mahogany. Doors leading into the theatre have French plate glass set into them and curtains draped upon them. The box-office and manager's office are at one end of the lobby and are finished in mahogany, framing also being of sheet metal with glass set in them. The box-office is equipped with an automatic, motor-driven, three-unit ticket-selling machine. The lobby is adorned with numerous large oil paintings of popular film stars, and also plastique ornamental figures. A tile flooring of neat design adds greatly to the already attractive lobby. Indirect lighting is used in this part of the theatre.

Passing through the lobby doors the foyer is reached. This foyer runs the entire width of the house. The same color scheme is used as in the lobby, and pictures of principals and well-known film stars are displayed here.

The interior of the theatre is just as artistically decorated as the lobby and foyer, as the same colors are used.

The theatre has a seating capacity of 1,250, of which 750 are orchestra seats. The seats in the orchestra are arranged in three blocks, a large block in the center having about fourteen seats across and the side blocks having five side across. The balcony has a seating capacity of 500. All seats were furnished by the American Seating Company of Chicago, Ill.

The stage setting is of imitation marble, with artificial flowers artistically grouped upon it. The orchestra pit is separated from the body of the theatre by a white balustrade instead of the usual brass railing. This lends more of a garden effect to the theatre. A heavy velour curtain shields the screen when not in use.

A hot-water heating system has ben installed in the Temple by the American Radiator Company, this proving to be one of the most efficient methods of heating a large theatre.

In conjunction with the heating system two eight-foot electric exhaust fans were installed to insure perfect ventilation as well as perfect heating.

The projection room, which is located at the rear of the second balcony, contains two of the latest model Simplex projectors, 3 motor generators which are connected in multiple. The length of throw is 110 feet onto a Minusa Gold Fibre Screen.

Both direct and indirect lighting is used in this theatre, all lights in the auditorium being controlled by six theatre dimmers from the projection booth.

Unlike many of his predecessors, Mr. Zorn is firmly convinced of the importance of good and appropriate music for motion pictures, and not a little of the success which he has achieved at the Temple theatre is due to the excellent orchestra and its conductor, Robert Reese.

All musical programs are rendered with exceedingly good taste and fitted remarkably well to the situations. This theatre owns a music library of over 4,000 standard compositions, and the principle of Mr. Zorn and his musical director, Mr. Reese, is not to duplicate any musical composition during the time of at least two months.

The orchestra consists of six violins, two 'cellos, bass, flute, clarinet, trumpets, trombone, traps, piano, and also an organ of tremendous dimensions.

The opening of a performance is usually an overture, which is then followed by the regular performance, consisting of a news reel, soloists, scenes, one or two reel comedy and a five or six reel feature.

Fox, Metro and Artcraft productions are used, and productions of any other film corporations which can be had at open market booking. Admission to the performance is 10 and 15 cents at matinees and 15 and 25 cents in the evening.

The theatre advertises on billboards, fifty 24-sheet posters being posted each week. Street car advertising is also used, this being considered the best and liveliest way of keeping the theatre constantly in the eye of the public. From 240 to 600 inches of car advertising are used each week.

Orient Theatre, New York City

THE Orient Theatre located at 111 West 125th Street, New York City, one of the busiest thoroughfares of Greater New York, although not a new theatre is very attractive. The theatre measures 50 feet in width by 100 feet in depth and is constructed of concrete, brick and steel.

A special front was constructed for this theatre consisting of opaque glass arch and two columns, one on each side of the entrance to the lobby. At night the arch and columns are illuminated by electric lights which are enclosed in this arch and the columns. This makes the front very attractive, giving a soft dissolving slide projecting machine, and two Western Electric white light to the whole exterior. Arc lamps are also used in conjunction with the illuminated front and make the front of the house as bright as day.



Attractive Outside and Interior of the Temple Theatre, Toledo, Ohio—In the Centre Bert Reese, Conductor

The exterior lobby contains the box-office and numerous display frames taking one and three sheet posters and stills of current and coming photoplays. These display frames were furnished by the Vogel Cabinet Company. The doors leading into the interior lobby are finished in mahogany set with small plate glass window. The exterior lobby is lighted by the semi-indirect method fixtures being of opalescent glass, chain suspended type. On either side of the interior lobby is a cast iron stairway, the step sills being of white marble. These stairways lead to the balcony. The doors leading into the theatre proper are finished in mahogany, and are studded with French plate glass mirrors. All trimmings, such as door plates and stairway railings, are of brass. The interior lobby is lighted by indirect method. The fixtures here are of metal, design being of the Renaissance style. Both exterior and interior lobby have a tile flooring of a plain but attractive pattern.

The interior of the theatre is neatly decorated in red and gold with artificial floral decorations. The side walls are covered with a heavy tapestry cloth of flower design and are divided into panels; the borders are of gold plastique ornament.

For the interior lighting both semi-indirect and direct lighting is used. In the center of the house is a large electrolier containing an abundance of 40-watt Mazda frosted bulbs. On the side walls are several pilot lights which are cleverly decorated with artificial flowers.

Steam heating system was installed by the American Heating Company and this system used in conjunction with the ventilating system keeps the house perfectly heated and ventilated.

Th theatre has a seat capacity of 600, 450 seats being orchestra seats and the balance of 150 are balcony seats. Opera chairs were furnished by the American Seating Company of Chicago and are equipped with self raising attachment which was furnished by the Self Raising Seat Appliance Company of Newark, New Jersey.

A Seeburg organ installed at the cost of $4,000 furnishes the music for the picture and serves its purpose to the perfect satisfaction of the management.

The projection room located at the rear of the balcony contains two Simplex projectors of the latest model and are equipped with the Feaster Feed Attachment. Edward Wilson is the operator at the Orient and is to be commended for the wonderful results he obtains. The length of throw is about 80 feet onto a plaster screen which has been specially treated.

There are six to nine performances each day consisting of nine reels each. Metro, V-L-S-E., Selznick, World-Brady and Universal Special Features are used. The stars proving most popular and the best drawing cards are: Madame Olga Petrova, Clara Kimball Young, Robert Warwick, Ethel Clayton, Carlyle Blackwell and Mary Pickford.

The manager, Mr. Wolff deserves credit for his ingenious methods of conducting a theatre. Mr. Wolff uses newspaper advertising extensively and also distributes handbills to the patrons as they are leaving the theatre.

We wish you continued success, Mr. Wolff.

DIRECTORY OF NEW THEATRES

ARKANSAS

Jackson and Palmer of Harrison, Ark., have leased the Vandover building at Rogers, and will begin at once to remodel it for an up-to-date theatre with a seating capacity of 400. The cost of the new theatre will be about $7,000.

CALIFORNIA

The New theatre, owned by Anderson and Wood, has been formally opened at Redding, and is pronounced by film men who have seen it to be one of the best houses in the upper Sacramento Valley. The house will be a combined motion picture, vaudeville and road show theatre, it being planned to show vaudeville every Tuesday evening and road shows at irregular intervals. Lester Harvey, who has been pianist at the Majestic theatre at Chico, Cal., for a long time, has been placed in charge of the music, Mrs. Lulu Farmer will have charge of the box-office, while David Vaughn will be the operator. The new house will be in charge of James T. Wood, who will have the active assistance of his partner, B. H. T. Anderson, of Chico.

The Turner and Dahnken Circuit of San Francisco is having plans drawn for a new theatre to be erected at Richmond, an east-bay suburb of San Francisco, and bids for construction will be invited at an early date. The new house will have a seating capacity of about 1,800, and will cost in the neighborhood of $70,000. This concern has adopted plans for a new theatre at Sacramento and work on this will also be started at an early date. This house will be much larger than the one to be built at Richmond and will cost about twice as much. A theatre is also being built for the same firm at Stockton, and its opening will be an event of the spring.

COLORADO

That prosperity has struck Coalinga and the adjoining oil fields is manifested on every hand, not alone by the sales of property, but by the amount of new building now going on, also proposed buildings. There is some talk of a new opera house, but the parties who are figuring on it, have not as yet made any of their plans public. The A. P. May building on Fifth street, between E and F streets, will have additional improvements made to the front, which embraces an arch across the alley between the two buildings, so as to make the two fronts correspond in appearance, and will add to the appearance of the street as well.

ILLINOIS

Plans for the opening of the old Majestic theatre at Waukegan to legitimate attractions and occasional feature pictures are now under way and a local man who is promoting the move has started negotiations with the agents of the Pabst Brewing Company, owners of the building. It is planned to make a number of important changes in the house and to open the doors to the public on Saturday or Sunday evenings. If the plan materializes nothing but the best features and legitimate attractions will be shown at the theatre.

A. Mason & Co. of Peoria have leased the opera house, and will take immediate possession and begin remodeling the interior. Their opening bill will be a Mutual bill, featuring Helen Holmes. On Sunday evening, "An Enemy to Society," featuring Hamilton Revelle. They will start the serial, "The Iron Claw," on a week from Tuesday evening. Mason's three-piece orchestra will furnish the music for the theatre. They expect to put in more opera chairs and may run vaudeville.

W. A. Cox and Telford Johnson have leased the Viola Opera House, and the former will conduct same as a motion picture theatre. Mr. Cox has been conducting a picture theatre in Alpha for the past four years.

IOWA

The Grand theatre at Estherville which was recently destroyed by fire at a loss of $125,000, will be rebuilt and the cost will be much larger according to the manager.

KANSAS

T. J. Stinson, an enthusiastic Paramount exhibitor in Spearville, has begun the erection of a thoroughly modern and absolutely up-to-date Paramount theatre on Main street in that city. The new theatre will be 25 feet wide and 90 feet deep, with a seating capacity of 500. Nothing will be included in the make-up of the playhouse that is not the latest idea in playhouse construction.

LOUISIANA

The Strand theatre at New Orleans, owned and operated by the Saenger Amusement Company of Shreveport, Texarkana, Monroe and Alexandria, will open its doors on or about March 15 next.

MASSACHUSETTS

George E. Newton has sold to Michael Staller and Henry Norman nine lots of land containing 32,484 square feet, corner of Blue Hill and Woodrow avenues, and running through to Ashton and Livingston streets, Dorchester. It is a part of the original land of the West End Street Railway, which contained 272,224 feet, assessed at $54,400. The purchasers are to erect a motion picture house, with stores and bowling alleys, at a cost of about $150,000. George E. Kimball was the broker.

The men interested in the building of another ground-floor theatre in Westfield have plans under way. It is proposed to locate the theatre with the main entrance from Elm street, plenty of room being available in the rear for the theatre itself. The present plans would call for an outlay, including real estate and new building, of about $75,000. The proposed theatre will seat 1,225 people, with about 700 on the ground floor and the rest in the balcony and boxes.

A. B. Ross is planning to build a moving picture theatre between Central Vermont railroad and Ross block, Millers Falls.

The Lancaster theatre, Lancaster street near Causway street, Boston, was opened February 16. It is leased by the Lancaster Trust; seats 1,600. Programs: World, Metro, Paramount and open market; polite vaudeville; organ. Two performances daily, 2 and 8; Sunday concert, 7.

The Strand theatre, Watertown, Mass., is being thoroughly remodeled by Emile A. Levesque of Salem, Mass., to reopen in March. Complete new equipment is being supplied by Sam Asher of Boston Motion Picture Supply Company; seats, screen, projecting machines, lobby fittings, etc. Mr. Asher also outfitted the Lancaster theatre, Boston, complete.

The estate of the Reed family, which is located in the heart of the Harvard square section, Boston, has been sold, and the new owners, who are interested in motion picture houses in Boston, are reported as ready to raze one of their parcels in the square in order to build a modern business block, which is also to house a motion picture theatre.

MICHIGAN

J. R. Denniston of the Family theatre, Monroe, announces that work will start at once on a new $55,000 theatre, to seat 1,000 people, and to be ready the first of next September. It will be devoted exclusively to motion pictures.

Two-Color Cinematography

(*Continued from page* 1444)

periods of exposure. It is, of course, possible to vary the exposure ratio to suit the various filters in the case of color cameras equipped with multiple lens systems, but in cinematography by the alternate process or by any process, using only one lens, and an exposing shutter of the rotary type, it is only possible to vary the exposure through the red and green filters by a small fraction of a second, so filter sets of approximately equal luminosity are a necessity in practical two-color cinematography. We shall, therefore, only particularize concerning filter combinations which transmit light of their respective colors in equal percentage, or nearly so.

It might be thought that the manner in which the film stock is panchromatized (sensitized to the less refrangible rays) is a factor in the consideration of the relative exposures through the respective filters, and theoretically this is true, but, assuming that film strongly sensitized to the entire red and green spectral regions is used by all competent workers in color-cinematography, it seems upon consideration that in this connection the action of the sensitizer used has not much influence upon the exposure ratio,



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because the exposures are so brief in color cinematography that we can hardly establish an exposure ratio. The action of the dye bath used in rendering the film stock sensitive to all visible rays has a considerable influence on the fidelity with which colors will be reproduced in the projected results as we shall see, however, and at a future time we will dwell at length upon the subject of color sensitizing as applied to the negative film stock used in colorfilm production.

Coming now to the study of an actual pair (or set) of two-color taking filters we will first consider the combination termed by Bennett a "dark" set and consisting of the Wratten Standard Tricolor red and green filters (Catalogue Nos. 25-A and 58-B2). The spectrophotometric absorption curves of these filters, plotted upon a wave-length scale are shown in Fig. 1, while the lower diagram (in Fig. 1) shows the transmission bands of the two filters oriented against each other, thus showing graphically the extent to which the spectrum is jointly transmitted by this combination.

By showing diagrammatically the combined transmissions of a set of filters we are thus able to study their action, and also to draw other conclusions concerning their suitability for use in the various color processes. As is also shown by the lower diagram in Fig. 1, the transmissions of the tricolor red and green filters overlap one another, and the region of this overlap is indicated by dotted lines. It is necessary to give consideration to the spectral regions which are transmitted to some extent by both members of a filter set, for the rendition of certain colors is governed by the location and extent of the overlaps in the transmission bands of the filters used in color processes.

Let us now examine in detail the properties of the red and green taking filters shown in Fig. 1. The tricolor red filter transmits on an average 60 per cent of the incident light from the extreme red at W. L. 700 down to W. L. 600 in the orange, and absorbs abruptly at W. L. 580 in the yellow. The tricolor green filter although its measurable spectral transmission commences at about W. L. 640, may be practically said to transmit from the orange at W. L. 600 down to the blue-green at W. L. 480 and its transmission band does not extend into the pure blue at all.

As a certain percentage of pure blue or blue-violet light is necessary in additive color synthesis if we are to have pure whites, it will be appreciated after a study of Fig. 1, that the filter combination there shown would not prove suitable for additive two-color cinematography, by reason of the fact that no pure blue is transmitted.

Upon further reflection it is reasonable to assume, however, that these tricolor red and green filters might prove suitable for a two-color subtractive process for portraiture or other work where warm tones have to be dealt with but where blues and violets are not much in evidence. The Kodachrome process of subtractive two-color photography is based on this principle and Kodachrome transparencies are evidence of the pleasing results possible, in portraiture and kindred subjects, with a process in which the blue sensation is lacking.

If we consider the action of this pair of filters when used to make color pictures, it will readily be seen that reds and greens will be vigorously rendered. It might be thought that the objects corresponding in hue to the regions where the transmission bands of the filters overlap would be rendered as blacks, and this would be so if the filters were exactly complementary to each other in hue and the positive transparencies dyed up in theoretically correct subtractive colors. The result, however, of staining the red sensation positive with a dye complementary to the actual blue of its taking filter and the green sensation positive with a dye of complementary hue to its taking filter may be anything from black or gray to an impure yellow of low luminosity much degraded with black, in the rendition of yellows.

The richness of the color rendition in the two-color transparencies produced with the tricolor red and green filters is much enhanced by viewing the resultant pictures in artificial light. Being rich in yellow rays artificial illumination gives an added warmth to the colors of the transparency, but blues are, of course, totally lacking in the results produced in this way.

Regardless of whether the process to be practised is an additive or a subtractive one, it is apparent that in order to approximate the range of blues met with in Nature, a somewhat different set of two-color taking filters is required than those which we have just been considering.

(To be Continued Next Week)

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